

A STUDY IN CLARITY: JOSEF SUK'S
ASRAEL
RE-ENVISIONED VIA SCHOENBERG

Volume I of II

IVAN ARION KARST

School of Arts and Media
College of Arts and Social Sciences
University of Salford, Salford, UK

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Abstract: ‘A Study in Clarity: Suk Re-envisioned via Schoenberg’

During the second season of the Society for Private Musical Performances (1918-1922), known in Austria as the ‘Verein für musikalische Privataufführungen’, the members began to transcribe orchestral music for their chamber ensemble (Meibach, 1984). Previously, the Society had programmed, although not performed, a piano transcription of Symphony no. 2, *Asrael*, by Josef Suk (Berg, 1920). If the Verein had continued beyond its final concert in 1922, it is conceivable they may have seen the value of creating and performing a chamber ensemble transcription of *Asrael*. Had the Society arranged *Asrael* for their ensemble, what orchestration techniques would they have used and how would those techniques have functioned when applied to Symphony no. 2? What can be learned from the analysis of the Verein orchestral arrangements by applying their transcription methods to Suk’s Symphony no. 2?

This thesis has approached these questions via historical context, analysis, and applied transcription. As a means to establish the historical context for my research, I have examined the connection which existed between the Verein and the music of Suk, with particular focus on *Asrael*. It continues with a comparative analysis of the orchestration techniques of the Verein arrangements of Bruckner’s Symphony no.7 (1921), Mahler’s Symphony no. 4 (1993), and Mahler’s *Das Lied von der Erde* (1983) to the original scores.

This is followed by a section detailing my ‘Verein-Karst Method of Transcription’ as I have extracted and constructed it through my research, an example of its application to *Asrael*, a discussion on the issues of authorship and authenticity, and the limitations and future of the Verein methods. The final section is focused on my application of the Verein-Karst Method of Transcription to *Asrael*, with the transcribed score included in the appendix of the thesis.

Chapter 1: Introduction

As a conductor, my appreciation for the music of Josef Suk and for the transcriptions of the Society for Private Musical Performances, directed by Arnold Schoenberg, inspired me to explore the possibility of producing an academically informed arrangement of one of Suk's orchestral works. In order to accomplish this goal, I studied the historical context of the Verein, extracted their transcription methods with the purpose of developing the Verein-Karst Methodology of Transcription, which I subsequently applied to Symphony no. 2, *Asrael*.

Thesis Methodology

The Society for Private Musical Performances (1918-1922), known in German as the 'Verein für musikalische Privataufführungen', was created by Schoenberg in order "to give artists and friends of art a real and precise knowledge of modern music" (Meibach, 1984, p. 47). The concert programs of the first season initially included music for solo piano, chamber music and piano transcriptions of contemporary music. During the second season the members of the Verein began to increase the number of performers and transcribed a selection of orchestral pieces for their chamber orchestra (Meibach, 1984). The music of Czech composer Josef Suk was included by Schoenberg in the programs and consisted of five selections in total. One of which, a piano four hands transcription of Symphony no.2, *Asrael*, was redacted from the concert programs (Berg, 1920). If the Verein had continued beyond its final concert in 1922, it is conceivable that a chamber ensemble transcription of *Asrael* may have been created. Should they have arranged *Asrael*, what techniques would have been employed and in which manner would they have been applied? How would the music have sounded after transcription? Could these transcription methods be extracted from their existing arrangements and if so, could they be applied to contemporary music written since 1922? Would these methods require alteration to address the change of aesthetic and, when applied to modern music, would they create transcriptions which were authentic and respected the authorship of the composer? Are there limitations to modernizing the Verein transcription methods?

With the intention of answering these questions regarding the context and techniques of the Verein transcription methods, the potential application of the Verein-Karst Method of Transcription to the score of Symphony no.2, and its possible application to music of the twentieth and twenty-first centuries , I focused my research on three main areas of inquiry: Historical Context, Analysis, and Transcription.

Historical Approaches

In the interest of establishing a historical context and provide a basis for my research, I first give a brief overview of the context of the orchestral transcriptions within the activities of the Society, followed by a discussion regarding the inclusion of Suk's music in the Verein's yearly Prospectus, and the issue of the redaction of Symphony no.2 from their concert programs

Analysis

The Analysis section of my thesis reveals the data I have gathered regarding the transcription techniques of the Verein. By employing a modified version of Schoenberg's 'coloured pencil' annotation technique while comparing the original scores of Anton Bruckner's Symphony no.7 (1895), Gustav Mahler's Symphony no.4 (1989), and orchestral song cycle *Das Lied von der Erde* (1988) to the transcriptions, I have re-created annotated draft versions of the original scores as the Verein transcribers would have marked them prior to the process of copying.

Following this I discuss the challenges faced and solutions created during the process of the Verein members' transcription activities. My research has illuminated aspects of their transcription techniques as well as a set of unwritten 'contextual rules'. I then extracted these rules and combined them with the brief written rules of Schoenberg which can be found in the opening pages of his annotated score of *Das Lied*. By consolidating the knowledge gained from the study of the historical context of Schoenberg and the Verein together with the results of my analysis of the three Verein transcriptions, I was able to create a transcription methodology as the Verein members may have refined it. The Verein-

Karst Method of Transcription includes detailed sections regarding score study, elements requiring a systematic approach, the application of the combined rules for transcription, and finally score annotation techniques. For the purpose of demonstrating the effectiveness of my methodology, I then applied it to a section of *Asrael*. This is followed by a discussion of where the Verein transcription methods and my transcription of Suk's Symphony no.2 are placed on the 'spectrum' of historical transcription activity in terms of authorship and authenticity (Samson, 2003). The final section of the chapter includes a reflection on the potential limits of the Verein transcription methods and a proposal for their modern adaptation to the music of the twentieth and twenty first centuries.

Transcription

In preparation for transcribing Symphony no.2, *Asrael*, I began with a detailed score analysis, comparing Suk's orchestration techniques to those of Bruckner and Mahler. One of the results of this analysis is the development of a section focused on the compositional idiosyncrasies to be found in *Asrael*. This is followed by a discussion of general points regarding my transcription of *Asrael*, which leads to an extensive analysis of the challenges posed by Symphony no.2 during the application of the Verein-Karst Method of Transcription. I then outlined my solutions to these challenges in reference to examples extracted from the three analysed Verein transcriptions.

The final section of my thesis, Volume II, consists of my transcription of Symphony no. 2, *Asrael*, by Josef Suk. The appendices include a digital audio version of the score, a copy of the 1921 version of the Verein Statutes and Prospectus (Berg, 1921), my annotated copy of Suk's Symphony no.2 score, and my annotated copies of the three original scores transcribed by the Verein, Bruckner's Symphony no.7, Mahler's Symphony no.4, and Mahler's *Das Lied von der Erde*.

A Study in Clarity: Literature Review

The historical research component of my thesis was comprised of both primary and secondary sources. Each played a fundamental role in creating a historical context for the work of Schoenberg, the Verein members, and of Suk. I have examined numerous articles, documents, photographs, and scores which resulted in the obtainment of a broad base of knowledge that has formed a type of 'lens' which has enabled me to view and understand their contribution as artists at the turn of the twentieth century.

Through the course of my comprehensive examination of primary and secondary sources, I believe that my research is unique in that no other studies have been published which explicitly utilize a 'reverse-engineered' score annotation method across multiple compositions for the purpose of extracting the transcription techniques of the Verein. It is also unique since no transcription of Suk's Symphony no. 2, *Asrael* has been published which employs the Verein transcription methods during the process of arrangement. While much research has been undertaken regarding the work and influence of the Verein, relatively few articles or papers regarding the analysis of the transcriptions have been published. Below, I have outlined the primary and secondary sources which were essential to my research and to the completion of this dissertation.

Primary Sources

The Arnold Schonberg Center, located in Vienna, houses the archival collection of Schoenberg's legacy as a composer, teacher, performer, and painter. All the materials are well catalogued with the vast majority available for online viewing. It was here that I studied the original and translated versions of the Verein Prospectus and Statutes and examined the scores of Schoenberg and transcriptions of the Verein. I am especially indebted to the Center for granting me access to the digital manuscript copy of Bruckner's Symphony no. 7 (1921), as transcribed by the members of the Verein. The records indicate that the symphony was transcribed not by one member, but by three. Hanns Eisler transcribed movements 1 and 3, Erwin Stein arranged movement 2, and Karl Rankl completed the symphony by transcribing

movement 4 (Bruckner, in Eisler, H., Rankl, K., and Stein, E., 1921).

The personal correspondence of Schoenberg himself, as found in the book *Arnold Schoenberg Letters*, edited by Erwin Stein and translated by Eithne Wilkins and Ernst Kaiser, was of key importance to understanding Schoenberg's character (Schoenberg, in Stein, 1965). Schoenberg wrote constantly, both for business and pleasure, and these letters shed light on his relationships with his colleagues, members of the Verein, and personal friends. The information gleaned from this book includes data such the timeline of certain events and the specific people associated with them, his opinions on various subjects, as well as the support he gave to and requested from those within his circle (Schoenberg, in Stein, 1965).

Further primary sources included the scores themselves. Many were available as digital downloads thanks to the dedicated work of the International Music Score Library Project (IMSLP), while others were more challenging to obtain. The following scores were analysed as part of the main body of my research: Bruckner's Symphony no. 7 (G. Schirmer 1895 reprint of 1885 Verlag Gutman edition), Mahler's Symphony no. 4 (Dover Publication 1989 reprint of 1905 Universal Edition), Mahler's *Das Lied von der Erde* (Dover Publication 1988 reprint of 1912 Universal Edition), Suk Symphony no. 2 *Asrael* (Státní hudební vydavatelství, 1965). The Verein transcriptions, which I analysed in comparison to their original counterparts, include the Bruckner manuscript from the Arnold Schoenberg Center, the 1983 printing of the Schoenberg/Rainer Riehn arrangement of *Das Lied von der Erde* by Universal Edition, and a copy of the 1993 reconstruction of Mahler Symphony no. 4 by Alexander Platt, published by Josef Weinberger. I am especially indebted to the Czech Museum of Music in the National Museum of Prague for the digital copy of the manuscript of Suk's Symphony no. 2. They also shared copies of relevant pages taken from the *Josef Suk Thematic Catalogue of Works*, edited by Nouza and Nový, which made a decisive impact on my thesis.

Secondary Sources

Of equal importance to my research were the informative secondary sources which I found in journals, on websites, and in online university libraries around the world. While it is not

possible to expound upon each in this review, the most influential and informative papers in relationship to my thesis are discussed below.

Judith Karen Meibach authored a landmark dissertation at the University of Pittsburgh in 1984, entitled “Schoenberg’s Society for Private Musical Performances, Vienna 1918-1922: A Documentary Study”, in which she gave a detailed account of the music culture in Vienna during this period and outlined the three major events which predated the formation of the Verein. Her study proceeds to include the following: a section concerning the founding of the Verein and its legal documents, a brief biographical sketch of the contributing Verein members, a list of contributing composers, a map locating the performance halls, a list of concerts performed, and a discussion on the significant influence which the Society and its members had in the field of music following the demise of the organization. Meibach’s appendices contain a chronological account of the concerts produced, including repertoire and performers. A related article by Brian R. Simms, “The Society for Private Musical Performances: Resources and Documents in Schoenberg’s Legacy”, also gives a detailed account of the activities of the Verein although in a much-abbreviated form. As the title suggests, Simms summarises the number and types of documents created by the society, including scores, personal letters, promotional materials, and various legal documents. In the second half of the article, Simms discusses three specific activities: the Verein’s first and only competition for score submission, performances of *Pierrot Lunaire* (Schoenberg, 1914), and the chamber orchestra arrangements of the Verein, the last of which was particularly important to my research.

A significant article written by Walter B. Bailey, “The Chamber Ensemble Arrangements of the Orchestral Songs, Opus 8: Realizing Schoenberg’s Instructions to his Students” was also an essential document in my research. Bailey focuses specifically on the study of Schoenberg’s relationship to transcription and how it became integral to the mission of the Verein. His comprehensive chronological list of the performed arrangements offered a timeline of the transcription activities, both for piano and chamber ensemble, which highlighted the immense effort taken by the Verein members to arrange scores for the

Society. Bailey discusses the transcriptions process of Schoenberg via his written instructions, as well as their general application to various scores. A detailed study of the Verein transcription of Schoenberg's opus 8 (1921) was extremely informative regarding the process of score analysis prior to transcription and the effectiveness of comparative orchestration techniques within each movement.

Two further articles devoted to the detailed analyses of Verein transcriptions were of great interest. The article, "Anton Webern's Six pieces for Orchestra, op. 6, Arrangement for Chamber Ensemble", by Felix Meyer and the article, "A Viennese Arrangement of Debussy's '*Prélude à l'après-midi d'un faune*': Orchestration and Musical Structure", by Richard S. Parks both provide excellent secondary source material. Each author approaches their analysis of the respective scores using different but complimentary methods. Following an informative section outlining the various roles Webern filled in the Verein, Meyer examines opus 6 (1920) in terms of the application of Schoenberg's transcription rules, while Parks first compares the original orchestral score of *Prélude à l'après-midi d'un faune* (1921) by Claude Debussy to the Verein transcription through Benno Sachs' idiosyncratic use of instruments after which he discussed the use of instrumental colour in terms of saturation.

As my research into the life and compositions of Josef Suk was biographically oriented, I researched several articles devoted to this subject. Of special significance was the article "Josef Suk, Dvořák's Favourite Pupil" by Zdeněk Nouza. This biographical account of Suk offers a well-crafted glimpse into his life and contained descriptive quotes from Suk and those dear to him. It includes sections on his youth, education, his association with the Czech Quartet, his mature compositions, as well as a section on the impact which the public attack on Antonín Dvořák's musical legacy by critic Zdeněk Nejedlý had upon Suk's life and career.

Of the various published analyses of Suk's music, two became essential to establishing his historical context. The doctoral thesis, *Tracing Josef Suk's Stylistic Development in his Piano Works: A Composer's Personal Journey from Romanticism to Czech Modernism*, by Jana K. Manning provides insight into both the background of Suk, as well as into his personal

compositional techniques, many of which are present in the score of *Asrael*. An article by John K. Novak, entitled “Josef Suk’s Non-Obstinate Ostinato Movements: A Study of Harmony and Style”, also yields interesting analytical information regarding Suk’s various uses of ostinato in both his piano and symphonic compositions and includes a special section on the second movement of *Asrael*. These two analyses were quite helpful during my score study of *Asrael* in preparation for its transcription; knowing in advance which techniques a composer may use helps to identify the general form and structure which is an essential part of the arrangement process.

Additional secondary sources, which include books, articles, and papers, assisted in my research by expanding my knowledge on subjects related to the Verein and Suk. Books such as Joan Peyser’s *To Boulez and Beyond: Music in Europe since the Rite of Spring*, Walter Frisch’s *Schoenberg and His World*, and *The Cambridge Companion to Schoenberg*, edited by Jennifer Shaw and Joseph Auner, offered valuable contextual information on the influence of Schoenberg on his students both during and after the period of the Verein.

Throughout my research I consulted many informative non-academic secondary sources. There are four websites which deserve special mention. The Belmont Publishing house website contains information on current editions of Verein chamber orchestra transcriptions as well as an exceptionally well documented chronological account of the life of Schoenberg. The Oxford Music Online database is an excellent source of information, while the Music & History website offers a convenient point form biographical account of Schoenberg’s life within the context of world events. The life and work of Josef Suk is well documented on the “Život a dílo skladatele a houslisty: Josefa Suka” website by Jan Charypar, which includes a discography, photo collection, and bibliography for further research.

Secondary sources, in the form of scores of compositions and arrangements by Schoenberg and the Verein, were integral to establishing a historical context and offered a broader view of their transcription methods. These included the Benno Sax arrangement of Debussy’s *Prélude à l'après-midi d'un faune* (1921) and the Schoenberg arrangement of Mahler’s *Lieder*

eines fahrenden Gesellen (1979). Finally, a great number of exceptional recordings of the Verein transcriptions are available, including inspirational performances by the Manchester Camerata, Linos Ensemble, Martingale Ensemble, and the Royal Academy of Music Soloists. These recordings offered a wealth of knowledge by providing sonic examples of the Verein orchestration techniques, proving the effectiveness of their method while reconstructing the historical context by means of performance.

Chapter 2: Historical Context

At the time of its founding in 1918, the impact which the Verein would have on the history of European music was not yet known although it was clear from the beginning that Schoenberg's vision of the Society for Private Musical Performances was designed to influence the promotion of modern music (Meibach, 1984). The orchestral transcriptions of the Verein, which were contemporary at the time, are still performed today and represent a significant portion of the legacy of the Society for Private Musical Performances.

Schoenberg: Transcription and the Verein

The first year of the Verein activities saw transcriptions for one or two pianos only. Beginning in the second season, 1919-1920, the Schoenberg Verein began to create chamber orchestra transcriptions of contemporary orchestral music to be presented as part of their concert series (Bailey, 1990). The instrumentation varied from the smallest orchestrations found in a collection of Strauss waltzes for harmonium, piano and string quartet to a chamber orchestra of single winds, horn, piano, harmonium, strings, two percussionists and two vocal soloists (Belmont, 2019).

The transcriptions of the Verein differ fundamentally from those of the salon and theatre orchestras of Schoenberg's day in terms of educational programming and aesthetic value. The transcriptions of the Verein are designed for virtuoso players on the concert stage and these arrangements of works by Gustav Mahler, Claude Debussy, Max Reger, and Schoenberg himself are of the highest level of difficulty. Contemporary composers, such as Busoni, were also engaged in the art of transcription for both educational and aesthetic reasons (Knyt, 2010). However, the Verein differed from other chamber orchestras in that the two elements of contemporary music education and aesthetic quality were fused together to create programs which would inform and inspire audiences to achieve a higher degree of musical engagement with contemporary compositions.

Between the four different versions of the Society's annual Prospectus which, mentioned by Meibach in her dissertation, were written and revised annually by Alban Berg and are currently located in the archives of the Arnold Schoenberg Center in Vienna, we can find important alterations which are crucial to this dissertation (Meibach, 1984). In the 1920 Prospectus, Suk is represented in the programs by only the first four pieces listed below, while in the 1921 version of the Prospectus, he is represented by all five:

Ein Sommermärchen, piano four hands by Roman Veselý (1910)

Erlebtes und Erträumtes, 10 Pieces for Piano (2015)

Asrael, Symphony No. 2 (arr. unlisted) - piano 4 hands

Vom Mütterchen, Op. 28 – piano (1950)

String Quartet II, Op. 31 – Verein Quartet (1911)

Roman Veselý had transcribed Symphony no. 2, *Asrael* for piano four hands in 1912 and it is possible this edition was chosen by the Verein for performance since no other piano transcription of *Asrael* existed at that time. It is also very likely the Verein had chosen Veselý's arrangement as there is no record of an attempt to transcribe it for piano by the Verein members (Suk, in Veselý, 1923). This information is confirmed in the *Suk Thematic Catalogue* found in the Czech Museum of Music, National Museum of Prague. From an examination of the two different copies of the Prospectus and the list of performed works contained in the Meibach dissertation, we can understand that neither *Asrael* nor the String Quartet No. 2, op. 31 were ultimately performed. Currently, there are no documents explaining the redaction of *Asrael* from the program; only the first Prospectus indicated that it was to be included and performed in a version for piano four hands. The original inclusion cements the fact that Suk's Symphony no. 2 was highly respected by Schoenberg since he had included it in the first season of the Society's programming. It is highly possible that had the Verein lasted but one or two years longer, *Asrael* might very well have been arranged for chamber orchestra.

Chapter 3: Analysis

Transcription Techniques of the Verein

Schoenberg gained substantial experience in the art of orchestral transcription before establishing the Verein. During this time, he developed a simple set of transcription 'rules' to guide his students as they commenced arranging for the Society (Bailey, 1990). This section examines the Verein members' interpretation and application of the combined list of Schoenberg's written transcription rules, as well as the contextual rules which I have extracted during my score analysis, to the original scores of Bruckner's Symphony no. 7 (G. Schirmer 1895 reprint of 1885 Verlag Gutman, first edition) , Mahler's Symphony no. 4 (Dover Publication 1989 reprint of 1905 Universal Edition), and Mahler's *Das Lied von der Erde* (Dover Publication 1988 reprint of 1912 Universal Edition). The application of these rules to the original scores, as employed by the members of the Verein, is discussed in terms of their effectiveness. This is followed by examples of their solutions to specific transcription challenges found in each of the above-mentioned scores.

Through experience gained as an arranger, composer, and teacher, Schoenberg had acquired a deep understanding of the potential benefits of transcription for both his students and the audience. In her book *Schoenberg and his Circle: A Viennese Portrait*, published in 1986, Joan Allen Smith relates that Schoenberg "believed the presentation of large works in arrangements for reduced forces allowed for a clarity of presentation and a simplicity of formal enunciation often not possible in a rendition obscured by the richness of orchestration" (Smith, 1986, p. 85).

The 'clarity of presentation' referred to above is a direct result of the strictness with which the Verein members applied Schoenberg's transcription methods. Therefore, with the intention of collecting the raw data necessary for the extraction of their techniques and creation of the Verein-Karst Method of Transcription, I have compared in detail the original orchestral scores of Bruckner's Symphony no. 7 (G. Schirmer 1895 reprint of 1885 Verlag Gutman edition) , Mahler's Symphony no. 4 (Dover Publication 1989 reprint of 1905

Universal Edition) , and Mahler's *Das Lied von der Erde* (Dover Publication 1988 reprint of 1912 Universal Edition) to the transcribed scores created by the Verein for their chamber orchestra performances. Using a technique similar to that of Schoenberg himself, I have re-annotated the full orchestral scores using coloured pencils to indicate which of the instrumental lines the Verein chamber orchestra were to play (i.e. red for harmonium, green for clarinet, etc.). In doing so, the annotated scores now offer a 'birds-eye view' of the orchestral transcription techniques used by the Verein in these three arrangements. The techniques utilized adhere closely to the written instructions of Schoenberg contained in the opening pages of his full orchestral score of *Das Lied von der Erde*. I have listed these rules below, as translated in the article "The Chamber-Ensemble Arrangements of the Orchestral Songs, op. 8: Realizing Schoenberg's Instructions to his Students" by Walter B. Bailey. They are as follows:

- 1) Flute, oboe, clarinet, bassoon, and horn play only the part of the first instrument in their respective sections.
- 2) If passages from the second or third (etc.) players in a section are to be played by the solo instrument, they will be marked in the score using a special technique. These passages may also be doubled by piano or harmonium on occasion.
- 3) Strings play their parts as in the original score, except for divisi or double-stopped sections. Generally, the solo instrument will play the highest line in the divisi part, unless otherwise indicated. Divisi parts will be separated and shown with special marks to show which instrument plays which line of the divisi.
- 4) In terms of prominent divisi wind parts, the piano or harmonium may play the lower part, or may also be performed by individual string instruments and be doubled by piano or harmonium.
- 5) Groups of instruments, such as the brass choir, may be marked in a single bracket if they are to be played on a single keyboard instrument, such as harmonium or piano.

With these simple rules, combined with the impeccably detailed notations by Schoenberg in *Das Lied*, it required relatively little editorial effort for Rainer Riehn to complete the transcription in 1983 (Bailey, 1990, pp. 67-69).

In addition to these five written rules, I have found consistent similarities between the three scores which I studied that may suggest a spoken, or contextual set of rules to be added to Schoenberg's written rules. These are as follows:

- 1) The harmonium rarely takes the lowest note of the chord when that note is the lowest note in the over-all instrumentation. It appears that the sound of the harmonium was not enough to provide a stable foundation for the other instruments.
- 2) Soloistic lines, even if they are second or third parts, are often divided among the Verein soloists, rather than given to the harmonium.
- 3) Often, the harmonium does not play below F2 in the bass clef implying that the playing ability of the available instruments was not consistent. Stein has it play as low as C2 below the staff while other Verein transcribers do not.
- 4) If the section is chordal, slow moving, and requires dynamics such as crescendo and decrescendo, the harmonium is preferred over piano.
- 5) Piano is preferred over harmonium when the parts require articulation, or a strong FF dynamic.
- 6) An instrument such as the Verein flute can play a lower harmony part, such as an oboe line, or even a bassoon line, as long as the primary voice is that of the original instrumentation, i.e. the Verein bassoon plays bassoon 1 and Verein flute takes bassoon 2.
- 7) Instrument doubling is limited to piccolo, cor anglais, various clarinets, and cembalo.
- 8) Piano usually takes louder brass sections, including instrument solos and phrases with multiple players.
- 9) If possible, when voicing a given section, should the original be only for strings, keep all voices in strings and when the original is in winds keep all voices in winds. Adding

the piano or harmonium to cover a single line in a chord or texture seems to be avoided (especially in *Das Lied*). However, Stein seems to refute this idea and liberally re-assigns parts across the spectrum of players.

In the three transcribed scores which I have studied, Bruckner's Symphony no. 7 (1921), Mahler's Symphony no. 4 (1993), and *Das Lied von der Erde* (1983), the challenges and solutions can sometimes be ambiguous and complex. Regarding a potential transcription of his *Pelleas und Melisande*, op. 5 (1912), Schoenberg reveals in a letter to Max Liebermann that in certain circumstances these rules must be adapted to fit the context of the piece.

The difficulty is in fact this: one would also have to keep the sound proportions in mind (*Klangproportionen*) and therefore actually reduce it even in places where no instrument is missing, and can one take it on oneself to destroy a sound that has already been proven? (Schoenberg, in Stein, 1965, p. 81).

This statement coincides with the following edict on performance and transcription by Schoenberg:

The principal goal of all musical reproduction must be to realize in sound what the composer has written such that each note will be truly audible and assure that everything, whether it sounds simultaneously or separately, stands in a relationship to everything else such that at no point will one voice hide another, but on the contrary, that each voice will stand out against the others (Stephan, in Frisch, 1999, p. 131).

One can infer from this that, with the goal of maintaining the original sound proportions in the process of transcription, instruments could potentially be added to support the louder dynamic levels to keep the overall balance of the sound. This adds a level of interpretative complexity which transcends the transcription rules listed above and requires both a deep structural knowledge of the music as well as flawless skill in instrumentation to preserve the colour and dynamics of the original score to the fullest extent possible. These transcriptions display the skills of the Verein transcribers, showing both their innovation and imagination throughout the pages of each score.

Bruckner Symphony No. 7

Transcribers: Hanns Eisler (mvts 1 and 3), Erwin Stein (mvt 2), Karl Rankl (mvt 4)

Instrumentation: clarinet, horn, harmonium, piano 4 hands, string quintet

Of the scores which I have analysed, this arrangement has the smallest instrumentation of the Verein's transcribed symphonic works. The transcribers faced a unique set of challenges in the process of arranging the massive orchestral forces of Bruckner for ten players on nine instruments. They were limited to an ensemble including only clarinet and horn as wind instruments, unlike the Mahler Symphony no. 4 transcription by Erwin Stein which has three winds which includes flute, oboe, and clarinet. Due to the nature of the original score, in which Bruckner utilizes several different groupings of instruments from within the same instrument family, the limited number of winds in the transcription does not allow for the same, or similar, instrument families to perform as groups. For example, in the transcription the piano and harmonium must represent, harmonically, melodically, and therefore structurally the following instruments: flute, oboe, bassoon, trumpets, trombones, tuba, and Wagner tubas.

While the musical material in terms of pitch is not altered from the original, the element of colour contrast is generally not present during the performance of thematic material. For instance, if in the original score a theme is performed by the flute and is followed by a statement by the oboe, the thematic colour contrast is no longer present if the piano represents these two instruments at this point in the transcription.

Similarly, in the string writing of the original score, Bruckner often doubles lines by separating each group into divisi strings for extended periods which creates an enormously thick texture. In the transcription each arranger has cleverly organized the use of double stops in the upper strings at certain points to recreate this effect. This solution allows the Verein strings to cover the entire string family rather than have the constant inclusion of the piano or harmonium in the texture, thereby recreating one of the essential textures of the original Bruckner Symphony 7 score.

Primarily due to the limited instrumentation, this transcription presented significant challenges to the Verein transcribers. While their decisions always fall within the parameters of the rules of Schoenberg, other acceptable solutions, some of which are listed below, may have been equally viable within the context of the reduced ensemble.

Summary of Challenges in the Transcribed Symphony No. 7 Score

The instrumentation in the first movement of the original score at bar 89 is temporarily reduced from the full ensemble of two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani and strings to only three horns, one trumpet, with the cello and contrabass playing pizzicato in octaves. Thus far, this is potentially the quietest moment in the movement. In the transcribed version Eisler chose to use the full ensemble of clarinet, horn, harmonium, piano, and strings. As they had been just previously used in the movement as a group, an alternative approach such as replacing the clarinet with harmonium or piano, saving the clarinet sound for later, could have also been effective. Eisler also chose to have the horn play the second horn line and the harmonium play the first. Another option would have been to place the horn on the first line, with the harmonium covering the remaining brass parts, saving the sound of both the clarinet and piano for inclusion elsewhere. This would have allowed for more contrast in colour and further assist in outlining the structure of the movement.

The image displays a page of a musical score for the horn section of Bruckner's Symphony No. 7, first movement, bar 89. The score is arranged in two systems of staves. The top system includes parts for Horns (Hr.), Trumpets (Tr.), Violins I and II (Viol. I, Viol. II), Viola, and Cello/Double Bass (Cello col Bass.). The bottom system includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horns (Hr.), Trumpets (Tr.), Violins I and II (Viol. I, Viol. II), Viola, and Cello/Double Bass (Cello col Bass.). The horn parts are the primary focus, showing complex rhythmic patterns and dynamic markings such as *poco*, *a*, *poco*, and *cresc.*. The score is written in a key signature of two sharps (D major) and a common time signature.

Figure 1: Bruckner Symphony No. 7, mvt 1, bar 89, horn section
(Bruckner Symphony No. 7 score, Schirmer)

10

85 90

Horn

(Horn)

Tromp.

(Tromp.)

Fagott

(Fagott)

Figure 2: Eisler transcription of Bruckner Symphony No. 7, mvt 1, bar 89, page 1 (Arnold Schoenberg Center, Vienna)

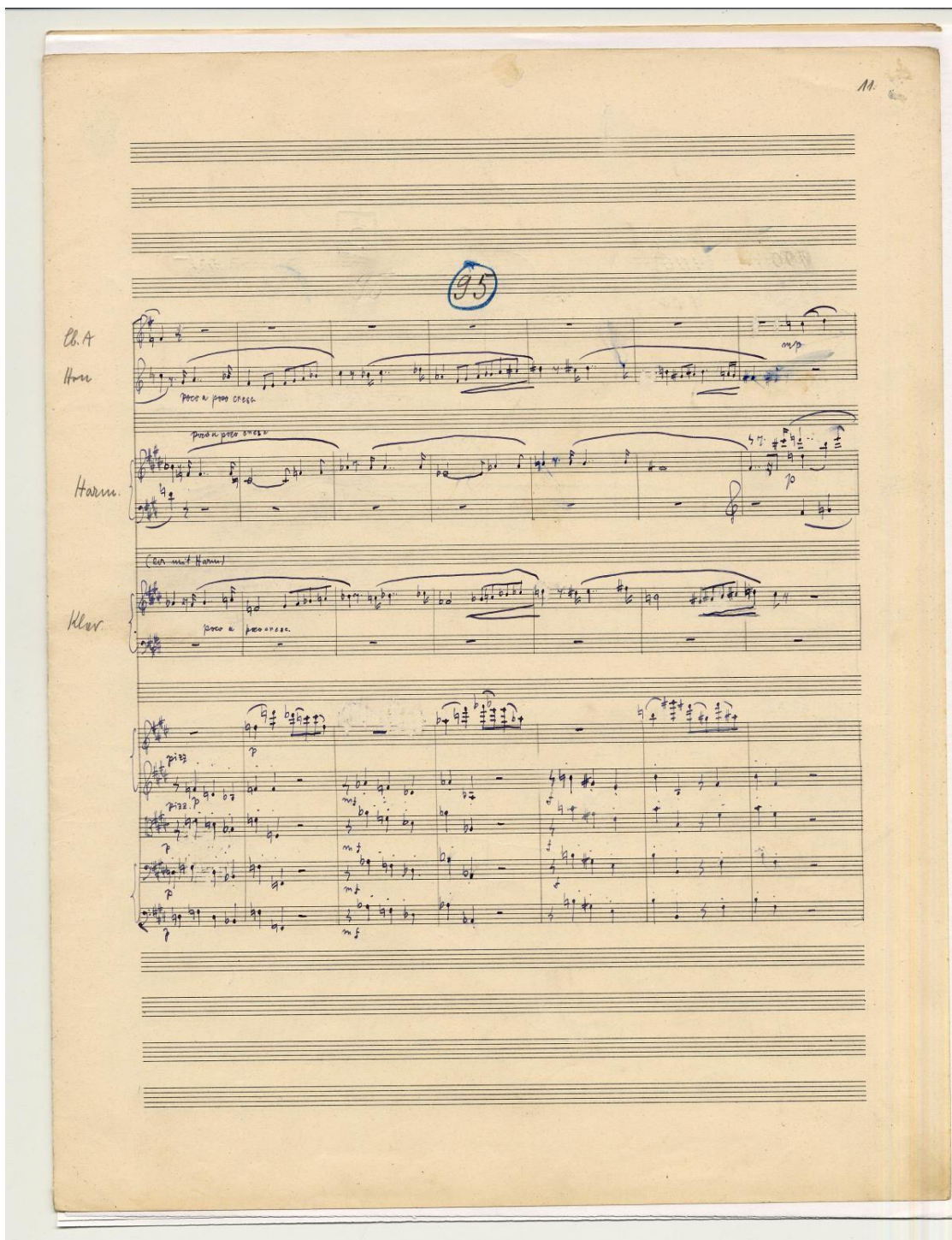


Figure 3: Eisler transcription of Bruckner Symphony No. 7, mvt 1, bar 89, page 2
(Arnold Schoenberg Center, Vienna)

Eisler makes an interesting departure from Schoenberg's rules in bar 153 of the first movement. Here, the original writing is for strings, followed shortly by the addition of solo

horn and soon after, solo clarinet. While still within a phrase that was designated by Bruckner to be performed by strings only, Eisler temporarily removes the original second violin and inserts the Verein clarinet to cover its line while the Verein second violin is waiting to play in octaves with the Verein first violin in the second bar of the phrase. An alternative solution would have been to keep the string sound as a unit and divide all the various parts among the Verein string quintet. This could have been achieved by having the cello play the F sharps while the second violin played the lower first violin line.



Figure 4: Bruckner Symphony No. 7, mvt 1, bar 153
(Bruckner Symphony No. 7 score, Schirmer)



Figure 5: Eisler transcription of Bruckner Symphony No. 7, mvt 1, bar 153
(Arnold Schoenberg Center, Vienna)

In the second movement Bruckner adds the unique colour of four Wagner tubas to the orchestral ensemble. These parts are generally transferred to the hornist, which provides a similar colour contrast between sections and themes. As elsewhere in the transcription, the arrangers made excellent choices considering the limited instrumentation available to them. Had the transcribers been afforded the option of adding one more instrumental colour, such as requiring the horn player to double on Wagner tuba, the oboe doubling cor anglais, or perhaps adding flute with the clarinet doubling on bass clarinet, it would have been easier for them to outline the form and structure of the symphony through the use of instrumental colour.

The third movement is, in my opinion, the most effective of the four. Here the writing of Bruckner is easily transferred to the smaller ensemble. While the Verein chamber orchestra does not have the ferocious power of the large orchestra, it excels here since many of the original lines are doubled across parts. Groups formed from within each of the different instrument families often play in homorhythm, heightening the contrast between instrumental families. In the original score of Bruckner, the string parts are often played *divisi* which allows for more legato lines and for better overall intonation within the section while creating an organ-like sound. By redistributing the *divisi* octaves across the string family, Eisler has quite cleverly covered all the lines in movement 1 beginning at bar 310. In movement 3 he divides the five string players across as many as nine parts via double stops. Another option to avoid the extended use of double stops would have been to place a discreet selection of octaves in the harmonium part. This would have been an alternative method of recreating the thick string texture which Bruckner intended in these sections.



Figure 6: Bruckner Symphony No. 7, mvt 1, bar 310
(Bruckner Symphony No. 7 score, Schirmer)



Figure 7: Eisler transcription of Bruckner Symphony No. 7, mvt 1, bar 310
(Arnold Schoenberg Center, Vienna)

Karl Rankl held the reins in the transcription of the final movement, and it is the only time we see his work as a transcriber during the years of the Verein. In two separate sections the solo horn of the Verein is requested to play the original fourth horn part as it has the prominent line. We can assume that the hornist of the Verein ensemble was truly first rate, as not all hornists can play well throughout the different ranges of the instrument. Similarly, the end of the movement is rather high and sustained for the solo horn of the Verein. Given that most horn players prefer to play either ‘high’ or ‘low’ horn (Piston, 1955), it may have been prudent to place the ‘low’ fourth horn parts of the original in either the harmonium or piano, consequently making the horn part more comfortable for a ‘high’ hornist. In the final sections of the movement the clarinet plays the oboe part in the original octave for a

significant number of bars. While the choice of instrument does assist in highlighting the oboe line, it sounds out of place without the underpinning of the full orchestra. This could have been addressed by either placing the oboe part on the piano, or by lowering the original octave to better suit the clarinet. In all respects, the transcribers of the Verein faced significant challenges due to the limitations of instrumentation for this transcription and addressed them intelligently using the available resources.

Mahler Symphony No. 4

Transcriber: Erwin Stein, Alexander Platt (arr.)

Instrumentation: fl. (+picc.), ob. (+cor ang.) clar. in A, (+clar. in B and C, + bass clar. in A), harmonium (+celeste), piano 4 hands, Perc (sleigh bells, glock., tri., tam-tam, crash cymbal, sus. cymbal), string quintet, soprano

This transcription posed several unique problems as an example of the Verein transcription process since only the parts from the Society's performances exist but not the corresponding score. There are a few existent pages of the marked score of the original Mahler Symphony no. 4 by Stein, but it lacks the completeness of Schoenberg's markings and leaves much to the imagination of the editor/arranger. Alexander Platt was given the task by the Britten Society, who were in possession of the parts, to piece them together and reconstruct the score (Platt, in Mahler, 1993). This edition is the one which I have used for study and it explicitly indicates the moments when Platt takes liberties with the orchestration and steps further away from the Stein version. For example, when the original harmonium part is transferred to the bass clarinet, which was not included in Stein's instrumentation, Platt ensures we are aware that this is an editorial decision and not part of the original transcription. Although marked in the reconstructed score, this implies that there may have been other serious editorial decisions rendered by Platt which do not reflect the Stein version. There is much to learn from this edition as, in terms of instrumentation, it is placed in the middle between the more thinly orchestrated Bruckner Symphony no. 7 and the larger Mahler *Das Lied*. For example, the harmonium is used more freely for solo passages and single line sections. The lower range of the instrument is also

used more frequently than in the other transcriptions and it is often to be found sustaining pedal notes. Finally, woodwinds are sometimes used to either cover or double string parts and can often be found performing an individual line which does not originally belong to them. This redistribution of voices occurs so frequently that it appears to be a part of the transcription style of Stein.

The reduced instrumentation of the Verein transcription of Mahler's Symphony no.4, in comparison to the larger *Das Lied*, leads to several questions. We know the Verein was in financial difficulty during its third season when this score was performed (Meibach, 1984). Were economics the deciding factor in determining the size of the ensemble? Or was it Stein's preference to bestow the more important parts to the harmonium and keyboards in general? Was it the challenge of a limited wind section that excited the imagination of Stein? Were players less forthcoming for certain pieces than for others, or was it scheduling that limited the resources? Many of the answers to these questions will remain a mystery. Nevertheless, the quality and originality of this arrangement withstands the test of time and Stein's transcription of Mahler Symphony no. 4 is one of the most performed in all the Verein repertoire.

Summary of Challenges in the Transcribed Mahler Symphony No. 4 Score

Erwin Stein had been a formidable student of Schoenberg's, and though not a composer by profession, his knowledge of composition, theory, and analysis had placed him in the inner circle of Schoenberg's most trusted advisors (Meibach, 1984). In the first movement, at bar 50, we can see evidence of his fine sense of musical judgement. In the original score by Mahler we can find the cello section playing *divisi*, with the second part holding a unique and expressive line within the ensemble. The rules of Schoenberg dictate that this should be covered by either another string instrument, piano or harmonium. As the viola already has its own unique line and the range is too high for the contrabass, a keyboardist should cover it. Stein, however, sees an opportunity to use the absent oboe here and places it in the second cello part, creating a perfectly intelligent solution to the problem. In this high range

50. *Poco rit.* *a tempo*

Flute

oboe

Clarinet in A

Percussion I

Percussion II

Horn

Piano

Violin I

Violin II

Viola

Cello

Double Bass

mp

espress.

cresc.

arco

G-sorte

Doppelschiff

p

f

ff

pp

p *Schwungvoll*

p *Schwungvoll*

Poco rit. *a tempo*

A G
D# E
C# C#

Figure 9: Stein transcription of Mahler Symphony No. 4, mvt 1, bar 50
(Mahler Symphony No. 4 score, Weinberger)

With such a limited palette compared to the kaleidoscope of instrumentation available to Mahler, this woodwind placed in the string section represents an excellent choice in terms of the balance of colour and expressivity required for this passage. Stein would later make similar choices in the covering of missing lines. As an example, he places the original trumpet solo at four bars after rehearsal 17 in the Verein clarinet part and soon thereafter gives the original trumpet solo to the Verein flute. Schoenberg's rules would indicate that these be given to piano or harmonium, but again, Stein sees the picture differently and places these dominant melodic lines, originally intended for a wind, in the winds and accordingly maintains an appropriate balance of articulation, dynamics and colour between all parts. This redistribution of forces is so finely crafted that Mahler himself may have chosen a similar redistribution of lines based on the instrumentation of this ensemble.

In another bold redistribution move, this time within the strings in the middle of rehearsal 16, Stein places the Verein viola and Verein cello in the first and second horn parts respectively. In the original Mahler score, the viola is resting, while the cello and contrabass are doubled by the bassoon section. Stein leaves the bass to perform its part, and cleverly places the Verein viola and Verein cello in the horns (doubled by piano), having the trumpet solo covered this time by the Verein oboe. While it is possible that the harmonium or piano may have covered the horn section, this idiosyncratic arrangement works well and leaves all instrumental groupings clearly delineated and well balanced.

1.2.3.4 Fl.
 1. 2.
 Ob.
 3.
 1.3.inB.
 Cl.
 2.in Es.
 1.2.Fag.
 Ctrfag.
 1.3.
 Horn
 in F.
 2.4.
 1.Trp.
 in F.
 Pk.

zu 4
 zu 2
 zu 2
 Schalltrichter auf.
 zu 2
 zu 2
 cresc.

Figure 10: Mahler Symphony No. 4, mvt 1, five bars after Rehearsal 16
(Mahler Symphony No. 4 score, UE)

54.

Flute

Oboe

Clarinet in B \flat

Percussion I
Glockenspiel
Triangle *sempre ff*

Percussion II
To Bass Drum*
(mf)

Harmonium

Piano

Piano II
sempre unis.

Violin I

Violin II

Viola

Cello

Double Bass

215.

ff

[Opt.]

Figure 11: Stein transcription of Mahler Symphony No. 4, mvt 1, five bars after Rehearsal 16
(Mahler Symphony No. 4 score, Weinberger)

The opening of the second movement is no less effective. With the horn solo given to the Verein clarinet, and the harmonium playing the clarinet part, Stein continues to liberally allocate instruments to other lines when necessary. In bar 15 and 16 we have the Verein second violin playing the bassoon part and in bar 22 we have the Verein contrabass playing the timpani note. This is followed immediately by the Verein second violin once again covering the bassoon line. The Verein viola takes the horn solo at rehearsal 4, offering contrast in colour to the Verein clarinet line which immediately precedes and follows it. Seven bars later, Stein demonstrates his attention to detail and his deep understanding of the acoustic properties of the instruments in the ensemble. The harmonium, with its relatively weak ability to provide articulation, is performing the horn part and has a *sf* at the end of the passage. Here Stein places a piano chord, which is just enough to support the sustained notes of the harmonium and adds the required touch of articulation.

A detailed musical score for Mahler's Symphony No. 4, second movement, rehearsal 4. The score is arranged in a standard orchestral format. At the top, it indicates a 4/4 time signature. The instruments listed on the left are: 1. Flute (Fl.), 1. Oboe (Ob.), 1. and 2. Clarinets in B-flat (Cl. in B.), Contrabassoon (Ctrfag.), 1. and 2. Horns in F (Horn in F.), 3. and 4. Horns in F, Trugelhorn (Trgl.), Harp (Hfe.), 1. and 2. Violins (VI.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Cb.). The score contains various musical notations including notes, rests, trills (tr), and dynamic markings such as *p*, *pp*, *ff*, *cresc.*, and *espress.*. Performance instructions like "Schalltr. auf." (trill on) and "arco" (arco) are also present. The rehearsal mark "4" is placed above the first staff.

Figure 12: Mahler Symphony No. 4, mvt 2, Rehearsal 4
(Mahler Symphony No. 4 score, UE)

24.

4. 95.

Flute

Oboe

Clarinet in B \flat

Triangle

Cymbal

Harp

Piano

Violin 1

Violin 2

Viola

Cello

Double Bass

Schelltr. auf!

p *ff*

pp

sempr p *(hp)* *pp* *(str)* *(hp)* *(str)*

pp *[Solo] pp*

**mp*

sempr pp

pp

Figure 13: Stein transcription of Mahler Symphony No.4, mvt 2, Rehearsal 4, page 1
(Mahler Symphony No.4 score, Weinberger)

The image shows a handwritten musical score for Mahler's Symphony No. 4, second movement, Rehearsal 4, page 2. The score is arranged in a standard orchestral format with the following instruments and parts:

- Flute:** Staff with treble clef and a key signature of one flat.
- Oboe:** Staff with treble clef and a key signature of one flat.
- Clarinet in Bb:** Staff with treble clef and a key signature of one flat.
- Triangle:** Staff with a vertical line indicating the instrument.
- Cymbal:** Staff with a vertical line indicating the instrument.
- Harmonium:** Staff with treble and bass clefs, showing chordal accompaniment.
- Piano:** Staff with treble and bass clefs, featuring a melodic line with the instruction "(sempre)".
- Violin 1 and Violin 2:** Staves with treble clefs and a key signature of one flat, playing a melodic line with "espress." markings.
- Viola:** Staff with alto clef and a key signature of one flat, playing a melodic line.
- Cello:** Staff with bass clef and a key signature of one flat, playing a melodic line with "arco" and "pp" markings.
- Double Bass:** Staff with bass clef and a key signature of one flat, playing a simple rhythmic accompaniment.

The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp* and *espress.*

Figure 14: Stein transcription of Mahler Symphony No.4, mvt 2, Rehearsal 4, page 2
(Mahler Symphony No.4 score, Weinberger)

One of the unique aspects of Mahler's original orchestration of the second movement is the inclusion of a violin solo for an instrument tuned a whole tone higher than normal, giving it a

more rustic sound. Normally, the Verein ensemble instrumentation can easily cover the parts for a regular string section, but with this addition of an altered instrument, it makes transcription more difficult. Stein brilliantly manages this throughout the movement, including eleven bars after rehearsal 5, where he has the Verein oboe, which is generally absent from the score at this time, play the first violin part while the concertmaster plays the original altered violin solo.

1. 2. Fl. *pp* *zu 2*
 3. 4. Fl. *pp*
 1. Ob.
 1. Cl. in B.
 1. Fag. *p* *sf* *sf*
 2. 3. Fag. *p* *sf* *sf* *zu 2*
 1. Horn in F. *f* *sf* *ff* *lustig hervortretend*
 1. Trp. in F. *f* *mit Dämpfer*
 Pk. *mf*
 1. S.-Vi. *p* *f* *ff*
 1. Vi. geth. *ohne Dämpfer* *arco p* *sf* *sempre p*
 2. Vi. geth. *Solo* *pp* *col legno* *Alle* *p* *sf* *p* *sf* *p* *arco* *f* *pizz.*
 1. Vi. *Solo* *p* *pp* *col legno* *Alle* *p* *sf* *p* *sf* *p* *pizz.* *arco* *pp* *pizz.*
 1. Vc. *Solo* *Alle pizz.* *p* *arco* *pp* *sf* *pp* *p* *pizz.* *pp* *f*
 Cb. *pizz.* *pp* *pizz.* *f*

Figure 15: Mahler Symphony No. 4, mvt 2, nine bars after Rehearsal 5
 (Mahler Symphony No. 4 score, UE)

125.

32.

Flute

Oboe

Clarinet in Bb

Triangle

Cymbals

Horn

Piano

Violin 1

Violin 2

Viola

Cello

Double Bass

pp

p

[mit Dämpfer]

f

(Bsn)

(Timp)

col legno

col legno

arco

pizz.

pp < sf

pp

pp < sf

pp

Figure 16: Stein transcription of Mahler Symphony No.4, mvt 2, ten bars after Rehearsal 5 (Mahler Symphony No.4 score, Weinberger)

130.

Flute

Oboe

Clarinet in B \flat

Triangle

Cymbals

Harmonium

Piano

Violin 1

Violin 2

Viola

Cello

Double Bass

f *lustig hervortretend*

f *st*

f *st*

[ohne Dämpfer]

p *pp*

arco *mf* *f*

f *f*

Parco *pp* *pizz.*

p *pp*

p *pp*

Figure 17: Stein transcription of Mahler Symphony No.4, mvt 2, fourteen bars after Rehearsal 5 (Mahler Symphony No.4 score, Weinberger)

The image shows a handwritten musical score for Mahler's Symphony No. 4, second movement, starting eighteen bars after Rehearsal 5. The score is written in a major key with a 3/4 time signature. The instruments and their parts are as follows:

- Flute:** No notation.
- Oboe:** Plays a melodic line starting with a half note, followed by quarter notes. Dynamics include *p* and *p < f*.
- Clarinet in Bb:** Plays a melodic line starting with a half note, followed by quarter notes. Dynamics include *f*.
- Triangle:** No notation.
- Cymbals:** No notation.
- Horns:** Play a rhythmic accompaniment of eighth notes. Dynamics include *p*.
- Piano:** Plays a complex accompaniment with chords and moving lines. Dynamics include *f*, *mf*, *p*, *f*, and *pp*.
- Violin 1:** Plays a melodic line starting with a half note, followed by quarter notes. Dynamics include *ff* and *p*.
- Violin 2:** Plays a melodic line starting with a half note, followed by quarter notes. Dynamics include *f* and *p*. Includes the instruction "Dämpfer ab." (mute off).
- Viola:** Plays a melodic line starting with a half note, followed by quarter notes. Dynamics include *f* and *p*. Includes the instruction "Dämpfer ab." (mute off).
- Cello:** Plays a melodic line starting with a half note, followed by quarter notes. Dynamics include *f* and *p*.
- Double Bass:** Plays a melodic line starting with a half note, followed by quarter notes. Dynamics include *f* and *p*.

Figure 18: Stein transcription of Mahler Symphony No.4, mvt 2, eighteen bars after Rehearsal 5 (Mahler Symphony No.4 score, Weinberger)

In a similarly logical and detailed approach, Stein recognized that fourteen bars after rehearsal 10 the original score is marked for solo principal violin. While one would assume that this would be a de facto part of the transcription due to the size of the Verein ensemble, he makes sure to add the tacet second violin to the Verein first violin fourteen bars earlier. This effectively doubles the Verein first violin and allows for the reduction of forces down to solo principal violin, as requested by Mahler fourteen bars later, to exist as part of the transcription.

In movement 3, one of the most touching slow movements found in all of Mahler's symphonies, we can find multiple occasions where the original string section plays divisi, challenging Stein with his limitation of only ten instruments. At rehearsal 1, the original string section is divided into seven parts and soon splits again into eight. He makes sure to follow the general application of Schoenberg's dictates, and places the strings on the upper lines of the divisi parts with the piano and harmonium covering the lower parts. Five bars later, the second violin part divides in two and he places the absent Verein flute on the higher note of the two with the Verein second violin taking the lower moving part. This is an excellent example of a textbook approach to the application of Schoenberg's rules within the medium of the Verein ensemble. A unique use of the Verein flute is located at rehearsal 2 where it covers the third horn line during a noticeably thin texture. At first glance it would have been logical to place this in the harmonium part as it is immediately before and afterwards played by this keyboardist. Given that each harmonium model has its own unique characteristics, it is likely that Stein was guarding against the possibility that the harmonium with its strong overtones would overtake the other sonorities in the ensemble.

Stein continues to use his tasteful discretion in two later sections by altering the original in a subtle but effective manner. Six bars before rehearsal 8 Stein has the piano performing the four horn parts in which the first two bars have a significant crescendo starting from piano. As a method to achieving this crescendo, he changes the whole note to a dotted half and a quarter and thereby offers the pianist a manner to create the necessary dynamic change.

Four bars after rehearsal 12, he again adds to the piano part by doubling the notes an octave below to create the fortissimo dynamic of the timpani. These small but significant additions to the score, which attest to Stein's knowledge of instrumentation and orchestral nuance, assisted the performers in the Verein ensemble to, as faithfully as possible, represent the intentions of Mahler.

Mahler adds a soprano soloist to the fourth and final movement of the symphony. This soloist sings a text translated as "The Heavenly Life" taken from a collection of German folk poems translated as *Des Knaben Wunderhorn*. This child-like text discusses the simple pleasures of heaven while also incorporating material from another poem which relates to Saint Anthony of Padua's sermon to the fishes. While a deeper analysis of the text reveals connections to Mahler's previous symphonies, we are only concerned with the orchestration techniques which Mahler employed in this movement. It is no coincidence that two of Schoenberg's most important contributions to transcription literature are his arrangements of Mahler's songs, being *Lieder eines fahrenden Gesellen* (1979), and *Das Lied von der Erde*. Similar to many excellent composers before him, Mahler sets the orchestral accompaniment in such a manner as to highlight the voice; indeed, the opening translation of the final movement of the Symphony no. 4 score direction reads: "Note for the conductor: It is of the greatest importance that the singer be *extremely* discretely accompanied "(Mahler, 1989). With this instruction, Mahler has already done much of the work for Stein as the texture is suitably thinner when the soloist is singing. Characteristically, Stein engages in the liberal but thoughtful transference of lines from one instrument to another to recreate the clarity of Mahler's conception with the reduced instrumentation of the Verein. When appropriate and in strict accordance with the rules, the Verein cello and Verein clarinet play the bassoon part, the Verein viola plays the lower of the original divisi second violin parts, and original double stops are employed as per Mahler's instructions. Much of this movement sounds balanced with the original percussion in full play and, when combined with the naïveté of the vocal solo and thin ensemble texture, the delicacy which Mahler intended is present in the transcription for the audience to enjoy.

Mahler *Das Lied von der Erde*

Transcribers: Arnold Schoenberg, Rainer Riehn

Instrumentation: fl. (+picc.), ob (+cor ang.) clar. in B, (+clar. in Es, + bass clar. in B), bassoon, horn in F, harmonium (+celeste), piano (4 hands), 2 Perc. (glock., tri., bells, tambourine, tam-tam, small drum, bass drum), string quintet, tenor and alto soloists

This is arguably the most intricate and complex orchestration of the three scores which I have studied. Originally scored for triple or quadruple winds, two harps and a string section with instrumental parts often divided in three, it was challenging to envision an effective transcription for fifteen instruments. However, after completing my analysis I can say with conviction that Schoenberg achieved with this transcription the goals he outlined for the Verein: clarity of musical ideas such as form, harmony, and overall balance, while maintaining the spirit of the composer's intention without sacrificing content. Several of the added 'rules' which I have extracted during my research have been applied here with great success. Schoenberg was consistent in his approach and always logical in finding a solution to any problem that arose during the transcription process.

Summary of Challenges in the Transcribed *Das Lied von der Erde* Score

In the first movement, "Das Trinklied vom Jammer der Erde", Schoenberg outlines the effectiveness of his approach by remaining consistent to his own rules. A compositional element which translates particularly well into the medium of the Verein ensemble is the assignment of string pizzicato clusters to the piano. Rather than demand the string players attempt to divide all the pizzicato notes between them, he saves their concentration for more important business and allows them to play only the notes on either the upper or lower divisi lines. Two bars before rehearsal 3, Schoenberg places the Verein flute on the second oboe line, as in this range the flute speaks less clearly than the oboe and would be overpowered if it were placed on the lower divisi line. At rehearsal 4 Schoenberg doubles the woodwind parts with harmonium to create the quantity of sound needed for this particular fortissimo; he would regularly utilize this technique of doubling either keyboard with the strings and winds

throughout the piece to increase the dynamic power of the primary instrumental lines. When a complex, multi-voiced woodwind chord is presented, Schoenberg faithfully keeps to his practice and divides the chord evenly amongst the winds, allowing the harmonium to play the other missing notes. A small detail of orchestration brilliance can be observed at rehearsal 7 when Schoenberg has the Verein bassoon, rather than the clarinet, harmonium, or piano, play the second oboe part in the original octave. The pairing of the double reeds in this range shows the sensitivity with which Schoenberg approached the colours of this score. He would repeat a similar technique later at rehearsal 25 where he instructs the Verein bassoon to play the third flute part in the original octave, underneath the Verein flute and Verein oboe respectively. Continuing on the subject of Schonberg's flexible bassoon writing, he also assigned this instrument to perform the lower horn parts. When given this task, the bassoon always plays beneath the Verein principal horn and never above as demonstrated at one bar before rehearsal 38. Another example of the flexibility Schoenberg demands from the instrumentalists is illustrated four bars before rehearsal 47. Here the Verein oboist travels around the wind section playing the second flute part, the third flute part, the third oboe part, and finally the second clarinet part before returning to its role covering the principal oboe line.

Figure 19: Mahler *Das Lied von der Erde*, mvt 1, four bars before Rehearsal 47
(*Das Lied von der Erde* score, Dover)

Figure 20: Mahler Das Lied von der Erde, mvt 1, Rehearsal 48/49
(Das Lied von der Erde score, Dover)

Figure 21: Schoenberg transcription of Das Lied von der Erde, mvt 1, Rehearsal 46
(Das Lied von der Erde score, UE)

Figure 22: Schoenberg transcription of Das Lied von der Erde, mvt 1, Rehearsal 47
(Das Lied von der Erde score, UE)

52

Fl.
Ob.
Kl.
Fg.
Hr.

Rit. 48 Tempo I

Figure 23: Schoenberg transcription of *Das Lied von der Erde*, mvt 1, Rehearsal 48
(*Das Lied von der Erde* score, UE)

While Mahler has created an incredibly complex and intricately scored movement, Schoenberg has succeeded in not making a 'reduction' but instead achieves his ideal as quoted in the essay "Schoenberg and Bach" by Rudolf Stephan:

The principal goal of all musical reproduction must be: to realize in sound what the composer has written such that each note will be truly audible and assure that everything, whether it sounds simultaneously or separately, stands in a relationship to everything else such that at no point will one voice hide another, but, on the contrary, that each voice will stand out against the others (Stephan, in Frisch, 1999, p. 131).

Schoenberg continues to apply his rules with great success in the second movement, entitled "Der Einsame im Herbst". At four bars before rehearsal 3 he places the held bass clarinet notes in the Verein bassoon line. These notes could have been given easily to the harmonium, which is already employed playing the second clarinet part. Although appearing to be of minor importance, this decision reflects his general concept of keeping the winds playing during the thinner textures and saving the harmonium for sections which require more secondary lines to be covered. Shortly afterwards, we see an instance where a string player covers a lower wind part. One bar before rehearsal 4 Schoenberg has the

Verein cello performing the second bassoon line. This is a direct application of one of his rules which, when required, is consistently applied across the entire piece. It appears that Schoenberg wished to maintain an ensemble sound in which a lower string would never play above a lower woodwind, thereby maintaining the string section as the sonic underpinning of the group. It is fascinating to ponder his decision. Was it based on his years of experience creating transcriptions or was it a personal preference for that sound? Perhaps he wished to maintain the general aesthetic of the composer where the strings generally play below the winds unless otherwise notated? Or was it based on the practicality of always having the lowest note sounding for its full duration, without requiring a breath to sustain it? For any combination of the above reasons, Schoenberg successfully employs this sound combination of Verein cello performing a lower wind part here and elsewhere in the score.

Another interesting pairing comes four bars before rehearsal 6, where the Verein flute plays the first clarinet line and the Verein clarinet performs the second part. This combination reverses to Verein flute playing the harmony line below the Verein clarinet nine bars later which creates a space for the Verein oboe to take its original dominant line. The combination of Verein flute and Verein clarinet is often found together throughout the arrangement and, like the cello and bassoon mentioned above, is part of the essential palette Schoenberg utilizes in this transcription.

The folk-like melodic writing of the third movement is so enchanting that it almost diverts the attention of the listener away from the delicately scored orchestral accompaniment. In "Von der Jugend", Mahler makes use of the woodwinds in the portrayal of friends sitting together and enjoying themselves in a Chinese pavilion while looking at reflections in the pond which surrounds them. Schoenberg uses the harmonium and piano very sparingly in his orchestration and relies on the winds to cover most of the missing lines. For example, at rehearsal 9, rather than add a keyboard to cover the second clarinet part, he places the Verein bassoon below the Verein clarinet. In the third and fourth bar he

then exchanges their roles to have the distinctive sound of the low sforzando clarinet which Mahler had scored as the deepest voice at this moment. We see a similar use of winds versus keyboards two bars before rehearsal 14 where, accustomed as we are to the sound of the Verein horn and Verein bassoon pairing, he places the Verein clarinet in the lowest voice rather than use harmonium or piano. These choices work very well in this context and reflect with great clarity the intentions of Mahler, maintaining a similarity of colour and lightness of texture.

Figure 24: Mahler *Das Lied von der Erde*, mvt 3, Rehearsal 13
(*Das Lied von der Erde* score, Dover)

Figure 25: Schoenberg transcription of *Das Lied von der Erde*, mvt 3, Rehearsal 13
(*Das Lied von der Erde* score, UE)

96 *Molto rit.* [14] *Tempo I subito*

Fl.
Ob.
Kl.
Fg.
Hr.

Figure 26: Schoenberg transcription of *Das Lied von der Erde*, mvt 3, Rehearsal 14
(*Das Lied von der Erde* score, UE)

The texture of the fourth movement of the original score, "Von der Schönheit", is much thicker than the third, and therefore required Schoenberg to make further use of the piano and harmonium to fill out the missing secondary lines. There are brief moments throughout the transcription which do not quite follow the same logic which is applied to the remainder of the work. One such instance occurs at rehearsal 7 where Schoenberg has the harmonium and piano double a quiet, muted brass chord. In the original, the woodwind section performs each of these notes and so the individual notes making up the chord are adequately covered and certainly do not require the assistance of two keyboards. This same chordal motive reoccurs in the original twice more within the phrase at a forte dynamic and so it can be surmised that Schoenberg must have been willing to sacrifice the softer dynamic by adding both keyboards at this point in order to have the same instrumental colour when the motive is repeated at a louder dynamic a few bars later. While it was possible that only the piano would take the brass parts instead of both keyboards and simply request more volume from it as required, it does speak to Schoenberg's skill in employing instrumental colour when highlighting motives from within the larger symphonic structure. In what is arguably the most dramatic change of

orchestration in this arrangement, Schoenberg gives the original upper second violin divisi line at rehearsal 1 to the Verein cellist and places the Verein solo second violin on the lower of the two lines. While this part is doubled by the piano and shadows the vocal solo, other options could have been selected surrounding the re-orchestration of these sections. For example, the Verein viola could have easily played the lower second violin divisi parts and leave the Verein second violin to play its original lines consequently requiring the Verein cello to play the less substantial viola part. This raises the question of why Schoenberg deviated from the intentions of Mahler. Did he have a conversation with Mahler at some point in which they discussed the potential use of cello for this solo? Or was it a question of timbre, in that Schoenberg decided that the line, even though it was doubled, should stand out with more clarity against the solo voice? In any case, it does point to the fact that the process of orchestral arrangement remains inherently subjective and some personal license can be taken when inspiration is combined with skill and sensitivity.

Movement 5, entitled “Der Trunkene im Frühling”, presents a story of a man in his cups who is inebriated to the point of passing out and awakes in the morning only to find that, during the course of the night, spring is unexpectedly in full bloom. Seemingly accustomed to this level of imbibement, he proceeds to drink again until he can no longer sing and so decides it is better to be drunk on alcohol than on the heady notes of springtime. While Mahler could have used any number of orchestration techniques to display this man’s intoxicated state, his orchestration is more in keeping with the ‘Drunken Master’ rather than that of the ‘Drunken Fool’. Indeed, it is so intricately scored, with orchestral colours flashing by so quickly, that it was difficult to imagine how Schoenberg managed to achieve a similar effect with only fifteen instruments. As a means of keeping the wind soloists on their primary lines, Schoenberg employs both the Verein contrabass and Verein cello to play the missing second bassoon part and in a move similar to the fourth movement, places the Verein cello on the lowest of the triple divisi of the second violin line four bars before rehearsal 6. So distinctive is the viola line in this phrase that Schoenberg leaves it to the Verein viola and places the Verein cello high in its range to cover the missing violin line and fill out the section.

Such attention to detail, particularly the function of each line in terms of its colour, is unquestionably of paramount importance to Schoenberg. Later, at one bar before rehearsal 9 in movement 5, he makes a similar choice only this time he places the Verein contrabass on the missing lower viola line. Rather than re-voice these notes using the keyboards, which would adversely affect the timbre which Mahler desired, Schoenberg cleverly retains as much of the original orchestration as possible and avoids the addition of harmonium or piano to the texture. The effect is only a subtle dimming of the light on the kaleidoscope, rather than a wholesale change of lens through which to watch our tipsy friend croon at the night sky.

The sixth and final movement of *Das Lied von der Erde*, which lasts just over a half of an hour, is by far the longest and most intricately scored of all the sections of this piece. Schoenberg stays close to his self-prescribed rules and, as in the previous songs, the process of keeping as many of the original lead voices as possible intact works well with the compositional style of Mahler. Notable transcription choices to this end include the section at rehearsal 10. Here the Verein first violin plays the lower of the divisi viola parts, allowing both the Verein second violin and the Verein viola to keep their original lines. While the viola parts could have been easily performed on one instrument with the use of double stops, Schoenberg assiduously avoids this string technique as he prefers to give the attention of the bow to one string at a time.

Only a few bars later he repeats the process, this time with the Verein contrabass playing the lower viola line rather than adding a keyboard or changing the upper lines of any instrument. This is taken to a further extreme directly at rehearsal 14 where the original string section is voiced for first violins, divisi second violins, and divisi violas. Abstaining from adding the piano or harmonium, Schoenberg keeps the original instruments on the top lines of each divisi and voices the section as follows: Verein first violin – first violin, Verein second violin – upper second violin line, Verein cello – lower second violin line, Verein viola – upper viola

line, Verein contrabass – lower viola line. While a simple re-voicing of double stops between the Verein second violin and Verein viola may have solved this problem, once again Schoenberg chose to avoid this technique and placed the absent cello and contrabass in delicate support of the original lines.

The next logical change of orchestration occurs one bar before rehearsal 20. Here Schoenberg dictates that the Verein bassoon play the flute line while it doubles the Verein oboe, rather than force that the Verein flute player, who would only have two beats rest, to jump from piccolo to its larger cousin for the sake of five notes.

The image shows a page of a musical score for Mahler's *Das Lied von der Erde*, movement 6, three bars before rehearsal 20. The score is for the woodwind section and includes staves for Kl. Fl., 1. Fl., 1. Ob., 1. Kl. in B., H.-Kl. in B., and 1. Fag. The music is marked 'Langsam.' and includes dynamic markings like *ff*, *sf*, *pp*, and *sfz*. There are also performance instructions like *tr.* and *morendo*.

Figure 27: Mahler *Das Lied von der Erde*, mvt 6, three bars before Rehearsal 20 (*Das Lied von der Erde* score, Dover)

The image shows a page of a musical score for Schoenberg's transcription of Mahler's *Das Lied von der Erde*, movement 6, three bars before rehearsal 20. The score is for the woodwind section and includes staves for Picc., Ob., Bkl., Fg., and Hr. The music is marked '187' and includes dynamic markings like *ff*, *sf*, *sfz*, *pp*, and *sf*. There are also performance instructions like *tr.* and *gestopft*.

Figure 28: Schoenberg transcription of *Das Lied von der Erde*, mvt 6, three bars before Rehearsal 20 (*Das Lied von der Erde* score, UE)

And finally, from rehearsal 61 to the end, as the harmonium player switches over to celeste,

the remaining instruments of the Verein ensemble must endeavour to cover all the lines which leaves Schoenberg no other choice than to periodically use double stops throughout the string section. At times, he goes as far as placing the Verein first and second violins and the Verein cello in the wind section to maintain the harmonic drones over which the keyboardists play.

This brilliant tour-de-force of orchestration by Mahler for such a massive orchestra is an unlikely candidate for transcription. However, in the hands of Schoenberg we can see that even Mahler's symphonic works can be effectively adapted for a smaller ensemble with the correct application of the Verein transcription techniques. Many options for the re-distribution of lines were available to Schoenberg and the adherence to a set of primary decisions regarding this process was of fundamental importance to him in order to achieve sonic unity across the score. Schoenberg has a 'sound ideal' for his Verein ensemble which could be understood as an interpretation of 'klangfarben' (Cramer, 2002). It is evident that he would not deviate from this 'sound ideal' unless absolutely necessary. The application of this ideal to Mahler's score provides for a type of consistency and is, in its own manner, a mark left by Schoenberg upon the work of Mahler. Here it is appropriate to apply the analogy which Schoenberg himself gave us. We can see the gargantuan sculpture of *Das Lied von der Erde* by Mahler through the eyes of a master photographer who, using his finest lens, captures but one aspect and develops the photo in all its intricately wrought detail, signature: Arnold Schoenberg.

Verein-Karst Method of Transcription

In this section I will outline what I have called the 'Verein-Karst Method of Transcription' which I have developed based on the Verein transcription techniques extracted during the study of the original scores and their respective Verein transcriptions of Bruckner's Symphony no.7, Mahler's Symphony no. 4, and Mahler's *Das Lied von der Erde*. After comparing the original scores with the transcriptions, I marked in the original scores which sections each of the Verein soloists would play. By using different coloured pencils for each

instrument, I indicated where each instrument would enter and exit the texture. In doing so, I re-created a version of the score similar to the transcriber's final annotated draft as they would have prepared it for the copyists. This resulted first in my development of a set of contextual rules based on the combined similarities between the three transcriptions mentioned above, and secondly provided the basis for the creation of the Verein-Karst Method of Transcription. As no precise description of the Verein method of transcription exists, the following represents my re-creation of their method as they may have applied it during the process of arranging for the Society. Since the process of transcription is not directly linear in terms of the order of instructions below, it requires fluidity between analysis and technical application in order to achieve a well-balanced transcription. Following the outline of my transcription method, I will demonstrate how I have applied this methodology using an example from my transcription of the Symphony no.2 by Josef Suk.

Score Study

It is imperative that the transcriber have a thorough knowledge of the original score. The aspects of score analysis which require focused attention include instrumentation, form, harmony, the placement of primary and secondary voices, solo instrumentation, and instrumental function both within a given phrase and throughout the score.

The transcriber should know the complete instrumentation of the score as it occurs throughout all movements. Publishers do not always include a complete list of instruments at the beginning of a score since different traditions of printing vary in their approach to instrument identification. Those instruments that are listed may change between and within movements, such as B flat clarinets transferring to A clarinets, and so forth. It is also important to know the general playing techniques and limitations of the listed instruments. For example, the Baroque horn performs with the use of 'crooks', in which certain partials must be 'stopped' by the hand, creating a different sound than the 'open' notes (Piston, 1955). Therefore, if a Baroque horn part was transcribed for a modern horn which is capable of the full chromatic range due to the inclusion of valves in its construction, it would be

appropriate to indicate which notes should be 'stopped' in order to recreate as closely as possible the sound which the composer intended.

Form and structure are essential elements to be analysed during the study of a score, as it allows the transcriber to understand the structural underpinnings of the piece. Of key importance is the placement of the musical materials within the structure, with a focus on how the instrumentation highlights the repetition and development of the material across the score. In conjunction with the form, as outlined via the instrumentation, it is also essential for the transcriber to be aware of the structure of dynamics within the score. The knowledge of the gradation and progression of dynamics as they occur in relation to the structure will greatly benefit the transcriber. As the music is transferred to the new medium of chamber ensemble, it will require a dynamic structure parallel to the original in order to maintain authenticity to composer's intentions.

A general understanding of the harmonic outline of the piece, both as part of the above-mentioned form and in terms of orchestration, will facilitate the re-orchestration of passages which would require an adaptation of the instrumentation to support the harmony. For example, if a given major chord within a phrase is originally scored with multiple major thirds in the winds, this instrumentation may work well if the string section is large enough to support it by having many instruments playing the root and perfect fifth of the chord. However, in transferring this chord to the Verein ensemble consisting of single strings, a re-voicing of the winds might be required to balance the root/third/fifth acoustic balance achieved by the full orchestra.

It is often the practice of composers to double certain lines within the orchestra so that a combined instrumental colour presents the musical material, rather than that of the single instrument or section. In the process of score study, in preparation for transcription, it is imperative that the transcriber determine the primary and secondary instruments when a line is doubled. As the rules of Schoenberg indicate, it is best to avoid the doubling of parts

within the Verein ensemble. Determining which of the instruments is the primary voice and which the secondary allows the transcriber the freedom to reassign the secondary instrument to another line.

Depending on the composition, the composer may include small solos for certain instruments. These must be identified with a view to determining if they can remain on the original instrument or if they must be transferred to another instrument. Outside of the horn parts, solos in the brass section must always be reassigned in the Verein ensemble. Careful study of the context of the original will assist the transcriber in the re-assignment of the brass lines to another instrument.

Understanding the function of the instruments in a specific section of the original score will greatly aid the transcriber in the re-assignment of parts to the Verein ensemble instrumentation. In every phrase and section, one must determine which instruments carry each of the following three attributes: bass line function (lines which provide the lowest line for the phrase and provide a bass line), harmonic function (lines which support the harmony and are not melodic in nature), and melodic function (lines which may either be of a primary and secondary melodic importance, including melody and countermelody). For instance, in the second movement of *Asrael*, the flute section generally has a harmonic function as it holds a pedal point for much of the movement. If the rules of Schoenberg were directly applied, in that the winds perform the upper lines of their original parts, the resulting line would be overly taxing for the Verein flutist. By understanding the function of the original flute line, we can see that it is better placed in the harmonium part, as it is an instrument better suited to sustain long tones indefinitely.

Elements Requiring a Systematic Approach

One of the key elements of the Verein method of transcription is consistency. The consistency of the transcriber's interpretation of the rules during the process of applying it to the original score ultimately provides sonic unity across the piece. As repeated challenges

of re-orchestration are consistently met using a similar orchestration technique, the resulting work provides a parallel reflection of the original. This 'systematic' approach to certain repeated challenges assists the listener in the identification of the musical material and in this manner promotes the clarity and precision which was of prime importance to Schoenberg (Meibach, 1984).

A complete list of re-orchestration challenges associated with any given score will most likely be unique to that score since no two pieces of music are exactly the same. However, as similar challenges can be found across multiple scores, it is left to the discretion and skill of the transcriber how best to address these challenges as they occur in each separate piece. I have compiled a non-exhaustive list of these reoccurring orchestration questions which require solutions utilizing a systematic approach to provide unity to the transcription.

- 1) Deciding in which situations do the Verein winds and strings take either the upper or lower parts of their respective instruments.
- 2) Deciding which lines do the Verein winds cover when not employed playing wind parts.
- 3) Deciding which lines do the Verein strings cover when not playing string parts.
- 4) Arranging the Verein woodwinds when the score has octave doublings within a chordal framework.
- 5) Creating a general rule for the use of piano when doubling lines for dynamic support, such as the first horn when it is playing as part of a section and not as a soloist.
- 6) Differentiating between upper and lower brass colours within the Verein ensemble.
- 7) Deciding where to employ double stops for the strings.
- 8) Deciding when to employ the piano as a neutral sound over which other soloists play.
- 9) Optimizing the use of harmonium based on its strengths and limitations.
- 10) Deciding how and when to double Verein solo lines within thinner textures.

- 11) Addressing the re-orchestration of structurally significant instrumental groupings and colours, e.g., triple wind divisis, multiple string divisis, idiomatic brass section writing, and the covering of missing instruments such as bass clarinet, contrabassoon, etc.

After identifying sections in the score which require a systematic approach to transcription and deciding which general techniques ought to be employed in those sections, the next step is to apply the written rules of Schoenberg, numbers 1, 4, 5, 6 and 7 (Bailey, 1990), and the contextual rules as I have extracted them through my analysis of the aforementioned annotated Verein scores. The combined list of these orchestration rules is presented below, ordered by subject rather than by author for the purpose of clarity.

- 1) Unless otherwise indicated, the Verein flute, oboe, clarinet, bassoon, and horn play only the part of the first instrument in their respective sections.
- 2) The Verein soloist can play a secondary harmony line of another instrument as long as the primary voice is that of the original instrumentation, e.g., the Verein clarinet plays first clarinet, and the Verein bassoon takes the second clarinet.
- 3) Soloistic lines, even if they are second or third parts, are often divided amongst the Verein soloists, rather than given to the harmonium.
- 4) If passages from the original second or third parts are to be played by a Verein soloist, they will be marked in the score using a special technique. On occasion, these passages may also be doubled by piano or harmonium.
- 5) Strings play their parts as in the original score except for during sections including double-stops where they are permitted to play lines from other sections. Generally, the Verein soloist will play the highest line in the divisi part unless otherwise indicated. Divisi parts will be separated and shown with special marks to indicate which instrument plays each line of the divisi.

- 6) In terms of prominent divisi wind parts, the piano or harmonium may play the lower part. They may also be performed by individual string instruments and doubled by the piano or harmonium.
- 7) Groups of instruments, including the brass choir, may be marked in a single bracket if they are to be played on a single keyboard instrument.
- 8) Piano usually plays the louder brass choir sections, and can also cover trumpet, trombone and tuba solos as needed.
- 9) Piano is preferred over harmonium when the parts require strong articulation, or a strong fortissimo dynamic.
- 10) The harmonium rarely takes the lowest note of the chord as a solo when that note is the lowest in the over-all instrumentation of the section. It appears that the sound of the harmonium was not enough to provide a stable foundation for the other instruments and must be doubled in its low range when it has the lowest note.
- 11) Generally, the harmonium does not play below F2 in the bass clef – implying that the range and or ability of the available instruments below F2 was not consistent. Stein has it play a C2 below the staff while other transcribers within the Verein do not.
- 12) If the section is chordal, slow moving, and requires dynamics such as crescendo and decrescendo, harmonium is preferred over piano.
- 13) When re-voicing a given section, it is preferable to have instruments from the same family cover the missing lines. For example, when the original texture is for strings only, all voices should be covered by the Verein string section and when the original texture is for winds only, all voices should remain in the Verein wind section. Using the piano or harmonium to cover a single line in a chord or texture appears to be avoided by most of the Verein transcribers. However, Stein seems to refute this idea, and liberally re-assigns parts across the spectrum of players.
- 14) Instrument doubling is limited to piccolo, cor anglais, various clarinets, and cembalo.

Score Annotation

The following suggestions on annotation are based on my own experience interpreting the written instructions of Schoenberg while annotating *Asrael*. I have chosen to expand upon Schoenberg's use of colours in order to indicate which instrument plays each line. For example, Schoenberg used blue- coloured boxes to indicate that the soloist should play the second or third parts from their section, sometimes accompanied by a special instruction directing the attention of the copyist to the specific line to be played. I have instead chosen to use blue to represent a specific instrument (most often the flute) to indicate the part the Verein flutist should perform. I use upper brackets to denote when the soloist is to play the upper line and lower brackets to show when to play the lower line. Schoenberg indicates which hands to use for the different keyboards through the use of horizontal strokes connected to either the top or bottom of the letter's 'K' for clavier and 'H' for harmonium. A stroke on the top of the letter 'K' or 'H' implies the left hand and a stroke on the bottom of either letter designates the right hand. Rather than employ this technique during annotation, I prefer to wait until the arrangement of the keyboard parts is finalized to determine which hand should perform each line (Bailey, 1990).

Based on my experience transcribing Symphony no.2, *Asrael*, I have determined that annotating a preliminary rough draft with pencil can assist in the avoidance of errors in the final annotated draft. Since, as coloured pencils are not always erasable, once a mistake is annotated the colours defy concealment, therefore undermining the clarity of the annotations and detracting from the precision of the final draft.

I recommend marking all parts in this initial draft with instrument abbreviations to assist with the clarification of annotations before embarking upon the second draft. It is also important to decide in advance how to notate which divisi line is to be played and how double stops are marked. As indicated above, I prefer to use an upper bracket when the instrument is playing the upper divisi, and a lower bracket when it is playing the lower line. If a string instrument is playing double stops, I prefer to mark the notes with a square bracket.

These pencilled annotations can be later removed and replaced with a coloured pencil version when it is determined that the transcription techniques utilized throughout the draft are correct within the context of the score.

Example of Application to Symphony No. 2, *Asrael*

The orchestral score of Symphony no. 2, *Asrael*, by Josef Suk was a challenging candidate for the application of the Verejn-Karst Method of Transcription due to the size of the original orchestra combined with the various orchestration techniques Suk employed. I have chosen a section of the first movement at rehearsal 44 to illustrate how I successfully applied my transcription methodology to the original score.

48

44 *più largamente* 280 *poco sostenuto* 285

The score is divided into three systems. The first system includes Flutes (III, FI, I, II), Oboes (Ob. I, II), Cor Anglais, Clarinets (CL I, II, B), Bassoon (Cl. basso B), Fagot (Fag. I, II), and Contrabass (Cb.). The second system includes Violins (I, II), Violas (Vcl. I, II), Cellos (Ccl. I, II), Double Basses (Cb. I, II), Trumpets (Trbnf. I, II), Trombones (Tbn. I, II), and Timpani (Timp.). The third system includes Violins (I, II), Violas (Vcl. I, II), and Contrabass (Cb.). The score features various dynamics such as *ff molto espr.*, *mf dim.*, *p dim.*, and *mp*. There are also performance markings like 'a.2', 'a.3', 'Solo', and 'senza espr.'. A circled '44' is at the top left, and a circled 'II' is at the top right of the third system.

Figure 29: Asrael orchestration, mvt 1, Rehearsal 44
(Asrael, Symphony No. 2)

Scored for a large symphonic orchestra, Symphony no.2 consists of the following: 2 flutes + piccolo, 2 oboes + cor anglais, 2 clarinets (B flat/A). + bass clarinet (A), 2 bassoons +

contrabassoon, 6 horns, 3 trumpets, 3 trombones, 1 tuba, timpani, triangle, bass drum, cymbals, harp, strings. This section of the score does not use all the instruments simultaneously. The first four bars of the example include oboes one and two, second clarinet (B flat), bassoons one and two, contrabassoon, six horns, three trombones, tuba, and strings non-divisi. The second set of four bars in the section includes flutes one and two, second oboe, cor anglais, clarinets (B flat) one and two, bass clarinet, and strings with the second violins divisi. All parts are written within the comfortable performing range of each instrument, and no extended techniques are employed.

In terms of form, this particular section is divided into two four bar phrases. The initial four bars mark the first time the listener is presented with the direct quotation of the 'Fate' motive from Suk's earlier incidental music which he composed for a play entitled *Radúz a Mahulena* written by Julius Zeyer (Nouza, 2017). This 'Fate' reoccurs as a structural compositional element throughout the entirety of Symphony no.2. Suk's incidental music was so successful that he created an orchestral suite entitled *Ein Märchen*, Op.16 (1901) which is comprised of four movements extracted from the larger composition (Nouza, 2017). It is performed here in unison by the oboes, first and second horns, and first and second violin sections with the horns ending in the third bar. This quotation is marked "fortissimo molto espressivo" in the first bar of the phrase and is followed by a gradual decrescendo to pianissimo at the end of the second four bar phrase.

The harmony of the first four bars is obscured, as the 'Fate' motive consists of two interlocking augmented fourths: C-F sharp, G sharp to D. The third and fourth horns combine with the trombones and violas to hold a pedal point C in which all wind instruments decrescendo and exit in the first four bars leaving the violas to hold the C for the remaining four bars of the section. In the first four bars, the bass instruments outline successive descending perfect fourths and fifths, with an added element of chromaticism: B flat-A natural-E flat, B flat-A natural-A flat. In the remaining four bars of the phrase the second oboe, bassoon, and strings move stepwise, from what is essentially a G major chord with a

minor seventh (F natural) and a major second (A natural) over a C pedal, to a C half diminished seventh chord (pedal C, E natural, F sharp/G flat, B flat) in second inversion. It is important to clarify that the only notes which are not doubled in the second four bars are the pedal C's in the viola part.

Within the span of this eight-bar section, we have an impressive set of doublings across parts, as there are no solos ascribed to any individual voices. In the interest of determining which voices are primary and which are secondary, the transcriber must use their own subjective judgement. Regarding the application of secondary and primary voices to the Verein ensemble, it is essential to know which instruments are available, and which are being used before and after the section. In the bars immediately preceding and following this point in my transcription, only the main instruments are employed, leaving out the piccolo and cor anglais. I have listed below in bold font what I consider to be the primary voices of the first four bars, followed by the secondary voices which double them. The string section contains the majority of the primary voices in this section due to the fact that they represent all the musical material present and continue to play in the next four bars while the brass and bassoons exit the texture. I have included the first and second horns in this list as primary instruments since the 'Fate' quotation was originally performed by the horn in Suk's *Radúz a Mahulena* (Nouza, 2017).

Horns I and II: doubled by horns V and VI

Violins I and II: doubled by oboes I and II, clarinet II

Violas: doubled by horns III and IV, trombones I and II

Cellos: doubled by bassoon I, bass trombone

Basses: doubled by bassoon II, contrabassoon, tuba

The second four bars in the section add more winds and subtract brass and bassoons from the texture. Once again, most of the musical material is represented in the string section. In these four bars, the clarinet takes melodic primacy over the flute, as it continues the melody

in the following four bars while the flute exits the texture. As per the list above, the primary instruments are shown in bold font, followed by the secondary instruments.

Clarinet I: doubled by flute I

Violin I: doubled by flute 2, oboe 2

Violin II (upper divisi line): doubled by cor anglais

Violin II (lower divisi line): doubled by clarinet II

Viola: no doubling

Cello: doubled by bass clarinet

Bass: no doubling

The section at rehearsal 44 has very clearly delineated functions for each voice. Using the division of three areas of function which I have listed above, we can view the score in terms of the voices assigned to each function. In this section, Suk employs a pedal point which I include as a function unto itself. The following is the list of functions for the complete eight-bar section.

Bass line function: bassoons I and II, contrabassoon, bass trombone, tuba, cellos, basses (first four bars); clarinet II, bass clarinet, cellos, basses (second four bars)

Pedal point: violas, horns III and IV, trombones I and II (first four bars); violas (second four bars)

Harmony function: violin I and II, flute II, oboe II, cor anglais, (second four bars)

Melody function: oboes I and II (first four bars), horns I and II, violin I and II (first four bars); clarinet I, flute I (second four bars)

As rehearsal 44 is a small fragment of a larger movement, it cannot be easily ascertained from this section which elements of the score require a systematic application of technique as a means to promoting sonic unity. I will list the subjective decisions which I have made for each of the reoccurring challenges of transcription (see above) as they pertain to this section

of *Asrael*.

- 1) The Verein winds and strings will perform the upper divisi line of their section when it is the more dominant of the two lines or of equal importance to the lower line.
- 2) In this section, the Verein winds will not be required to cover any string parts.
- 3) In this section, the Verein strings will not be required to cover any wind parts.
- 4) The only octave doublings in this section occur in the bassoons. Therefore, the Verein bassoon will perform the upper divisi since I have consistently employed it when found in similar contexts throughout the symphony.
- 5) The piano will double only the bass line, covering the bass trombone and tuba lines. The harmonium will double the Verein bassoon and covers the contrabassoon part, while playing the parts of the lower horns with the upper trombones in support of the violas. Together, the keyboards will represent the missing instruments of the orchestra which doubled the primary string lines in this section.
- 6) As the Verein horn plays a dominant line which is not doubled in the original brass section (aside from two notes in horns V and VI), it is naturally separated from the lower brass. The bass trombone and tuba will be placed in the piano due to the low range of the tuba line, consequently separating it, by means of colour, from the upper brass parts which will be played by the harmonium.
- 7) The Verein viola will play the original double stops as written, since they are not instructed to be performed otherwise in the original score. The Verein second violin will take the upper line in bar 5, leaving the lower divisi line to the harmonium, as this the chromatic movement of notes in opposite directions would create an awkward and ineffective set of double stops for the performer.
- 8) Due to the relatively thin orchestration, the piano will not be required to play continuously throughout the section.

- 9) The harmonium is best suited for sustained notes with altering dynamics and therefore will be more appropriate than the piano for the lower horn and upper trombone parts, as well as lower second violin divisi during the decrescendo beginning at bar 5.
- 10) In the second half of this section, the original flute I doubles clarinet I for part of the melody, and then is omitted as the melody continues. I have chosen to allow for this temporary doubling, as the function of the flute sound is to momentarily add colour to that of the clarinet. Since this doubling can easily be achieved within the context of the Verein ensemble, I have included it for the purpose of representing the intentions of Suk as authentically as possible.
- 11) In the original, the latter half of this example includes the use of cor anglais and bass clarinet. The score has the second clarinet and cor anglais doubling the upper and lower divisi lines of the second violin with the bass clarinet doubling the cello line. As a means to achieving acoustic balance within the Verein ensemble, I will support the bass line by placing the bassoon on the bass clarinet line and omitting the second clarinet and cor anglais parts, as they provided unessential doubling to the second violin part.

All essential compositional elements of the score have been examined and specific techniques chosen for reoccurring challenges in preparation for the rough pencil draft. It must be stated once again that the transcription process requires fluidity between analysis and application. As the transcriber now begins to apply the written rules of Schoenberg combined with the contextual rules which I have extracted (see above), it is probable that new unforeseen challenges may arise requiring new orchestration solutions. This is to be expected, as the process of score study and re-orchestration will simultaneously provide a deeper knowledge of the music and reveal new orchestration possibilities as the transcriber continues the application of the Verein-Karst Method of Transcription.

Below is my application of the combined list of transcription rules (see above, pages 56-7), to rehearsal 44 of the first movement of Symphony no.2.

- 1) All Verein wind soloists play the upper first lines when their sections are divisi.
- 2) In this section, all Verein wind and string instruments can remain in their original sections, as they are not required to cover missing parts while performing their original parts.
- 3) The bassoon covers the bass clarinet line rather than the harmonium, as it will allow for a more expressive interpretation.
- 4) The Verein oboe plays the second oboe line beginning in bar 5 of the section. This is marked with a specific colour, in this case yellow, to designate where the Verein oboe begins and ends in the phrase.
- 5) The Verein second violin plays the upper line of its divisi beginning in bar 5
- 6) and is marked as such with an upper bracket on both ends of the upper divisi line.
- 7) The harmonium doubles the prominent original first bassoon line while playing the second bassoon line and soon after doubles the prominent bass trombone line in combination with the piano.
- 8) All members of the brass choir, excluding the first and second horns, are marked with a square bracket in red to indicate they are to be played by the harmonium.
- 9) The harmonium will play the lower horn and upper trombone parts of the brass choir since its timbre is more suggestive of these instruments.
- 10) The piano doubles the harmonium which is covering the bass trombone and tubas parts to assist in creating the required fortissimo dynamic.
- 11) The harmonium does not play the lowest notes during these eight bars.
- 12) The lowest note of the harmonium in this section is E flat 2.
- 13) Since the first four bars of the brass choir and the last four bars of the original lower second violin line are essentially chordal and slow moving with a gradual decrescendo, these parts are best performed by the harmonium.

- 14) Although it is technically possible to keep all the string voices performed by strings, the resulting double stops, as played by the Verein second violin, would alter the musical character of the section too extensively. It is therefore preferable to have the harmonium play the lower line of the divisi instead.
- 15) Instrument doubling, such as Verein flute to piccolo or Verein oboe to cor anglais, is not required in this section.

This example serves only as a guide for future arrangers utilizing the Verein-Karst Method of Transcription as the solutions I created for this single section cannot completely demonstrate how the method is applied to the entirety of the score. Since the art of transcription is inherently creative, the example I have provided illustrates only one of the many possible versions which could be produced if another transcriber were to apply my transcription method to the same section (Davies, 1988).

Verein Transcription Methods: Issues of Authorship and Authenticity

Ferruccio Busoni and Arnold Schoenberg spent significant amounts of their compositional energy transcribing music during the early twentieth century. Both composers are known for their unique and sometimes controversial approach to the transcription of music by other composers. Busoni would, in his approach to the transcription of both his own works and the music of others, seek to improve upon the original (Knyt, 2010). Similarly, in his transcription of Handel's concerto grosso, Schoenberg "sought to improve the thematic development and correct perceived compositional defects" (Knyt, 2010, p. 262).

The art of transcription has the potential to be more than the simple act of directly translating a composition from one medium to another. Transcription is a form of creativity in which the artistic activity lies on "a spectrum of genres journeying from literal translation to free composition" (Samson, 2003, p. 106). The work of the transcriber can vary from the

direct translation of notes from a single instrument or group of instruments to another as found in many selections from J.S. Bach's Weimer collection (Leslie, 1953). The opposite extreme is a wholesale reorganization of the compositional ideas, including the possible addition of new notes and new interpretations of the musical material as exemplified by numerous transcriptions of Schoenberg and Busoni (Knyt, 2010).

With the goal of narrowing the parameters of the discussion regarding the art of transcription, it is first essential to agree upon a definition of that which is considered to be a 'transcription'. In his excellent 1988 article "Transcription, Authenticity and Performance", Stephen Davies points out that a transcription should meet the following conditions. Firstly, the transcription must be based on a previously composed and identifiable work otherwise it would be a composition unto itself. Secondly, it must be intended as a transcription, given that the intention of the transcriber is to write a work which faithfully adheres to the content of the original while still being appropriate for adaptation to the new medium for which it is arranged. Finally, concurrent with the last statement, the resultant work must "adequately resemble and preserve the musical content of the original work" (Davies, p. 216, 1988).

The degree to which the second and third points in the above paragraph apply to a given transcription lead to the discussion of the concepts of authorship/ownership and authenticity as they pertain to transcription. A transcription can vary from the original score via the adaptation of the original configurations to a new medium providing it does not change the original musical character. This allows it to retain its claim of authenticity to the source, thereby respecting the original composer's ownership of the compositional ideas and processes. Those transcriptions which contain added, altered, or re-arranged material, resulting in a significant change in the musical character, are to be considered less authentic. In certain cases, these new interpretations are best designated through the use of hyphenated authorship as found in Busoni's practice of placing the original composer first, followed by his name, e.g. Bach-Busoni, or Mozart-Busoni (Knyt, 2010).

While no precise rubric is available to decisively identify which transcriptions differ to an acceptable degree from the original score, it is useful to examine transcriptions which represent the opposite poles of the “spectrum of genres journeying from literal translation to free composition” (Samson, 2003, p. 106). Through my detailed analysis of Schoenberg’s transcription of Mahler’s *Das Lied von der Erde*, I have determined that the resultant work does not contain new notes nor has intervened with the motivic material and therefore has not altered the musical character of the original. The creativity expressed by Schoenberg in the transcription is derived from the adaptation of the musical material of the original medium, which consists of a large orchestra and soloists, to the new medium of chamber orchestra and soloists. Schoenberg’s adaptation of some of the musical material to a chamber orchestra setting, such as transcribing the brass choir parts for piano, required writing equivalent configurations for the keyboard in order to express the ideas of Mahler in a manner similar to the original score. This transcription by Schoenberg, as well as the transcriptions by the Verein, approach the original compositions in such a manner as to limit the involvement of the transcriber, being careful not to change the musical material beyond the re-assignment of instrumental parts and altering combinations of instrumental colours (Bailey, 1990). In doing so, the Verein transcriptions represent one end of the spectrum wherein both authenticity to the original is achieved and ownership of the material rests to a large measure with the original composer.

The other end of the spectrum of authenticity and ownership includes many works which treat the original source material in a much freer manner. Busoni is known as much for his ‘transcriptions’ as for his original compositions, since he would often intentionally blur the line between the two categories (Knyt, 2010). Busoni’s works that included hyphenated authorships exhibit some, if not all, of the following qualities: added measures of musical material, altered registers, altered dynamics, or extensive quotations of foreign musical material interwoven with newly composed musical material (Knyt, 2010). Busoni saw this degree of alteration as completely acceptable, since in his compositional opinion,

...man cannot invent anything new because all music exists already in some form. He maintained that the tones and rhythms that composers use emanated from an inaudible heavenly source of music in the form of sound waves. Since Busoni believed that the composition was primarily the arrangement of notes, he thought it was impossible to determine where an arrangement (in the traditional sense of the word) ended and a new composition began (Knyt, 2010, pp. 227-228).

One of Busoni's most freely treated transcriptions, which demonstrates this approach to arrangement, is the fifth selection from the *Fünf kurze Stücke zur Pflege des polyphonen Spiels auf das Pianoforte*, BV 296 (1923). The first section of the piece consists of a direct transcription of the choral tune 'Ach Gott vom Himmel sieh darein' from Mozart's opera *The Magic Flute*. The next section of the score liberally incorporates thirty-second note accompaniment figures taken from a different section of the opera. As well, throughout the entire piece, Busoni adds his own chromatic writing and polyphony to enhance the original by Mozart (Knyt, 2010).

The extensive degree to which Busoni alters the material of the original score of Mozart, by inserting figures from other sections, adding chromatic passages, and expanding the polyphony arbitrarily, ultimately results in the substantial alteration of the musical content. With the ownership distinction considerably blurred between Mozart and Busoni, it follows that strict authenticity in terms of the original compositions was not of importance to Busoni. Due to these significant changes, this transcription resides at the opposite end of the spectrum of genres as compared to the transcriptions of the Verein.

My arrangement of Symphony no. 2, *Asrael* by Josef Suk using the Verein-Karst Method of Transcription is closer to the end of the spectrum of transcriptions which avoid excessive interference with the notes of score, thereby attributing the majority of the authorship to the original composer and seeking authenticity in relationship to the original score. During my initial score analysis of *Asrael*, it became apparent that some of Suk's notational techniques were different compared to today's practice. For example, both the cor anglais and horn section parts did not include the use of key signatures. These parts are now more

easily playable by modern performers due to the addition of key signatures to the parts for both instruments. In addition, when Suk wrote the horn section parts in bass clef, as per 19th century notational practice, he notated them down the interval of a perfect fourth from concert pitch, which is different to today's convention of writing the parts up a perfect fifth from concert pitch (Piston, 1955). For the purpose of clarifying the interpretation of the bass clef horn parts in my transcription, I have added a textual note indicating that the parts are to be played so that the horn sounds a perfect fifth below. Finally, Suk often employed both double sharps and double flats during the composition of *Asrael*. I have chosen to avoid the use of these accidentals and place the notes on an adjacent pitch using only a single flat or sharp. Therefore, I have only altered the material of the score in two respects as illustrated in my modern use of bass clef for horn writing and in my occasional chromatic altering of the original pitch notation. As the transcriber, I can claim to have had minimal interference with the musical material of the original score of *Asrael*. By not altering the original material, I have ensured that both the primary authorship of the work lies with Josef Suk and that the authenticity of my transcription in relationship to the source material is intact.

As the Verein-Karst Method of Transcription is focused on authenticity to the original score, it follows that the strict application of this methodology will produce a work similar in approach to the transcriptions of the Verein members. As I have been rigorous in my score analysis and in the application of my methodology to *Asrael*, I am confident that the resulting work fulfils the three necessary conditions to qualify as a successful transcription as set forth by Stephen Davies in his 1988 article, "Transcription, Authenticity and Performance". Firstly, I have intended my work to be a transcription, and not an alternate version of the original score. Secondly, during the process of transcription I faithfully adhered to the content of the original while placing it within the context of a different medium. Finally, the score of my transcription both resembles and preserves the musical content of the original orchestral score of Symphony no.2, *Asrael*, by Josef Suk.

Limitations of the Verein Transcription Methods

Schoenberg and his students in the Verein worked diligently to increase the dissemination and understanding of modern music within Vienna during the years of 1918 -1922. Even though the Verein existed as a Society for just over three years, it successfully concertized music from a variety of composition schools active throughout continental Europe (Meibach, 1984). The Verein orchestral transcriptions represent a reflection of those diverse aesthetic trends, filtered through the viewpoint of Schoenberg, Director of the Society, and ultimately the viewpoints of the transcribers themselves. While Schoenberg was confident that the orchestral transcriptions were successful in terms of accurately presenting the aesthetic of the original composers, it is important to examine the potential limits of Verein method of transcription, both in terms of other early twentieth century orchestral repertoire and to its ability to “adequately resemble and preserve the musical content of the original work” in respect to the aesthetics of other musical periods (Davies, p. 216, 1988).

The Verein focused primarily on performing modern music repertoire, with the notable exception of the addition of the ‘Series B’ concerts of classical selections which were added in the spring of 1921 (Meibach, 1984). As per the limits of the Verein transcription method regarding music from the late nineteenth and early twentieth centuries, certain pieces are not suitable for transcription utilizing their system. The reason being that during the process of transcription, the musical character would be altered beyond an appropriate level and therefore the transcription would lose the degree of authenticity which was of paramount importance to Schoenberg and his students during the period of 1918-1922 (Bailey, 1990). For example, Schoenberg informed Stein in a letter dated April 27th, 1928, that he decided not to transcribe his *Pelleas und Melisande* (1914) for a smaller provincial ensemble as the reduced instrumentation would significantly change the essential nature of the score.

...I am inclined to think it would be fairly difficult to do it in a valid form...The difficulty is in fact this: one would also have to keep the sound-proportions (Klangproportionen) in mind and therefore actually reduce it even in places where no instrument is missing: and can one really take it one oneself to destroy a sound that has been proven (Schoenberg, in Stein, 1965, p. 125)?!

It is evident from the above quote that Schoenberg was hesitant to change a proven orchestral sound via transcription when he believed that the new medium was limited to the extent that it could not weather the translation. The same limitation exists within the Verein method of transcription in so far as it cannot accurately reproduce all orchestral sounds. When not adequately addressed, this limitation directly effects the degree to which the transcription maintains authenticity in respect to the original score; an element of prime importance to the Verein members as evidenced by the rigor with which they applied their methods.

One of the most famous compositions by Schoenberg's Hungarian colleague, Béla Bartók, the Concerto for Orchestra Sz. 116, BB 123 (1946) serves as an excellent example of a score containing figurations that cannot adequately be translated into the Verein medium using the Society's transcription methods. It appears, from an initial glance, that the piece could be accurately transcribed using the Verein method. The original orchestration is comparable to, and at times smaller than, the symphonies of Mahler which were written more than thirty years earlier. One can immediately see the similarities to other Late Romantic period symphonic compositions transcribed by the Verein, as the Concerto is scored for triple woodwinds, four horns, three trumpets, three trombones, tuba, timpani, side-drum, bass drum, cymbals, triangle, tam-tam, two harps and strings. Neither do the instruments perform using advanced playing techniques, as the score was written in essentially the same aesthetic conditions as Bartók's earlier orchestral works during the period of the Verein. A deeper study reveals that the score has idiomatic figurations which would not translate well into the medium of the Verein ensemble. Although a great deal of the score is well-suited for the soloists of the Verein, several sections such as the first and second violin divisions, at bar 456 in the first movement, are not. Here the first violin section is divided into four separate lines and the second violins section divided into two separate lines. The second violin section will soon be separated into three distinct parts (Bartók, 1946). While it is possible that these lines could be covered by the first and second violin violins with the addition of piano, the resulting sound would in no way replicate the original musical character since in this case it is

tied directly to the timbre of the violin section. Even though the notes would be performed at the same pitch by a different instrument, the musical character would be significantly distorted ultimately reducing the degree of authenticity of the transcription would have in relation to the original score. Another section of the Concerto for Orchestra, which would not translate easily into the Verein ensemble medium, is found in the first movement at bar 342. At this point, Bartók begins a fugue-like process in the brass section, ultimately including ten of the eleven members playing separate lines. While this section could be transferred to either the horn and piano, or even possibly to the woodwind section and piano, according to the Verein methods, it would invariably lose much of its original character. Were either option employed, it would remove a significant degree of the essential authenticity to the score which was valued by Schoenberg and his students (Bailey, 1990).

Further limitations of the Verein method exist regarding the selection and playing characteristics of the chosen instrumentation. Compositions with numerous non-pitched percussion parts, such as *Ionisation* written in 1931 by Edgard Varèse, would not be transferable to the Verein ensemble, as the instrumentation of the Verein focuses on pitched instruments, with little focus on non-pitched instruments (Varèse, 1958). Similarly, following the demise of the Verein, various new composition techniques began to include microtones. While each of the wind and string instruments of the Verein could perform microtones, the keyboards could not. In terms of the application of the Verein method of transcription to orchestral music written with microtones, all original instrumental parts performing microtones in a section would be playable only by the winds and strings. This would potentially limit the keyboards from covering any of the missing microtonal parts. The result would either deprive the transcription of some of the lines and intended textures or alter the musical character of the score to such an extent that it would not accurately reflect the intentions of the composer.

Finally, there is the significant challenge of authenticity regarding the inclusion of the

acoustic Harmonium in transcriptions of later twentieth and twenty-first century music. This is due in large part to the relative rarity of the instrument currently compared to its availability in the early twentieth century (Owen, 2001). Schoenberg and the Verein were able to include the then-popular Harmonium as part of their ensemble performances since functioning harmoniums existed in the majority of the salons and halls in which they performed, as evidenced from their concert activities (Meibach, 1984). While many modern ensembles have onstage organs, and access to electronic organs, the timbre and performance techniques may differ greatly from the harmoniums of Schoenberg's day. Unlike the piano which has notes that immediately decay, the harmonium can sustain pitches due to the foot activated pedals which pump air through the reed mechanism (Owen, 2001). Although it is possible that an effective technology-based alternative to the harmonium may be found using digital sound patches connected to a digital keyboard, caution would be required to precisely recreate the acoustic parameters of the harmonium with the purpose of ensuring that authenticity to the Verein aesthetic could be maintained.

Verein Method of Transcription: The Way Forward

Since the closure of the Verein in 1922, composers of Western art music have expanded their compositional practices by adapting their techniques to the innovations of the electronic and digital ages. How then, does the 1918-1922 Verein method of transcription have a place in the early twenty-first century? Does it need to be adapted to faithfully represent the modern music of today and, if so, how could it be altered effectively to provide a method and medium for the transcription of modern music and thereby continue the vision of the Schoenberg Verein?

As the options for orchestration of contemporary music have flourished over the past century, composers can now avail themselves of an impressively wide array of instruments when choosing which instruments will perform their music. These options include an increased selection of both pitched and non-pitched percussion instruments, ethnic instruments which were previously outside the sphere of Western art music, as well as

orchestral instruments which have been altered over time, including the microtone piano and double valve bass trombone. Beyond these acoustic instruments, composers in the digital age are now able to manipulate sounds in a manner inconceivable a century ago. If the Verein ensemble were to exist today, what would the core instrumentation be and how would it reflect the broad spectrum of musical material currently in use?

In 1928, as indicated in his April 27th letter to Stein (see above), Schoenberg was aware that not all the orchestral compositions of his day were appropriate for transcription. It can therefore be concluded that the instruments of the Verein ensemble were chosen to provide as flexible an ensemble as possible within the confines of the Society to facilitate as many transcriptions as possible. This instrumental grouping, while not able to address the full extent of transcription issues encountered in every orchestral composition, nevertheless allowed for a wide selection of scores from which to choose.

Using the original Verein core instrumentation as a basis for discussion, we can hypothesize on the possible alterations that Schoenberg might have permitted in the decades following the dissolution of the Society in 1922, continuing up to the present day. The largest Verein ensemble was the one selected for the Mahler *Das Lied von der Erde* transcription (see above, 'Transcription techniques of the Verein, Mahler *Das Lied von der Erde*).

Excluding the two soloists, we can see that the upper three woodwinds doubled on alternative instruments. It is reasonable to assume that if Schoenberg recreated the Verein ensemble today, he would have permitted the Verein bassoonist to double on the contrabassoon and the horn to double on more brass instruments, such as Wagner tuba, cornet, bass trumpet, or even alto trombone. The Verein flutist or clarinetist may have also doubled on the saxophone, an instrument which has gained considerable popularity during the twentieth century. Similarly, the percussion section may have been enlarged by adding pitched instruments such as the marimba, xylophone, or vibraphone and may have included a selection from the plethora of ethnic instruments now used in modern percussion

ensembles. The list of keyboard instruments may have also been changed to potentially include the microtone piano or other acoustic keyboard instruments such as the accordion or harpsichord. Concurrent with these additions, instrumentalists would theoretically have been expected to perform using extended techniques specific to each instrument. It is interesting to note that many of today's chamber contemporary music ensembles, including Eighth Black Bird (Chicago), Psappha (Manchester), and the New York New Music Ensemble (New York), have an instrumentation which resembles the above list.

An interesting question to ponder is whether Schoenberg would have permitted the use of electronic or digital instruments. In doing so, he would have opened the floodgate of possibilities in terms of the recreation of sound. In the final year of the Verein, as Director of the Society, Schoenberg decided that the list of future transcriptions would include concertos (Meibach, 1984). While this did not transpire, it does indicate that Schoenberg viewed the inclusion of soloists in the programming as an effective manner by which "to give artists and friends of art a real and precise knowledge of modern music (Meibach, 1984, p. 47). Even though electronic instruments are not currently considered to be part of the core instrumentation in many ensembles today, Schoenberg may have chosen to place them in the same category as the 'soloists' found in *Das Lied von der Erde*. However, I believe he would not have included electronic instruments as part of the core instrumentation unless the original composition was designated 'electro-acoustic'.

In terms of the Verein transcription method and its application to music of the twentieth century, I believe that while Schoenberg may have altered the manner in which the individual instrumentalists perform the original parts of the score, he would not have altered the method itself. The fundamental change of the modern Verein transcriptions would not be so much in the 'how' as in the 'what'. The primary step required for the modern application of the Verein transcription method via the Verein-Karst Method of Transcription is to choose an appropriate score to arrange for a dedicated set of instruments. Choosing an appropriate score and strictly applying my method of transcription will ensure that the two

key elements of authorship and authenticity, so valued by the Verein, will be preserved in the modern revival of the Verein method of transcription.

Chapter 4: Reconstruction via Transcription

In this chapter of my dissertation I will discuss my arrangement of Suk's Symphony no. 2, *Asrael* using the Verein-Karst Method of Transcription. I begin with a discussion on *Asrael's* compositional idiosyncrasies of notation and semi-paradoxical instructions, which both provide essential information for score interpretation. The chapter is concluded with an extensive analysis of the specific challenges which arose during the *Asrael* transcription process and contains detailed examples extracted from the Verein scores.

***Asrael* Idiosyncrasies**

During my score study of *Asrael*, I became aware of Suk's unique and highly personalized approach to notation and score instructions. I immediately understood that these markings required detailed examination to determine their relativity to the notes of the score and, ultimately, to the interpretation of the score itself. As I studied the manuscript of *Asrael* and found unorthodox articulations, unconventional bowings, specific fingerings for certain violin passages, and a highly detailed approach to tempo and performance indications, it became apparent that these were part of the ingenious compositional language of Suk and should not be lightly dismissed. For example, in the first movement in bar 8, the indication for the violas to play 'sul G' denotes the use of the G string in its higher tessitura. While this instruction refers to obtaining a certain quality of sound when performed by a viola section of multiple players, it will be fascinating to hear how my arrangement will sound in the Verein ensemble context when it is performed by the solo viola.

The image shows a page of a musical score for the first movement of Asrael, Symphony No. 2, specifically the viola part 'sul G'. The score is arranged in a system with staves for Violins I and II, Violas I and II, and Contrabass. The tempo is marked 'più largamente' and then changes to 'a tempo'. The score includes various dynamic markings such as 'pp poco cresc.', 'molto cresc.', 'ff', 'dim.', 'ppp', and articulation marks like 'sul G', 'perendosi', 'div. con sord.', 'pizz.', and 'div. in 4'. The score is written in a key signature of two flats and a common time signature.

Figure 30: Asrael score, mvt 1, viola 'sul G'
(Asrael, Symphony No. 2)

Similarly, Suk combines various articulations in bar 40 of the first movement with the intent of unambiguously indicating both the amount and duration of accent required for each note. Here we can see accents joined with staccatos and marcatos combined with tenutos. While these articulations may seem at first glance contradictory, it is in the relative value assigned to each part and its comparative influence on its pairing that the subjective answer to the question of 'how' will be found.

The image shows a page of a musical score for the first movement of Asrael, Symphony No. 2, focusing on articulation marks. The score is arranged in a system with staves for Violins I and II, Violas I and II, and Contrabass. The tempo is marked '-celerando'. The score includes various articulation marks such as 'len.', 'ff', 'secco', and 'molto cresc.'. The score is written in a key signature of two flats and a common time signature.

Figure 31: Asrael score, mvt 1, articulation marks
(Asrael, Symphony No. 2)

The following section is an example of specific fingerings and string indications in bar 216 of movement 5. At this point Suk is explicit in his directions to the first and second violins and leaves no ambiguity as to the placement of fingers and which strings to use. It can be assumed that Suk and the other members of the Czech Quartet, as well as most orchestral musicians during this period, would have been using used gut strings since the production of steel strings did not begin in earnest until the 1940's. This would indicate that the timbre of a solo string performer, as well as that of a string section, would have sounded substantially different from that of our present-day performers. Despite the difference between gut and steel strings, each individual string of the violin would have had a unique voice and it is apparent that Suk added the fingerings above the notes to take full advantage of the variety of available string timbres.



Figure 32: *Asrael* score, mvt 5, violin fingerings
(*Asrael*, *Symphony No. 2*)

We can find highly detailed indications of tempo and style in many of the movements of *Asrael*. These indications are most often combined with specific motives, creating a complex and specific set of parameters for the development of themes within the symphony. Some instructions are separated by line spacing, some by commas, and others by parentheses. At times, these combined instructions seem to oppose one another, but it is only within the context of their application to the structure of the phraseology of the music that they can be fully understood. It is worth noting that Suk chose to omit metronome marks from the symphony manuscript thereby leaving it to the conductor to decipher and interpret the tempo instructions. The following tempo indications are found throughout the movements and are listed below. They contain the original parentheses included in the score:

Mvt 1

Poco piu mosso, Andante con moto risoluto

A tempo poco (Andante con moto)

Poco rubato (poco accel.)

A tempo poco stringendo (Andante con moto)

Piu mosso (Andante moderato quasi Allegretto) e sempre con moto

Mvt 2

Poco rubato (piu tranquillo) (poco strin.) (a tempo) (Allegro)

Poco piu tranquillo (ma sempre con moto)

Piu pesante e maestoso (ma sempre con moto)

A tempo (Maestoso e pesante)

Molto tranquillo (quasi Adagio)

Mvt 3

Pochettino piu mosso (quasi piu mosso)

Con moto (arrivare al piu mosso gradualmente senza passare)

Mvt 4

A tempo, sempre dolce, tranquillo, ma fluente, con sentimento

Mvt 5

A tempo, (Allegro appassionato, ma poco tranquillo)

As we can no longer speak directly with those involved in the premier performance of the work, we can assume that, following their rehearsals for the concert, they had a complete grasp of the sound Suk desired with each specific set of instructions. The most historically accurate resource I have found to interpret these performance indications is a landmark recording of *Asrael* by the Czech Philharmonic Orchestra, conducted by Václav Talich in 1952. Talich had studied conducting with Arthur Nikisch and directed both the Slovenian Philharmonic and the Plzeň Opera. His association with the Czech Philharmonic began in late 1918 when he was selected at the last minute to conduct the successful premier of Suk's

Zrání, op. 34 (1917), establishing his reputation as a conductor and interpreter of Suk (Barber, 2001).

General Points on My Transcription Process of Symphony No. 2, *Asrael*

In the process of applying Schoenberg's colour pencil method of score preparation to *Asrael*, it became apparent that I would be required to make some fundamental decisions regarding the overall placement of instruments and their roles within the framework of the transcription. Stein chose, for example, to liberally assign the woodwinds to missing string section lines when he believed it preferable to piano or harmonium. Schoenberg chose, unless absolutely necessary, to avoid double stops and took this decision to the extreme, which at times altered the colour palette of the section far beyond Mahler's original wishes. The adherence to a set of over-arching decisions governing the sound palette of my transcription was essential in addressing both the challenges of the arrangement process and creating a new sound 'lens' through which we can 'view' this new representation. During the process of arranging, I identified sixteen different orchestration factors for which I defined the parameters; this ensured a continuity of technique and therefore provided sonic unity across the symphony. These factors and my decisions for each are as follows:

1) The Verein bassoon usually takes the bassoon 1 line when the original score has bassoon 1 and 2 in octaves doubling the cello and contrabass respectively in octaves. I chose this doubling because, while the bassoon is the lowest member of the wind family, when the original calls for divisi bassoons the upper line is often sonically close to the lower lines of the upper winds. This doubling creates a more unified sonority in the woodwind section when it remains close in tessitura to the upper lines.

2) The Verein bassoon will, when not occupied playing the bassoon 1 or another part, cover the clarinet 2 line. This line often provides essential harmonic and rhythmic support to the winds and it is both sonically and structurally appropriate that the Verein bassoon perform this line.

3) A striking feature of Suk's compositional style in this period is the use of parallel 6th chords in lower voices to accompany a melody. Rather than have the melody line presented as a pure solo, he requires the other members of the section to support the melodic line in this manner. In the original score, these supporting lines are often carried by instruments from the same family. With the purpose of preserving the character of this type of melodic and harmonic writing, I have chosen to keep these parallel 6th chords in the same instrument family as often as possible, thereby retaining some of the integrity of the original sonic intention.

The image shows a page of a musical score for the first movement of Asrael, Symphony No. 2. The tempo is marked 'Allegretto e sempre con moto'. The score includes staves for Violins I and II, Viola, Violoncello (Cello), and Contrabasso (Double Bass). The lower string parts (Viola, Cello, and Double Bass) are playing parallel 6th chords. The Viola part has markings for 'div. trem.' and 'sempre pp'. The Cello and Double Bass parts have markings for 'pp' and 'poco'.

Figure 33: Asrael score, mvt 1, parallel 6th chords
(Asrael, Symphony No. 2)

4) When the woodwinds have a chordal phrase, with octave doublings spread across the section, I have chosen to adhere to the following: Verein flute takes flute 1, Verein oboe takes oboe 1 or 2 (whichever is not doubled by the flute), Verein clarinet takes clarinet 2 as it often provides harmonic support not covered by other instruments in the section, and the Verein bassoon takes either bassoon 1 or 2, depending on its relationship to the other bass instruments in the score at that moment.

5) One of the unique structural compositional elements which Suk frequently employs is the construction of a tremolo chordal line held by one section of the strings, most often the violas, for several bars. As this provides a kind of sonic 'pedal point' around which other

lines move, I have chosen to give this structure to the Verein viola and harmonium rather than spread it across the various members of the string family.

The image displays a musical score for the first movement of Asrael, Symphony No. 2. It features six staves: Violin I and II, Viola, Violoncello I and II, and Contrabass. The score is written in a key signature of two flats and a 2/4 time signature. The music is characterized by a prominent chordal pedal point in the lower strings, which remains constant while the upper strings play melodic lines. Dynamics range from pianissimo (pp) to fortissimo (ff), with various markings such as 'con sord.', 'arco', 'pizz.', 'marc.', 'cresc.', and 'molto marc.'. The score is divided into four measures, each with a distinct dynamic and articulation marking.

Figure 34: Asrael score, mvt 1, chordal pedal point
(Asrael, Symphony No. 2)

6) All original 'solos' are performed on the original instrument and when a louder dynamic and strength of articulation is required, the soloist can also be doubled by piano and/or harmonium. This also applies to the dynamics of the entire ensemble. In the first movement at bar 35 the theme is stated fortissimo by the strings in octaves. The original score calls for 'large orchestra' and it would be impossible for a string quartet to create the balance of sound required to outline the dynamic structure of the entire movement from the softest pianissimo to the loudest fortissimo. The additions of piano and harmonium provide the necessary depth and volume to give this phrase both its requisite dynamic and provide the appropriate contrast to quieter sections of the symphony.

The image shows a page of a musical score for the first movement of Asrael, Symphony No. 2. The score is for the upper brass and lower brass sections. The top staff is for Violins I, followed by Violins II, Violas I, Violas II, and Contrabass. The tempo is marked 'Tempo I.' and the dynamic is 'ff molto marc.' with 'senza sord.' and 'ac' markings. The score is in 2/4 time and features a complex rhythmic pattern with many sixteenth and thirty-second notes.

Figure 35: Asrael score, mvt 1, fortissimo dynamic
(Asrael, Symphony No. 2)

7) As a means of differentiating the upper brass from the lower brass, it was more effective to give the original horn and trumpet sections to the piano due to its articulative range, power and volume. I placed the low brass in the harmonium since Suk generally orchestrates them to play longer more sustained phrases with less articulation therefore making these phrases more suitable to this keyboard instrument. In certain instances, this decision had to be altered to fit the context and to accentuate the low brass lines. In the first movement at bar 169, neither the register nor the colour of the harmonium could adequately replace the overtones of the bass trombone and tuba in octaves. This line is covered by piano and performed with pedal and therefore will offer a similar sonority not possible with the other combinations available within this ensemble.

Figure 36: Suk, *Asrael* score, mvt 1, low brass lines
(*Asrael*, Symphony No. 2)

8) When the original contrabass section has an octave divisi, the solo contrabass will play the lower line with the intention of providing the original span of octaves intended by Suk. Should the contrabass player not have a low C available on the instrument, then alternative options will be created based on the context of the line.

9) Strings can play divisi double stops when it does not adversely affect the line or chosen bowings. In certain passages of the original, Suk explicitly indicates that double stops are to be performed and these will be included as per his instructions.

10) The Verein bassoon will often cover the bass clarinet part when it has an important line. The bass clarinet often plays the lowest octave in the wind section and usually has an essential function in the overall texture when Suk includes it in this score.

11) When the original violins 1 and/or violins 1 and 2 are doubled in octaves and then doubled again by woodwind parts, the uppermost line goes to the Verein violin and the lower lines are divided between the woodwinds and other strings in order to have an unbroken string line leading the section from the highest octave.

12) When the first horn part of the original score is playing as a member of its section, rather than as a soloist, the piano will double its line as well as playing the original horn section parts to promote a unity of sound.

13) The piano often takes parts and lines which cannot be performed by other members of the ensemble who are currently playing. In doing so, it provides an almost constant backdrop of sound while the soloists of the Verein ensemble perform and, due to its near omnipresence, becomes a neutral colour in the palette of the ensemble sound.

14) Due to the inherent nature of the instrument, the harmonium will often take the more static lines which do not require an excessive degree of articulation or dynamic. For example, the harmonium is well employed by taking pedal point type structures, such as the previously mentioned viola tremolos, timpani rolls, or any other substantial pedal points in the lower woodwinds.

15) In thinner textures, I have chosen not to double the woodwind lines. In doing so, my goal is to create a balance similar to the original score within the smaller ensemble. This occasionally reduces the number of players but allows for soloistic lines to speak more clearly in contrast to the fuller sections.

16) 'Solo' lines, which are doubled in the original by two instruments can be given to only one instrument, depending on either the desired orchestral colour or by necessity due to one of the 'soloists' performing another important line. One of Suk's signature instruments in *Asrael*, which can also be found in many of his other orchestral compositions, is the cor anglais. It often carries the melody in combination with another instrument such as in the second movement at bar 27 where it is paired with muted trumpet. Although Suk indicated that both instruments should play the line, it is more appropriate in terms of the available resources of the Verein ensemble to have it performed as a true solo rather than to double it with another instrumentalist.

The image displays a page of a musical score for the second movement of Schoenberg's 'Asrael'. The score is arranged in a system of staves. From top to bottom, the staves are labeled: Fl. I, II.; Ob. I, II.; Cor. ingl.; Cl. I, II, A; Fag. I, II.; Cor. III, IV, F; I, II.; Trbc G; and III. The music is written in a complex, atonal style with various rhythmic values and dynamic markings such as *p*, *sf*, and *p sf*. A section of the score is marked 'Il. senza sord.' (Illegible without sordano). The page number '30' is visible at the top right of the score.

Figure 37: *Asrael* score, mvt 2, 'solo' doubling
(*Asrael*, Symphony No. 2)

In the process of applying the transcription rules of Schoenberg and the contextual rules which I have extracted to the transcription of *Asrael*, the opportunities for subjective decision making were numerous. In every section of the score there was a myriad of possible options from which to choose when selecting combinations of instruments to represent Suk's musical ideas.

Simple questions such as which line to choose for the Verein horn, became increasingly complex as I studied the score using Schoenberg's method. *Which instrument should it cover? Is that phrase performed earlier in the score by another instrument and how does that sound relate to the horn in the context of the current phrase? Is the sound of the horn in that tessitura appropriate in relationship to the other instruments? Can the hornist be expected to play the original dynamic in that range and, if so, for how long? How does the line the horn is playing now relate to its usage in other sections of this movement? How is it employed in other movements?* Questions such as these were ever present during each phase of the transcription process. Below I discuss some of the challenges which I encountered during the

transcription process and offer examples which support my orchestration choices extracted from each of the three Vereिन scores which I studied.

Symphony No. 2, *Asrael* Transcription Notes

The application of the Vereिन-Karst Method of Transcription to the densely orchestrated score of *Asrael* raised many significant questions regarding which technique to employ when multiple options existed. I selected the most appropriate technique by closely examining the three Vereिन study scores for examples of solutions created by the Vereिन members when they faced similar challenges during the transcription process. I have documented this rigorous study below, listing the most notable transcription challenges faced in each movement of the symphony, my orchestration decisions in response to those challenges, as well as offering examples of similar orchestration decisions made by the Society's transcribers in support of my application of the my methodology to the score of *Asrael*.

Movement 1

1) Bar 3: From the outset of the movement, the number of divisi parts in the cellos and contrabasses pose a challenge. Both sections are divided and soon the contrabasses will be divided into four separate parts. In doing so, it appears that Suk was insisting that all the pizzicato notes of this section sound simultaneously. While most of the notes could have been divided between the Vereिन cello and contrabass, the essential depth of the sound via the multiple octaves would not be represented. Therefore, a combination of Vereिन cello, Vereिन contrabass and piano is the best solution in this situation. As this motive is presented in other sections of the symphony, I maintain this combination when the idea is repeated to promote unity for the players and audience.

The image shows a musical score for the low strings of Asrael, Symphony No. 2, Mvt 1. It includes staves for Violins, Violoncelli I and II, and Contrabassi. The music features dynamic markings such as *pp*, *p*, *dim.*, *poco*, and *ppp*, along with performance instructions like *pizz.*, *div. piaz.*, and *div. (piaz.)*.

Figure 38: Asrael score, mvt 1, low string pizzicatos
(Asrael, Symphony No. 2)

Examples:

Bruckner: Symphony No. 7: Mvt 2 – E
Mvt 4 – O

Mahler: Symphony No. 4: Mvt 1 – beginning, 1, 3, 6, 22,
Mvt 2 – 4, 9
Mvt 3 – 1, 3, 9, 11

2) Rehearsal 3: Here the original violas are divisi, holding a chordal tremolo underneath the melodic original violin 1 line. This kind of pedal point structure returns later in the composition, often with the other string instruments performing important lines while the violas remain on the tremolo. I have chosen to represent this sound with the Verein viola and harmonium. I utilize this combination both with and without the tremolo when required, as the timbre of the viola blends well with the overtones of the harmonium. Therefore, as mentioned previously in Chapter 4, “General Points on My Transcription Process of Symphony No. 2, *Asrael*”, the harmonium joins with the Verein viola both here and later as the sonic combination will provide structural clarity for the audience since it is repeated as a formal element within the score.

Examples:

Mahler: *Das Lied von der Erde*: Mvt 1 – 5, 20, 28 – 29, 31 – 32,

Mvt 4 – 13

Mvt 5 – 6

Mahler: Symphony No. 4: Mvt 3 – beginning, 3, 8, 11, 13

3) Rehearsal 4: In this passage the second clarinet line is not doubled by any other instrument in the orchestra. Given its range, proximity to the clarinet 1 part and rhythmic function, the most appropriate instrument to cover the line is the Verein bassoon. At this time, both the piano and harmonium are occupied with other lines and while the Verein bassoon could have been placed on its own bassoon 1 line or the bass clarinet line, the Verein bassoon will perform this unique harmony part, as the bassoons and bass clarinet parts are less important and currently doubled elsewhere in the ensemble. While all woodwind instruments in the Verein ensemble are called upon to perform the lower divisions of other instruments, the Verein bassoon is often placed in the clarinet 2 part or, interestingly, in the horn 2 line as shown in the following examples.

Examples:

Mahler: *Das Lied von der Erde*: Mvt 1 – 17 (cl to ob 2)

Mvt 3 – 6 (bsn to hrn 2), 8 (bsn to hr 2), 10 (bsn to cl 2),
12 (bsn to hrn 2)

Mvt 6 – 4 (bsn to cl 2), 11 (bsn to cl 3), 28 (bsn to cl 3),
39 (bsn to cl 2), 41 (bsn to cl 2), 45 to 47, 54 (bsn to cl 3)

Mahler: Symphony No. 4: Mahler: Mvt 3 – 13 (cl to bsn 3)

Mvt 4 – 14 (cl to fl 2)

4) Rehearsal 4: In this passage it is best to give the timpani pedal point to the harmonium and allow other instruments to take more dominant moving lines. Doubling the line with piano in octaves is also permissible by the precepts of the Verein as a method of achieving

the amount of crescendo required. Since four instruments in the original score have this crescendo and the remaining bass instruments are playing high in their range, the most appropriate approach is to have both keyboards perform the line to provide enough resonance and foundation to support the ensemble.

Examples:

Bruckner: Symphony No. 7: Mvt 3 – B, C, I
Mvt 4 – Z

Mahler: Symphony No. 4: Mvt 3 – 7, 12,

5) Rehearsal 5: As mentioned previously, this section represents one of the loudest dynamics in the score. The keyboards double the strings and winds to give enough volume and depth to the ensemble. As the writing at this section of *Asrael* is structured so that the strings are performing in octaves and the winds are playing rhythmic harmony parts, the piano is best suited to cover the winds and brass, while the harmonium is preferable for covering the strings. The doubling of this passage in this manner will provide the necessary fortissimo dynamic required to create the essential contrast between this and other softer sections, while simultaneously differentiating between instrument families by means of keyboard colour. It is important to note that, in terms of orchestration, this passage is much closer to Bruckner's Symphony no. 7 than to either of the Mahler scores. In the Bruckner transcription the Verein clarinet cannot replicate the entire woodwind section sound. In light of this limitation, the transcribers organized the distribution of Verein keyboard instruments in order to have the harmonium covering winds and the piano covering brass. Had the members of the Verein chosen to add a fuller complement of winds to the transcription, it is highly probable they would have employed the keyboards in a similar manner as I have utilized them in my transcription of *Asrael* at this point in the score.

Examples:

Mahler: Symphony No. 4: Mvt 3 – 12

Mahler: *Das Lied von der Erde*: Mvt 1 – 12

6) Rehearsal 6: At this point, Suk has written very distinctive lines for each of the instruments in the brass family. As the Verein ensemble has only one horn, I have allowed it to remain on its primary line. If all the remaining brass parts were given to the piano, it is possible that the lower brass lines would be indistinguishable from the strings or inner horn parts which are currently performed by this keyboard. Contrasting colour is provided by separating the lower brass from the higher brass through the use of the harmonium, which adds definition to the lines as well as creating a more legato interpretation due to the sustaining abilities of the harmonium. This is a prime example of where Suk's inherent sense for orchestral colour requires a delicate interpretation of the timbre of the line and its function as a part of the whole. While the examples from the three study scores listed below go back and forth between the harmonium or the piano taking either the upper or lower brass in any given passage, my main concern is to preserve the clarity of line via the use of designated keyboard colours in each instrument grouping.

Examples:

Bruckner: Symphony No. 7: Mvt 1 – D, K, M

Mvt 2 – U

Mvt 3 – F, H, K

Mvt 4 – C to E,

Mahler: Symphony No. 4: Mvt 1 – 11

Mvt 2 – 6

Mvt 3 – 10

Mahler: *Das Lied von der Erde*: Mvt 1 – beginning, 39 to 41

Mvt 4 – 9, 11

Mvt 5 – 14

7) Rehearsal 12: At this point in my transcription the Verein oboist, performing on cor anglais, has just finished playing the previous section and the soloist is required to return to the oboe before its next entrance. Therefore, the oboe part in the next immediate phrase could not be covered due to the amount of time required for the double reed player to change instruments. According to the rules of Schoenberg, it would have been preferable to have only the woodwinds play these three lines in this thin texture, but since the colour of the cor anglais is essential to the palette of *Asrael*, it became evident that using the piano to cover the missing line would be the most unobtrusive and effective solution. While the Verein transcriptions of Mahler employ multiple winds, the Bruckner does not and therefore the arrangement of Symphony no. 7 is not included in the list below by virtue of its instrumentation.

Examples:

Mahler: Symphony No. 4: Mvt 1 – 8, 16/17, 19

Mvt 2 – beginning

Mvt 3 – 6, 7, 1 to 13

Mvt 4 – 2, 4, 5, 8 to 10

Mahler: *Das Lied von der Erde*: Mvt 1 – 11

Mvt 3 – 10

Mvt 4 – 4

Mvt 6 – 41, 45/46

8) Rehearsal 15: Many of the passages which required a decision regarding the placement of the Verein bassoon, such as this one at rehearsal 15, demanded an interpretation of the edicts

of Schoenberg and an examination of the general contextual rules. One of the very few Verein transcriptions that call for bassoon is *Das Lied von der Erde*. Due to the vastly different ways in which the bassoon is used in Mahler's score compared to that of *Asrael*, *Das Lied* is primarily a guide for orchestrating with the bassoon voice when utilizing my transcription method. While it is true that Schoenberg will often place the bassoon in the higher octave when the option arises, at rehearsal 15 it is best to have it double the Verein contrabass at the unison since the single contrabass player performing a tremolo would not provide enough bass support to the ensemble. Indeed, the placement of the Verein bassoon depends on its role in the ensemble at any given moment. There are sections in the transcribed score of *Das Lied* where Schoenberg has placed the bassoon on the lower divisi part for the reason that no other instruments are covering this octave. Both situations require the use of the bassoon's low range and, whether employed as either a soloist or doubling another bass instrument, it is a useful colour in the Verein ensemble.

Examples:

Mahler: *Das Lied von der Erde*: Mvt 1 – 41, 49

Mvt 2 – 6, 18 and 19 (lowest note of ensemble)

Mvt 4 – 10, 12, 13

Mvt 5 – beginning

Mvt 6 – 54, 61, 63

9) Rehearsal 16: At this point in the score we find an example of the fundamental transcription issue regarding how to approach octave doublings when arranging for chamber ensemble. While Suk crafted the orchestration in this phrase with the full orchestral pallet in mind, arranging these doubled lines of the original score for the Verein ensemble required attention to both the function of the line as well as its placement within the fabric of the score. The original flute 1, oboe 1, and violin 1 section play the same line, with the flute 1 and upper violin 1 in unison and the oboe 1 and lower violin 1 in unison. To make matters more complex, the other strings have important independent lines and cannot cover the lower line of the

original violin 1 divisi. These are some of the various available options which could have been sanctioned by the Verein:

- A) Have each instrument perform its primary part without alteration and add pianoor harmonium to cover the missing parts.
- B) Extract one of the woodwind parts since both are doubled in the original score and permit only one woodwind or string performer per octave.
- C) Have the Verein first violin play the line in double stops (an unlikely but possible choice).
- D) Extract the original lower violin 1 part and allow the Verein oboe to cover that line as a soloist.

I have chosen to use the last option listed as it is the most suitable to employ within this context. It allows for a long and unbroken Verein first violin line in the upper octave, as per the original score, while still maintaining the added original colours of the flute and oboe in octaves. I have also decided against adding piano or harmonium to this texture since it is preferable to have the piano focus as much as possible on performing the upper brass parts while saving the harmonium for the lower brass, timpani and upper woodwinds. In a larger ensemble, the lower violin 1 line in the original score would add strength which, given the size of the ensemble in comparison to the number of performers per line in this context, is not necessary. In this manner the majority of lines retain their original orchestration without a significant alteration in colour or texture. While this texture is not a constant feature in the transcribed scores of Bruckner or Mahler, it does open the discussion regarding the use of woodwinds to cover missing string lines, since in the example above, the Verein oboe is now performing the lower violin 1 divisi line. Stein is, in particular, both creative and liberal in his approach to covering missing string lines, cleverly blending the flute, oboe and clarinet into the string section when necessary.

Examples:

Bruckner: Symphony No. 7: Mvt 1 – G: cl

Mahler: Symphony No. 4: Mvt 2 – 5, 6: ob, 9: cl

Mvt 3 – 1: fl, 6: ob., 11: cl

10) Rehearsal 17: Here is an excellent example of the subjective application of the Verein transcription techniques to a challenging orchestration problem. Three bars before rehearsal 18 the violin 1 section, violin 2 section and violas are all divisi. I have just explained how I arrived at my personal decision regarding how to address the re-orchestration of the lower violin 1 part in question number nine by choosing to allow the Verein oboe to take the bottom octave. In the next two divisi parts, the situation is more problematic. The lower lines of each are not doubled elsewhere in the orchestration and, as they provide harmonic and rhythmic support to the texture, they must be included in the re-orchestrated score. Similar options exist regarding the available choices concerning the octave placement for both the Verein second violin and Verein viola as well as the selection of which keyboard will be used to cover the remaining parts. After much deliberation and experimentation, I have chosen to place the Verein second violin on the upper line of the violin 2 divisi and the Verein viola on the lower line of the viola divisi, while the piano performs the inner voices of both the violin 2 section and viola section. By placing the strings on the outer lines, a framework is constructed into which the piano can be unobtrusively inserted. Otherwise, with the piano performing the lower lines of each divisi, it sounds too exposed and the intended density of texture is lost. The sonority of the harmonium in this context would be overbearing, therefore, the colour of the piano is more suited to assist the strings in this manner. The opposite can be found in the Bruckner Symphony no. 7 transcription, where the harmonium is put to excellent use covering missing string lines in both soft and loud dynamics. Considering that in the original Bruckner score tremolos create an organ-like texture, the harmonium is particularly well suited for this application.

Figure 39: Asrael score, mvt 1, vln 2 and viola section divisis
(Asrael, Symphony No. 2)

Examples:

Bruckner: Symphony No. 7: Mvt 1 – D, N, O, S

Mvt 2 – B, H, R, V, W

Mvt 4 – U, W

Mahler: Symphony No. 4: Mvt 1 – beginning

Mvt 2 – 2, 5, 7, 11

Mvt 3 – 1, 3, 4 to 6, 8, 9, 13

Mvt 4 – 10

Mahler: *Das Lied von der Erde*: Mvt 1 – 35, 26

Mvt 4 – 13

Mvt 6 – 40

11) Rehearsal 24: In the next few rehearsal sections, the original score calls for various configurations of flute and oboe lines. I have chosen to keep these two instruments together rather than have a keyboard perform the missing parts. Even though these two

instruments are continuously doubled by the much larger upper string sections in the original, Suk had intended a strong woodwind presence with alternating orchestral colours during these phrases. This balance of the woodwinds placed against the strings and keyboards is best achieved by alternating the upper and lower positions of the Verein flute and Verein oboe based on which instrument has the dominant voice at that point in the phrase. In the process of combining these two instruments and alternating the dominant voice between them, a unifying colour combination is created while still maintaining the original dominant voicing intended by Suk.

Examples:

Mahler: Symphony No. 4: Mvt 1 – 3, 8, 14

Mvt 2 – beginning, before 1, 3, 7, 12

Mvt 3 – 12

Mvt 4 – 5

Mahler: *Das Lied von der Erde*: Mvt 1 – 2, 35- 39

Mvt 2 – 7, 17

Mvt 3 – 9, 11, 13

Mvt 4 – 12

Mvt 6 – 1, 54

12) Rehearsal 34: Suk often employs certain combinations of instruments when doubling parts as a means of creating specific textures. One such instance is at rehearsal 34 where the divisi clarinet section is playing triplets and doubles the violin 2 section which is performing thirty-second notes. Questions arose regarding how best to transfer this combined rhythmic and instrumental texture into the medium of the Verein ensemble. Even though Schoenberg warns against unnecessary note doublings, the conflicting rhythms are an essential part of the orchestration and so I have chosen to give each solo instrument the upper divisi, effectively doubling the line but not the rhythm. The lower clarinet 2 part is given to the piano, which is

well suited for this type of accompaniment, while the lower violin 2 line is given to the Verein viola whose section is otherwise absent at this point in the original score.

Examples:

Bruckner: Symphony No. 7: Mvt 3 – I

Mvt 4 – Y

Mahler: *Das Lied von der Erde*: Mvt 1 – 22, 25 (flute lines), 26

Mvt 3 – 6

Mvt 5 – 1, 2

Mvt 6 – 39

Mahler: Symphony No. 4: Mvt 1 – 15, 20

Mvt 3 – 1 (bassoon lines)

Mvt 4 – 1, 7, 14

13) Rehearsal 44: Typically, Schoenberg assiduously avoided the use of double stops during the transcription process but would, when he believed it to be absolutely necessary, employ them tastefully. At rehearsal 44 in *Asrael*, the viola section has a simple set of double stops in the original score. Since they are not marked *divisi*, it is clear that Suk intended them to be performed as double stops as he was fully aware of the timbre they would create. In this instance, based on the relative technical ease of these double stops as originally scored by Suk, we can assume that it is correct to notate them as Suk did and allow the Verein viola to play the octaves *c*'s with conviction.

Examples:

Bruckner: Symphony No. 7: Mvt 1 – A – vc, K – vla, M – vln II and vla, N – vla, O – vln II

and vla, X – vla and vc

Mvt 2 – beginning – vc, S – vc

Mvt 3 – B-II and vla and I, F - vla, H – vln II and vln I, K – vla
and vln II

Mvt 4 – H- vln II and vla, Y – vln II, U – vln II, V – vla, W – vln II, Z –
vln II and vla

Mahler: *Das Lied von der Erde*: Mvt 1 – 2 - vla, 5- vla, 15/16 – vla, 36/37 - vln II

Mvt 2 – 18 – vla

Mvt 3 – 2 – vla, 6 - vla

Mvt 4 – 12 – vln II and vla, 14 – vln I and vln II

Mvt 5 – 2 – vln I and vln II and vla, 10 – vln II and vla

Mvt 6 – 29 – vla, 32 - vla, 35 – vln II and cb, 62 – vln I and vln II
and vla and vc

Movement 2

1) Beginning: The second movement begins with a mysterious transition by the violas and clarinet 1 from the final sounding note of the first movement, a C natural, to a semitone above, a D flat, found in the flute and muted trumpet. After the introductory phrase, this instrument combination performs the signature quotation from Dvořák's *Requiem* for the first of several repetitions (Nouza, 2017). The D flat is held almost entirely throughout the movement, excluding rehearsal numbers 4, 6 and 7, and functions as a pedal point providing an eerie stillness to the orchestration. While it may appear to be an obvious choice to have the Verein flute play this line, it is, in fact, not appropriate as it would be excessively taxing on the player as well as exclude this player from the possibility of partaking in any other important lines. I have therefore given the line to the harmonium, which naturally can sustain a tone or line indefinitely. This decision allows the solo flute to fulfil other more important melodic and harmonic functions throughout the course of the movement.

Examples:

See *Asrael*, mvt 1, question 4

2) Beginning String Divisi: In the string section, Suk maximizes his options for orchestral colour by dividing both the violin 1 and violin 2 sections and then adding the violas to the texture after six bars. This is soon repeated in a lower tessitura by divided violas and cellos, with the contrabass section added five bars later. As there are no octave doublings and all lines are independent, the re-orchestration of both these and other similar passages required a systematic approach. The construction of the original divisi parts resembles rehearsal 17 in the first movement, but the texture is more transparent. As the texture is thin and the motives short, it is best for the violins to resolve to consonant major thirds and leave the dissonant note for the less obtrusive piano timbre. The colour of the harmonium was too overbearing to use for either covering the secondary parts or for placing on the lowest divisi line of each instrument. By placing the piano on the remaining lines of the divisi parts, enough foundation is created for the upper lines while still ensuring a lightness of texture.

Examples:

Bruckner: Symphony No. 7: Mvt 4 – beginning, U,

Mahler: Symphony No. 4: Mvt 1 – 18, 22, 24

Mvt 2 – 2, 5

Mvt 4 – 2,

Mahler: *Das Lied von der Erde*: Mvt 1 – 9,

Mvt 5 – 5

3) Rehearsal 4: Here the texture is thin and requires that the original clarinet 1 melody remains sustained and unbroken. While it is possible to give the clarinet 2 part to the Verein oboe, which enters on a harmony line a few bars later, the most effective option is to choose the harmonium to cover the line. This particular example shows the value of this instrument as an ensemble member since it can perform the required soft dynamics with a continuous sound and blends well into the texture of this section. By giving the supporting harmony line to the

harmonium, the Verein clarinet is supported but not overpowered and the Verein oboe has its colour added later as per the wishes of Suk.

Examples:

Bruckner: Symphony No. 7: Mvt 1 – G, N, O, R, W

Mvt 2 – A, B, D, F, M, N

Mvt 3 – B, E, F, trio

Mvt 4 – L, N, N, S, X

Mahler: *Das Lied von der Erde*: Mvt 1 – 29, 32, 34

Mvt 3 – 5, 8, 16

Mvt 5 – beginning, 1, 2, 5, 9, 13

Mvt 6 – 5, 14, 16, 28, 60

Mahler: Symphony No. 4: Mvt 1 – 1, 7, 8, 14, 18, 21

Mvt 2 – 11, ending

Mvt 3 – 1, 2, 3, 5, 9, 11, ending

Mvt 4 – 2, 7, 8, 10

4) Rehearsal 5: As this movement is generally thin in texture and, subsequently, highly transparent, it is best to keep the pizzicato strings within the string section. This is achieved by either judicious use of double stops or by placing the upper or lower line of a divisi in an adjacent instrument. At rehearsal 5, even though all lines are marked divisi, the Verein cello can easily play both of its lines as double stops while the upper divisi viola parts are covered by the Verein second violin.

Examples:

Mahler: Symphony No. 4: Mvt 1 – 13 to 17

Mvt 4 – beginning, 1, 8

Mahler: *Das Lied von der Erde*: Mvt 1 – 7, 9, 25, 27

Mvt 2 – 18

Mvt 3 – 8

Mvt 4 – 8

Mvt 5 – 7, 13

Mvt 6 – 30

Movement 3

1) Rehearsal 4: At the beginning of this section, as well as four bars before rehearsal 5, Suk doubles the divisi clarinet lines with divisi violas. Suk often employed this effective instrumental combination throughout his compositional practice due to the quality of timbre that it creates. As per similar sections throughout *Asrael*, I have chosen to place the woodwinds on the upper line and the strings on the lower line. The application of this general rule here, with the Verein clarinet leading and the Verein viola in the supporting voice, sounds appropriate since the phrase is dominated mostly by woodwinds with the accompaniment of strings.

Examples:

Mahler: *Das Lied von der Erde*: Mvt 1 – 23, 33

Mvt 2 – 13,

Mvt 3 – 2, 5

Mvt 5 – 9

Mvt 6 – 28, 34

2) Rehearsal 12: This selection from the third movement presents a unique challenge, since the flute and oboe sections as well as the violin 1 and 2 sections are divisi and the thematic musical material is unevenly interspersed between the performers. There are many options which the Verein could have chosen; for example:

- A) Allow each instrument to play the upper voice of its section while the piano or harmonium cover the lower parts.
- B) Reorganize the instrumentation so that similar thematic material is played in octaves by one wind and one string, i.e. violin 1 combined with oboe 1, and violin 2 combined with flute 2 or oboe 2.
- C) Group the themes into instrument families (, i.e. violin 1 section played by strings and the violin 2 section played by winds.

I have chosen the third option since the original score for full orchestra has just previously relied on the legato chromatic movement of the dominant divisi violin sections and it is appropriate to continue maintaining this legato movement in the upper string voice. When this passage is performed by a large orchestra, the violin 1 section is the dominant colour and plays the principal theme. If one were to suddenly remove that divisi string strength in the upper violin 1 line, it would be jarring to the overall structure of the theme. Therefore, as shown in my arrangement, by allowing the first and second Verein violins to play the violin 1 upper and lower parts, this legato line retains its strength, while the secondary violin 2 theme, which is similar to an appoggiatura, can be placed in the winds for an opposing effect. In this manner, the main theme keeps its strength and the accompanying motive is properly outlined. This technique was used by other members of the Verein, including Erwin Stein in his transcription of Symphony no. 4 by Gustav Mahler. Stein would use winds in the arrangement process to cover a string part to both delineate and clarify an individual line that had previously been hidden within the texture.

Examples:

Bruckner: Symphony No. 7: Mvt 1 – G

Mahler: Symphony No. 4: Mvt 1 – 3 – ob to vc

Mvt 2 – 5 – ob to vln I, 6 – ob to vln II and I

Mvt 3 – 1 – fl to vln II, 11 – cl to vla

3) Rehearsal 19: In certain instances, the strings and winds are permitted to cover other parts to support both the harmony and texture. Based on my study of the three representative scores, I have found that, in general, the wind instruments will play the upper line and the strings will play the lower line when paired together in a divisi section. My research has shown that the Verein cello will often play the lowest woodwind or brass line to provide a foundation for the instruments in the texture. This could be necessary for the following reasons: primarily to allow the woodwind colours to function more as a sonic unit, to allow for an unbroken legato and expressive lower line, or to have the instrument with the most overtones take the lower part as a harmonic foundation for the remainder of the ensemble. In the example scores, while not employed as such for long passages, the Verein cello is often utilized in this unorthodox manner.

Examples:

Mahler: Symphony No. 4: Mvt 1 – 16 – vc to hrn 4, 22 – vc to bsn I,

Mvt 2 – 11 – vc to bsn II

Mvt 3 – 12 – vc to hrn 2

Mahler: *Das Lied von der Erde*: Mvt 3 – 3 vc to bsn II

Mvt 5 – 2 – vc to bsn II

Mvt 6 – 54 – vc to bsn II, 61 – vc to hrn 4

4) Rehearsal 21: In rehearsal 21, Suk places the theme first in the clarinet section followed by the bassoon section. This is an excellent example wherein to apply Schoenberg's rules; by keeping the Verein soloists on their primary lines and having the secondary lines covered by a keyboard, in this instance the piano, the original colours of the score present the thematic material as intended, though with less saturation. The neutral colour of the piano allows the Verein clarinet and Verein bassoon to speak clearly, while still providing harmonic and rhythmic support.

Examples:

Mahler: Symphony No. 4: Mvt 1 – 2, 17,
Mvt 2 – 3, 4, 7

Mahler: *Das Lied von der Erde*: Mvt 1 – 21
Mvt 3 – 3
Mvt 4 – 14/15
Mvt 5 – 14
Mvt 6 – 46

5) Rehearsal 26: While it would be standard practice in the Verein to give the trombone solo to the piano at this point, it would limit the number of colours present in this transition section. By adding the Verein bassoon, which was previously doubling the lower strings, we have three distinct colours leading up to the next woodwind passage. As the transcriptions of the Verein often require an alternative instrument for the solos, this type of re-assignment of colour is an inherent part of the style. It is the choice of instrument moreover, which speaks to the mastery and imagination of the transcriber. Stein is highly creative in his adaptation of Mahler's Symphony no. 4 and, while the resulting score is unorthodox in comparison to the other Verein scores, it is faithful both to the intention and spirit of the original.

Examples:

Bruckner: Symphony No. 7: Mvt 1 – M
Mvt 2 – beginning, G
Mvt 3 – B, G, H, trio – B
Mvt 4 – G, N, Q, T, V, W, Z

Mahler: Symphony no. 4: Mvt 1 – 3 – cl to hrn, 8 – cl to hrn, 13 – cl to hrn, 15 – cl to tpt,
16 – ob to tpt, 17 – cl to tpt, ob to tpt, 18 – cl to tpt, 24 – cl to tpt
Mvt 2 – beginning – cl to hrn, 4 – cl to hrn, 8 – cl to tpt,

Mvt 3 – 3 – cl to hrn, 5 – ob to tpt, cl to hrn, 6 – cl to hrn, 8 – cl to tpt

Mvt 4 – 2 – cl to hrn

6) Rehearsal 35: There is a fascinating combination of instruments found in Schoenberg's transcription of *Das Lied*. When given the opportunity, he will often place the Verein bassoon on a horn section line below the Verein horn instead of the piano or harmonium. The sonic profile of the solo bassoon closely matches the timber of the horn in a certain register and both work well together to create an effective and pleasing colour combination. With the purpose of maintaining the general sonority of the horn 1 and 2 parts at this point in *Asrael*, I have chosen to give the lower of the two lines to the Vereinbassoon. Since it was previously doubling the contrabass, the instrument can easily be placed on this line in to support the horn soloist.

Examples:

Mahler: *Das Lied von der Erde*: Mvt 1 – 38

Mvt 2 – 9, 13, 16

Mvt 3 – 6, 8, 9, 13

Mvt 4 – 7, 8, 13, 22

Mvt 6 – beginning, 1, 4, 12, 41, 43, 45 to 48, 65

7) Rehearsal 45: One of the most important aspects of the Verein transcription process is the assignment of the brass parts, particularly those of the low brass, to the keyboards. The majority of the time they can be found performed by the piano. At rehearsal 45, it is advisable for the piano to cover the low brass parts rather than the harmonium, since they require strong articulation in to lift the theme they are playing out from the texture of the strings. While it is the texture of the writing that dictates either the use of piano or harmonium, the piano is preferable for these passages to give the breadth and depth of sonority required to match the rest of the ensemble.

Examples:

Bruckner: Symphony No. 7: Mvt 1 – D, G, M, S, U, V, Y, Z

Mvt 2 – O, W

Mvt 3 – B, C, I

Mvt 4 – F to H, P to R, V to W, Y to end

Mahler: *Das Lied von der Erde*: Mvt 1 – 13/14

Mvt 4 – 7/8, 12/13

Mvt 6 – 42

Movement 4

1) Rehearsal 4: At this point in the movement we have a type of ostinato, that of a rhythmic repeated triplet figure which Suk passes through various instruments throughout the movement. While it is sometimes possible to use other instruments to support the Verein soloists in the triplets, for example, by adding the Verein first violin to take the original violin 2 lower divisi line, this is not always an available option. I have therefore decided to place the piano on the lower line of each triplet section divisi, thereby adding continuity to the overall colour of the ostinato, while still maintaining the dominant colour ascribed by Suk. This combines two key elements of Schoenberg's transcription style; by using the piano to support the lower lines of divisi sections, the original colours of the soloists speak clearly. It also supports the clarity of form by using the same instrument, here the piano, to perform a motive repeated throughout the movement, in this case the lower line of the ostinato. We can find ostinatos in both of the Mahler transcriptions. Although these ostinatos are not always for a divided line, the Verein members use of the piano to perform ostinatos outlines its effectiveness in fulfilling this role.

Examples:

Mahler: Symphony No. 4: Mvt 1 – beginning, 5, 8, 12, 22

Mvt 2 – beginning, 1, 4, 5, 12

Mvt 3 – 3, 7, 11

Mahler: *Das Lied von der Erde*: Mvt 6 – 7,9, 11, 13, 30, 31, 36, 55, 56, 66 to end

2) Rehearsal 8 and Rehearsal 16: In this section, and later at rehearsal 16, there is an intriguing set of orchestral doublings in the original score. The flute section is divided into three parts, with the flute 1 being the primary line, at times doubled by the violin 1. The secondary lines of flute 2 and 3 are similar, in that they present lines which are sometimes doubled by the violin 2 section. The oboe line, however, is a true solo and is undoubled in the score. Multiple options are available to solve this challenge:

- A) Have each instrument play its primary line, with the secondary lines played by piano or harmonium.
- B) Organize the woodwinds so that the primary parts are performed by Verein flute and Verein oboe and the secondary lines are taken by the Verein clarinet and Verein bassoon, leaving their original lines to be covered by harmonium or piano.
- C) Allow the Verein flute and Verein oboe to take the primary lines, which are mostly doubled by the strings and give the secondary lines to the Verein first violin and Verein second violin in order not to disturb the original colours of the solos while simultaneously covering the expressive secondary lines with a non-keyboard instrument.

I have chosen option C, as it retains much of the original colour, while allowing the supporting lines in the Verein violins to be legato and expressive without the addition of an unnecessary instrument. This idea has significant precedent in the Verein transcriptions of the Mahler scores. The transcription examples justifying my decision for this section are identical to those provided above for question number three in the third movement of *Asrael*.

3) Rehearsal 9 and Rehearsal 17: Here we have a unique presentation of divisi in the *Asrael* score. The flute 1 and oboe 1 double the violin 1 part, which is divided in octaves. The cor anglais is doubled by cello and the upper violin 2 line is doubled in the clarinet 1 part for most of its section, while the lower violin 2 line is mostly doubled by the cor anglais. Lastly, the clarinet 2 part, which is playing an unobtrusive harmony line, is doubled in triplets by the viola. This combination allows for many possible solutions, some of which are listed below, to the challenge of transcribing so many individual lines for so few instruments.

- A) Violin 1: played by Verein first violin, Verein flute, and Verein oboe.
Violin 2: played by Verein second violin, Verein viola, and Verein clarinet.
Viola: played by piano or harmonium.

- B) Violin 1: played by Verein first violin and Verein second violin.
Violin 2: played by Verein flute, Verein oboe, and Verein clarinet.
Viola: played by piano or harmonium.

- C) Violin 1: played by Verein flute and Verein oboe.
Violin 2: played by Verein first violin, Verein second violin, and Verein clarinet.
Viola: played by viola, piano, or harmonium.

- D) Violin 1: played by Verein first violin, Verein flute, and Verein oboe.
Violin 2: played by Verein second violin and Verein clarinet.
Viola: played by Verein viola, piano, or harmonium.

I have chosen option D because it serves to retain as many original colours as possible when compared to the original score. By adding the Verein clarinet to cover the upper divisi of the violin 2 part in bar 56, it can easily return to the original clarinet 1 line which previously doubled the upper violin 2 part, leaving the Verein second violin to take the lower divisi. As the ostinato triplets are still present in the viola section, the piano will double the Verein

viola line as indicated in the previous example.

Examples:

See *Asrael*, mvt 1, question 9, rehearsal 16

4) Rehearsal 11: Here, in the original, the flute section is divided into three parts with one oboe doubling most of the flute 2 line. As it is not possible to recreate the sound of the flute section within the confines of the Verein ensemble, it is important to approximate it as closely as possible. Rather than give the flute 2 and 3 parts to piano or harmonium, it is best to keep them within the woodwind family, in this case to the Verein oboe and Verein clarinet. The original expressive and exposed phrase is similar to the ending of the final movement of *Das Lied*. This choice also allows the harmonium to remain on the timpani line and the piano to remain on the harp line.

Examples:

Mahler: *Das Lied von der Erde*: Mvt 1 – 25 to 28

Mvt 2 – 5 to 8

Mvt 3 – 13

Mvt 6 – 1, 2, 4, 32, 49, 54, 67 to end

5) Rehearsal 12: In this section the bassoon 1 plays the melody over tremolo contrabasses, which are soon to divide. Because of the manner in which the pianissimo dynamic is combined with the unique texture of the bass section, I decided to add tremolo Verein cello one octave above to re-create some of the implied sonority of the original contrabass section. A single contrabass player would not be able to produce an adequate representation of the desired orchestral effect since it is intended to be created by several basses performing it as a section. With Verein cello and Verein contrabass holding the tremolo in octaves, the intended sonority is closer than before which allows the piano to enter when the original contrabass line divides. While not explicit in the rules of the Verein, this addition is

closer to the sound-ideal of Suk than other orchestration choices available within the parameters of the Verein instrumentation. I have also chosen to have the Verein contrabass play the lower of the divisi lines, with the piano both doubling the lower line and playing the inner lines, while the Verein cello takes the bass clarinet line. There are multiple reasons for this combination: a) it is best for the Verein contrabass to work with the resonance of the piano in that range, rather than playing only a few intervals above it throughout the passage, b) the piano overtones are less prominent in this range than those of the harmonium, which also would not be able to play the entire phrase in its intended range, and c) the expressive low woodwind lines remain on instruments suited to them, i.e. the Verein bassoon and Verein cello.

Examples:

Mahler: Symphony No. 4: Mvt 2 – 13,
Mvt 3 – beginning, 1

Mahler: *Das Lied von der Erde*: Mvt 4 – 7
Mvt 6 – 43, 46

Movement 5

1) Rehearsal 1: At this point there is a direct motivic reference to the first movement. This is located at the end of the phrase where the pizzicato lower strings are divisi and plays the ‘heartbeat’ motive found in the beginning of movement one. Due to the intentional similarity between these sections, both of which require the application of a similar transcription technique to achieve unity across the score, the best option is to have the piano perform the passage in combination with the lower strings, as in the beginning of the first movement.

Examples:

See *Asrael*, mvt 1, question 1 (bar 3) and mvt 1, rehearsal 2

2) Bar 22: In this section, Suk requests the timpani be played 'coperti', which would indicate the use of a felt mute or a similar device. This device would limit the resonance and duration of the timpani sound, changing the original rich timbre into the less distinct sound of a 'pitched' bass drum. As I have mostly given articulated timpani sections to the piano, my solution to this challenge the altered timpani sound is to add 'una corda' to the piano part. Combined with the harmonium playing the muted low brass parts with a pianissimo dynamic, the effect created will be akin to that of the muted timpani combined with the muted trombones and tuba.

3) Rehearsal 7: Here the upper and lower brass play with strong articulation and crescendo to fortissimo. As a method of creating this effect, I have chosen to have the piano and harmonium double these lines for strength and overall volume. While this technique is employed sparingly by the Verein, it is a useful tool when maximum volume and power are required. Examples in the studied scores are similar to those found in the first movement at rehearsal 5.

Examples:

Bruckner: Symphony No. 7: Mvt 3 – B, C

Mahler: Symphony No. 4: Mvt 1 – 16

Mvt 4 – 3,4 7, 11

Mahler: *Das Lied von der Erde*: Mvt 4 – 7

4) Rehearsal 41: In this passage, we have another complex array of doublings between the woodwinds and strings. The violin 1 section in the original has a long, legato melody divided in octaves. The violin 2 section is divisi in octaves playing sextuplets without a pause for ten bars, while the flute and clarinet sections join and exit this texture at different times. The violas are also divisi and are doubled by the horn and trumpet sections. The depth and

saturation of colour in this passage posed a challenge to approximate during the transcription process. As the resources of the Verein are limited to one instrument per part by design, such a doubling is not available for this ensemble. Nevertheless, several other options exist including:

- A) Each Verein instrument can take its own line from the original and the harmonium or piano can take the secondary lines.
- B) The Verein first and Verein second violins can take the violin 2 parts and let the Verein flute and Verein oboe play the violin 1 divisi line.
- C) The Verein first and Verein second violins can take the violin 1 divisi parts and let the woodwinds play the violin 2 lines, i.e. Verein oboe and Verein clarinet in the first bar, Verein flute and Verein clarinet in the second bar, etc.
- D) The piano can alternate between both octaves of the violin 2 part. The Verein horn and Verein clarinet can alternately double the extra Viola line. The other winds can play their original parts and Verein violins can sustain the melodic violin 1 octave parts in a long legato manner.

Option D from this list is preferable for a number of reasons which focus on the unique strengths of the individual instruments in this section. Utilizing this combination of techniques allows the long melodic divisi lines of the original violin 1 part to speak fully and permits the viola, horn, and clarinet to support them with their strong divisi lines. The original woodwind entrances over the sextuplets are maintained as Suk indicated in his score. The ethereal, winding sextuplets of the violin 2 section are well performed by the piano with its neutral colour and allows for an unbroken flow that supports but does not dominate the upper winds.

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Examples:

See *Asrael*, mvt 3, question 2, Rehearsal 12

5) Rehearsal 44: Here in the final moments of the work, Suk writes a phrase for divisi cellos 'a quattro'. Regarding this cello quartet, a surprising note appears in the *Josef Suk, Thematic Catalogue of Works* which states that, in an early draft of the score, this phrase was originally scored for "Organ or Harmonium offstage" rather than for the divisi cello section (Nouza & Nový, 2005, p. 234). This is a fascinating change of orchestration and a modern performance of this piece would, accordingly, require a second harmonium offstage or perhaps demand a change of registration for the onstage harmonium. While the technique is valid and has precedence in the earlier drafts of the original score, I have chosen to re-orchestrate the final version of the symphony by placing the divisi cello lines across the lower four strings. Suk chose the resonance of the cellos for this section over that of the harmonium; therefore, since the passage is easily transferable to the strings of the Verein, I have chosen to stay as close as possible to the final version of the score and place the phrase within the string section.

This decision to have the lower strings replace the harmonium raises several important questions. If Suk had decided to arrange *Asrael* for a smaller ensemble himself, it appears likely he would have included the harmonium. Certainly, in the score of *Praga*, op. 26, written immediately prior to *Asrael*, Suk included the organ fortissimo in the final pages of the score to invoke the majesty and grandeur of that great city. This phrase in *Asrael*, performed by a cello quartet, is of an opposite character. It is quiet and subdued and gives a gentle resolution to the tritone theme so prominent throughout the score. In which way did Suk view the sound of the harmonium? Did he envision it as one which could have been more prominent in the score compared to Schoenberg's usage of it in transcription? If Suk had included it, would it have been in keeping with the transcription techniques of the Verein or would the harmonium have played a different role in the re-orchestration of Symphony no.2? If he had arranged *Asrael* for chamber ensemble, which instruments would he have chosen and what techniques might he have used in re-orchestrating his music? The knowledge that harmonium was included in a previous version gives support to its inclusion as a viable member of the Verein ensemble which will perform this transcription.

Conclusion

The Society for Private Musical Performances, led by Arnold Schoenberg, had programmed a piano four hands transcription of Symphony no.2, *Asrael*, by Josef Suk during its first season (Berg, 1920). Although it was redacted, its inclusion in the initial program indicates Schoenberg's respect for the symphony. The Society began transcribing orchestral works for their chamber ensemble during the 1920-1921 season and it is reasonable to speculate that if the Society had continued beyond 1922, the members may have seen the value in revisiting *Asrael* and creating a transcription of the work for their chamber orchestra (Meibach, 1984).

This thesis focuses on the study of the historical context of the Verein, the extraction of the Verein method of transcription via the analysis of the Verein transcriptions of Bruckner's Symphony no.7 (1895), Mahler's Symphony no. 4 (1889), Mahler's *Das Lied von der Erde* (1911) as compared to their original counterparts, and the development and application of the Verein-Karst Method of Transcription to Symphony no.2, *Asrael*. In addition, I have discussed both the Verein method of transcription and my transcription method in terms of authorship and authenticity, the potential limitations of the Verein method of transcription, and possible adaptations for its modernization via the Verein-Karst Method of Transcription to accommodate contemporary music written following 1922.

Based on my research, I have concluded that the Verein was effectively structured to arrange and include a transcription of *Asrael* for chamber ensemble in their programming.

Schoenberg's significant experience with transcription led him to believe in the educational role and aesthetic value of incorporating arrangements of modern orchestral music for chamber ensemble into the concert programs of the Society (Meibach, 1984). Through their clarity and precision, these transcriptions were designed to assist the Verein in cultivating "a public which will have a knowledge of modern music as no other public in the entire world" (Schoenberg, in Simms, 1979). Had the Society created a transcription of *Asrael* using the

Verein method of transcription, the resulting score would have undoubtedly met the high standards of aesthetic integrity and authenticity which were integral to the mission of the Verein.

Through my analysis of the Verein scores, I detected consistent similarities between the transcriptions which suggest a set of spoken or contextual rules that can be combined with Schoenberg's written instructions on transcription found in the opening pages of his annotated score of *Das Lied von der Erde*. Combined on pages 66-7 of my thesis, these two lists are the foundation of the Verein-Karst Method of Transcription. Since the art of transcription requires the arranger to make numerous subjective decisions, these lists are best regarded as guidelines to executing the transcription style of the Verein. It is ultimately the skill and imagination of the arranger which will determine a successful outcome when applying my transcription method to a score.

The Verein-Karst Method of Transcription, which I have developed, is based on the transcription techniques extracted from the sample Verein transcriptions and consists of three main topic areas that are further divided into subsections. The first topic area focuses on score analysis and includes the study of instrumentation, form, harmony, dominant and secondary voices, solo instrumentation, and instrumental function. The second topic area concentrates on the specific orchestration challenges encountered which require a systematic approach throughout the score. These must be identified and addressed in order to create a set of orchestration choices which, through the consistency of their application, reflect in a parallel fashion the orchestration decisions found in the original score. Finally, the third topic area describes the procedure of annotation when creating the initial pencil draft, followed by instructions on the application of coloured pencil annotations after the transcriber is confident that the orchestration choices decided upon reflect the musical character and intentions of the original composer.

Based on my detailed score analysis, I have determined that the Verein method of transcription is focused on maintaining a high degree of authenticity to the original score and on reflecting the intentions of the composer as clearly as possible in the medium of the Verein ensemble. Therefore, as I have been both rigorous and consistent in my application of my transcription method to the score of Symphony no.2, I can claim that the resulting work resembles and preserves the musical character and content of Suk's original score. In this manner, I have successfully created a transcription of *Asrael* in the style of the Verein which maintains the essential elements of authenticity and ownership that were so valued by Schoenberg and the members of the Society.

My selection of *Asrael* as a candidate for the application of my transcription method necessitated that I decide upon the systematic placement of instruments and their roles within the framework of the transcription as the original score contained several idiomatic configurations which did not translate easily into the Verein ensemble medium. In various instances this required a simple choice of which technique to apply consistently to similar phrases in the score while in other sections, it required that a combination of instruments complimentary to the original be assembled in order to adapt one of Suk's idiomatic passages to the Verein ensemble. These decisions are documented on pages 90-117.

While the application of the Verein-Karst Method demands a great degree of flexibility, not all scores which have a similar aesthetic to those which the Verein transcribed can be considered suitable candidates for transcription, for example, in cases where the musical content of the original score contained idiomatic configurations which would not translate well into the medium of the Verein. Such figurations include sections orchestrated by the composer which are so distinctive to the character of the music that to alter them in the transcription process would effectively remove an essential degree of authenticity to the score. It is clear from my score analysis that authenticity was of paramount importance to both Schoenberg and the members of the Verein and any alterations that detracted from this ideal were to be avoided.

Other limitations of the Verein method of transcription are focused on the playing characteristics of the chosen instrumentation. By way of illustration, since the Verein ensemble is oriented towards pitched instruments, scores which include numerous non-pitched instruments can be excluded from the selection process. A similar limitation centres around the performance of microtones, as two of the main instruments of the Verein, namely the piano and harmonium, are not usually capable of performing tones with altered pitch. Finally, the acoustic harmonium, at one time ubiquitous in Europe, is presently no longer as popular (Owen, 2001). As functioning harmoniums have become more difficult to acquire, the decreasing opportunities to obtain one for concert purposes reduces the feasibility of performing a score which includes such an outdated instrument. While there are presently digital solutions available to replace the acoustic harmonium, the inclusion of an electronic instrument which does not have the same playing characteristics as the harmonium could potentially remove a degree of authenticity from the performance.

With the goal of modernizing the Verein transcription methods, it would first be essential to address the limitations in instrumentation listed above while still retaining the key elements of the Verein method of transcription as previously discussed. In my opinion, as the Verein wind soloists often doubled on a second instrument, it is reasonable to assume that if Schoenberg could recreate the Verein ensemble today, he would choose to increase the number of instruments available to each performer. This expanded, hypothetical version of the Verein ensemble would resemble many of today's modern music ensembles and, therefore, it would be equipped to perform contemporary orchestral transcriptions. I conclude, for this reason, that numerous contemporary music ensembles are well-situated to employ the modernized Verein-Karst Method of Transcription.

Previously, the Verein method of transcription was oriented towards the re-orchestration of musical material from the original orchestral work to the prescribed instrumentation of the Verein ensemble. As such, it concentrated fundamentally on the transfer of musical material from one instrument to another and not on altering the musical material itself. From this

viewpoint, the modernized Verein-Karst Method of Transcription would continue to be focused on maintaining authenticity to the original score by skilfully selecting which instruments would reflect the intentions of the composer. After establishing the ensemble's instrumental parameters, scores containing musical material that could be transferred to the new medium without altering the musical character of the material could be selected. In this way, modern transcriptions of contemporary music could be created using the Verein-Karst Method, while maintaining authenticity to the original score and placing ownership of the musical material firmly in the hands of the composer.

This research journey has been deeply rewarding. Investigating the historical context of Schoenberg and the Verein, analysing the Verein transcriptions, developing Verein-Karst Method of Transcription and, ultimately, applying it to *Asrael*, have broadened both my knowledge and skills regarding the Verein's transcription techniques. This research will now allow those who arrange orchestral music for chamber ensembles to take part in the vision of the Society for Private Musical Performances and create academically informed transcriptions which will serve to educate and inspire audience members by expanding their precise knowledge of modern orchestral music.

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Appendix 1

Verein Statutes and Prospectus: The Beginning and the End

Copied below are translations of the official documents of the Statutes and final Prospectus of the Society for Private Musical Performances, as found in a translated version within Judith Meibach's dissertation of 1984. The Statues offer a detailed list of rules under which the administration of the Verein would function, covering the rights and duties of members, the duties of the various administrative positions within the Society, publicity, as well as other smaller details. Immediately following the Statues is a fourth and final version of the Prospectus, whose main purpose was to represent the "yearly statements of the goals and regulation of the society, prospects for the new season, and cumulative programs enumerating works performed to that time" (Meibach, 1984, p. 45). It is worthwhile to examine these documents in the light of our twenty-first century music culture in order to better grasp their strengths and weaknesses, and how they either enabled or disabled the administration and musicians from reaching the ultimate goals of the Verein.

Statutes of the Society for Private Musical Performances in Vienna

1. Name and Headquarters of Society

The Society bears the title "Society for Musical Private Performances" and has its headquarters in Vienna.

2. Purpose and Goal

The Society, not taking profit into consideration, has the purpose of giving Arnold Schoenberg and friends of art a real and precise knowledge of modern music.

The Society will endeavour to reach this goal through regular, if possible, weekly scheduled evenings of the Society on which works of modern music are to be performed.

3. Society's Season

The season of the Society begins on December 1 of each year.

4. Members

The Society is formed through its joint members. Each honourable person of

good standing may become a member provided he submits to the Society's ground rules. Joining occurs by signing the declaration of admission which presupposes knowledge of the Statutes and entails the obligation to pay dues at least for the duration of the season. The administration has the right to refuse the acceptance of applications without offering a reason. Each member receives a non-transferable membership card, equipped with photograph, which entitles him to enter into the Society.

5. Rights of Members

The members have the right:

- a) To participate at all events of the Society provided they are not delinquent in the payment of their dues;
- b) To vote for the Society's administration, and to be elected themselves, unless no. 8 and no. 12 of the Statutes specify otherwise;

6. Duties of Members

The members of the Society have the duty:

- a) To foster the aims of the Society and to prevent any damage to it;
- b) To pay dues for the entire year of the Society, also in the case of premature withdrawal. The dues are scaled down to categories of seating and consist of a basic fee (to be paid at the beginning of the Society's year) when joining the Society. In addition, there is a fee in instalments which can, according to choice:
 - 1) Be paid either in advance, together with the basic fee, or;
 - 2) In weekly (monthly, quarter-yearly) instalments. The amount of the payments is binding for one Society year and is predetermined by the administration and is made known in advance. This information will be issued in time to make it possible for each member to announce his withdrawal from the Society prior to the season for which the fixed dues apply (see 7. A.);
- c) Not to violate the intent of the Society which, in principle, keeps as much distance from the public musical life as is possible, i.e., to avoid writing all public reviews of its performances and activities, particularly journals, and to avoid either personally writing such reviews or to inspire them.

7. Withdrawal and Expulsion

- a) Withdrawal:

The withdrawal from the Society occurs by writing a registered letter and concerns the Society's current season. If the declaration of withdrawal occurs after June 30, then the obligation to pay the membership dues remains for the coming year of the Society.

- b) Expulsion.

The expulsion of members can be ordered by the executive committee if

the member:

- 1) Grossly violates the statutes;
- 2) Does not fulfil his obligations to pay dues for more than three months;
- 3) Fails to comply during performances with the prescribed order;
- 4) Harms the reputation of the Society or disturbs its activities (see 6.b);

8. The Administration of the Society

The administration of the Society consists of:

- a) The president Arnold Schoenberg whose tenure is unlimited;
- b) From 10 to 20 board members who are elected by the general assembly in agreement with the president. The distribution of individual functions is determined by the members of the executive committee in agreement with the president (see 10.); In the case of necessity, the executive committee has the right to enlarge itself by co-option. As soon as circumstances permit, fixed salaries shall be paid to individual members of the board, who will be obliged to devote (their) full time to the tasks of the Society (such as, for instance, the Vortragsmeister, secretary or archivist). The amount of the salaries is to be fixed by the president. The president, by contrast, fulfils his duties free of charge.

9. President

In his leadership of the Society, the president has an entirely free hand. He decides the amount and kind of expenses for the purposes of the Society, remuneration of the assisting artists and of the members of the board, mentioned in 10., rent of the hall, expenses for the lecture evenings, administrative costs, etc. He also has the right in the cases of worthy and needy members, to dispense with the dues entirely or in part. In case he is unable to conduct the business of the Society, he is obliged to give directions to the executive committee for his sub-situation. Should he also be unable to do this, then the function of the president will pass on to his deputies, as explained in 10.

10. Members of the Executive Committee

1) The Vortragsmeister

The Vortragsmeister are assigned the preparation and direction of the artistic events, the supervision of rehearsals for the performances as well as the execution of all artistic tasks undertaken by Society, according to the directions of the Society's executive. The president appoints the first Vortragsmeister as his deputy in artistic affairs who, in turn, appoints two other Vortragsmeister as his deputies. The salaries accorded to the Vortragsmeister are fixed in contract. (see 8.)

2) The Secretary

The secretary is appointed, from among the executive members, for

the execution of administrative business. He is the deputy of the president in administrative matters. His salary is likewise fixed by contract. (see 8.).

- 3) The Aides. The aides have the responsibility of advising and aiding the president in artistic and administrative matters of the Society. One aide assumes the office of the scribe.
- 4) One member of the executive committee assumes the duties of archivist, another of the cashier.

11. Communications, Outside Representation of the Society

The communications with the members occur by mail or by announcement during the Society's events. The outside representation of the Society occurs through the president or the secretary, in case they are prevented, through the deputies (resp. through the scribe) (see also 9.) signed by the president or the secretary.

12. The General Assembly

The regular general assembly is annually called by the president at latest, by the end of November. If he is prevented from attending, then one of his substitutes will take his place. Acceptance of the report of activities, certificates of dismissal for those leaving the Society, and the election of a new executive board (with the exception of the president and the two accountants who do not belong to the Society's executive) are the assignment of the general assembly. Furthermore, the general assembly also decides changes of the Statutes. All decisions of the general assembly, including elections, changes the Statutes or dissolving of the Society require the president's consent for their validity. The general assembly must be called at least fourteen days prior to its scheduled date and information must be offered by way of written communication concerning the order of the day. The general assembly is capable of passing resolutions provided one third of the ordinary members can arrive at the decisions by simple majority vote. Only for deciding the dissolution of the Society, is the presence of $\frac{3}{4}$ of the membership obligatory. If the number of those present does not suffice for the passing of resolutions, then a second general assembly is called which has the power of decision making regardless of the number of those present. The summoning for a meeting of this second general assembly can (if it does not concern the dissolution of the Society) occur simultaneously with the convening of the first general assembly by way of a special remark on the invitations. In case of inability to reach any decision on the part of the first general assembly, the second general assembly will take place at a later hour of the same day. This second general assembly can, without regard for the numbers of members present, freely make decisions. Then, within a month, an extraordinary general assembly must be called by way of written proposal of at least one third of the members. For the sake of the special causes, an extraordinary

general assembly can be called by the executives of the Society.

13. Arbitration Committee

The settlement of disagreements. Disagreements between members in matters concerning the Society are to be resolved by the arbitration committee. To this committee each of the disputing parties sends two arbiters who have to select a fifth person. If they fail to agree on the choice of the chairman, then a lot will decide who is to be chosen among those proposed. The proposal to call the arbitration committee is to be sent to the Society's executive who also has to be informed of the name of the chairman. The five arbiters must be members of the Society and may also belong to the administration. The calling of the arbitration committee must occur at the latest, 14 days after the proposal. Members who proposed this convocation, are entitled to attend the proceedings of the jury. The arbitration committee, after listening to both parties, decides according to its free judgement and is not tied to any definite policy scheme. The decision of the arbitration committee cannot be appealed. It is to be communicated to the Society's executive in writing along with the record of proceedings.

14. Management of Cash

Should there be a surplus after the examination on the part of the general assembly of the budget, it will be invested into a reserve fund according to a percentage fixed by the general assembly.

15. Dissolution of Society

The dissolution of the Society can be decided upon only through the general assembly which must be attended by $\frac{3}{4}$ of its members. The decision to dissolve requires, in addition to the conditions explained in 12, for ordinary general assembly, a $\frac{3}{4}$ majority. The last general assembly must decide upon the distribution of the Society's funds. If no decision can be made, the moneys are to be transferred to the Gustav Mahler Foundation in Vienna.

Prospectus of the Society for Musical Private Performances in Vienna

The Society; founded by Arnold Schoenberg in November 1918, has this purpose: to give artists and friends of art (Kunsthreuer) a real and precise knowledge of modern music. It is by no means the purpose of the Society to make propaganda for a certain artistic direction or to be useful to the authors performed, but to serve the members exclusively by establishing clarity instead of the hitherto prevailing obscure and problematic relationship to modern music. Thus, it is not a Society for composers, but

only for the audience. If joy and pleasure in some of the performed works are awakened, thus encouraging author and work, then this must be considered to be a side effect. But, in the planning of programs, no attention can be paid to this, nor can the opposite always be avoided because our purpose is restricted to giving as perfect a representation of modern music as possible.

For the administration of the Society, the following principles are decisive:

- 1) In the selection of works for performance, no specific style is preferred. From Mahler and Strauss to the very youngest, the total spectrum of modern music is to be represented, that is, everything that has either a name or physiognomy or character. In general, the Society endeavours to offer its members only the kind of works that reveal the production of a composer at its most characteristic and for the time being, if possible, the most engaging side. For this reason, there will be considered – in addition to songs – piano pieces, chamber music, smaller choral works, also orchestral works. These, while the Society does not presently have the means to perform them in their original cast, can, for the time being, be reproduced only as arrangements for chamber orchestra (string quintet, piano, harmonium, flute, clarinet, etc.) or in specially adapted arrangements for four to eight hands for piano.
- 2) The preparation of works occurs with the care and thoroughness not to be found in today's concert life where, in general, one has to make the best of an a priori fixed and always insufficient number of rehearsals. One must go along with this; whereas the number of rehearsals in the Society is always determined by the goal of achieving utmost clarity and fulfilment. As far as the author's intentions are concerned, unless the ground rules of a good performance are fulfilled, namely, clarity and precision, the works cannot and must not be performed in the Society.
- 3) The performance of works studied in this manner occurs in the weekly "Evenings" of the Society which are the equivalent of formal concerts. In this current season, from the middle of September 1921 until the middle of June 1922, the concerts will take place every Monday evening. In the Festival Hall of Engineers and Architects I., Eschenbachgasse 9. The establishment of weekly meetings makes it possible, on the one hand, to cover an unusually large repertory within a short time; on the other hand, the Society commands, in this manner, further ways and means to perform music toward complete comprehension, namely:
- 4) By frequent repetition. Every work is not performed just once, but it repeated in different concerts, in general two to four times, until it can be fully understood.
- 5) The same goal will be pursued in introductory discussions of the works performed.

- 6) The performances themselves are removed from the corrupting influence of publicity. Members of the Society are not encouraged to sit in judgement. On the contrary, it would be desirable to get rid of the habit of too rapidly forming judgements, so that the chief aim of the Verein can be achieved: cognizance. The passing of public judgement takes away from this purpose, since:
- a) The performances are not public in every respect. Guests are excluded (with the exception of those living abroad). Reviews of the performances in newspapers as well as all publicity of the works or artists is inadmissible.
 - b) At the performance, expressions of approval, of displeasure and of gratitude are not permitted. The only success that the author can have is the one that ought to be the most important on for him – that he can make himself understood.
 - c) The performances are primarily of the kind that have placed themselves at the disposal of the Society – out of interest to the cause. Through strict selection, mere virtuosity is excluded; i.e. musicians, for whom the performed work is not the primary purpose.

So far, until now (31 October 1921), altogether 151 works have been performed.

Of these,

| | | |
|----------------------|---------------|------------------|
| Only once performed | 52 works | 52 numbers |
| Once repeated | 40 works | 60 numbers |
| Two times repeated | 29 works | 87 numbers |
| Three times repeated | 16 works | 64 numbers |
| Four times repeated | 9 works | 45 numbers |
| Seven times repeated | <u>1 work</u> | <u>8 numbers</u> |

| | | |
|-----------------------|-----------|-------------|
| Thus, in 112 concerts | 151 works | 260 numbers |
|-----------------------|-----------|-------------|

Acceptance of new members occurs one hour before each concert of the Society at the evening box office, or during concert time in the secretary's office. The new member commits himself for one year, starting with the month in which he joins.

The member's dues are scaled into 7 classes according to the chosen class of seating. This procedure is suited to the inclination of the members to choose a category of seating in accordance with their personal financial status. This presupposes that more affluent members choose one of the first four categories, because the last three classes must remain reserved for members of no means. Membership can be paid once or in instalments.

| Class | Total Fee | Basic Fee | 3 Quarterly Instalments | 9 Month Instalments |
|-------|-----------|-----------|-------------------------|---------------------|
| I | K 9600 | K 2400 | each K 2400 | each K 800 |

| | | | | |
|-----|--------|--------|-------------|------------|
| II | K 7200 | K 1800 | each K 1800 | each K 600 |
| III | K 6000 | K 1500 | each K 1500 | each K 500 |
| IV | K 4800 | K 1200 | each K 1200 | each K 400 |
| V | K 3600 | K 900 | each K 900 | each K 200 |
| VI | K 2400 | K 600 | each K 600 | each K 200 |
| VII | K 1200 | K 300 | each K 300 | each K 100 |

The basic fee is to be paid upon joining. The programs are sold at cost.

The administration of the Society believed, so far, that the subscription had to be essentially cheaper than that of public concerts where money and labour are saved on rehearsals. Now the administration has had a change of mind, throwing overboard such a paradoxical view, and believing the reverse: namely that the public concerts, because they invest less money and work ought to be less expensive. The members of the Verein are expected to understand this: the true elite-concerts are those in which good work has been invested.

For our activities of the Society's season 1921/22, we have prepared the following program:

- 1) In general, a group of works offered during the first season should be studied anew, so that the repertory can be kept alive.
- 2) The preparation of new works, according to a manner of care and precision that has become our tradition, will build up our programs.
- 3) Among performances prepared for our members, there will be added ballet evenings with music by Bartók, Berg, Debussy, Webern and Wellesz as well as "*Die glückliche Hand*" by Schoenberg.
- 4) The chamber orchestra is through fixed engagements, to become a permanent institution and will participate from two to four evenings each month. If these are evenings sponsored by the Society, only a moderate surcharge will be collected. The surcharges for chamber orchestra will have to be paid for by members in the following way, also in the form of subscription:
 - 150 K for members in class VII
 - 250 K for members in class VI
 - 350 K for members in class V
 - 450 K for members in class IV
 - 600 K for members in class III
 - 700 K for members in class II
 - 800 K for members in class I

The subscribers will receive a booklet of ten half vouchers which are valid for three

months but may be used during this time for any evening. The surcharges for subscribers are 50% cheaper than for non-subscribers. The surcharge for chamber orchestra for one single evening of the Society will amount to two, or three half vouchers, but the administration will make an effort to limit it to two half vouchers. The chamber orchestra will perform, among others, the following works:

| | |
|------------|---|
| Bartók | The Wooden Soldier (ballet) |
| Berg | Songs on texts on Altenberg and Ballet Scenes |
| Busoni | Elegie |
| Debussy | L'après-midi d'un faune and Jeux |
| Mahler | Das Lied von der Erde Songs of a Wayfarer Symphony No. 4 |
| Reger | Romantic Suite Piano Concerto (Steuermann) Violin Concerto (Kolisch) |
| Schoenberg | <i>Die glückliche Hand</i> and Songs with Orchestra Accompaniment |
| Webern | Orchestra Pieces, Ballet Scenes and Songs with Orchestral Accompaniment |
| Wellesz | Persian Ballet |
| Zemlinsky | 23 Psalm and Songs of Texts of |

Maeterlinck in addition, from Series B (see point 5):

| | |
|-----------|--|
| Beethoven | Violin Concerto (Kolisch) Piano Concerto unspecified (Steuermann) |
| Brahms | Violin Concerto (Kolisch) Piano Concerto in B flat major (Steuermann) |
| Bruckner | Symphony No. 7 |
| Mozart | Piano Concerto in C Minor (Steuermann) |

SERIES B

(not-regular Subscribers)

Non-regular subscribers will only be admitted to classes I, III and V. Upon joining, they pay the basic fee of one of these classes, receive the membership card for non-regular subscribers; they have the right to receive voucher books which they may apply, as they wish, to any of the fixed events of Series B. The number of vouchers to be collected for admission will be determined in each case.

The voucher book contains ten half vouchers and costs:

| For class | basic fee | subscription price (for 10 half vouchers) |
|-----------|-----------|---|
| I | 2400. | 800. |
| III | 1500. | 600. |
| V | 900. | 350. |

At the attendance of each concert, the membership card must be shown at the box office and at the door to the hall. The events of Series B are also open to regular members and are paid for with vouchers. Planned are two to five evenings a month.

In Series B, classical works will be performed in the kind of interpretation which corresponds to the principles of our performance. Here too, we shall not adhere, as it is customary otherwise, to a pre-fixed number of rehearsals. Rather, as many rehearsals as are necessary will be called in order to satisfy our standards of clarity, sonority and plasticity of representation.

It is planned to absorb the entire classical repertory to the extent in which it can be cast with our means of performance (to which also belong arrangements for chamber orchestra). We consider, for example, the cyclic performance of all string quartets by Beethoven, and sonatas for piano, violin, and cello. In particular, we will raise to a dignified level the rendition of piano, violin, and cello concertos by establishing genuine contact between soloist and orchestra by way of sufficient rehearsals. Furthermore, it will become necessary to intervene in a supplementary way, wherever today masterworks are being played in an abridged version as a customary practice. For example, with Bruckner whose works – at least in regard to the cut passages – have consequently become rarely performed music.

In vocal music, we shall strive in a similar approach to achieve the right relationship to the accompaniment, in the sense of a total effect. This is likewise consistent with artistic necessity.

In this way we shall succeed to achieve the very best performances at the very place where most of the good music was written – in Vienna. We shall reach this goal and the world will become cognizant of it.

The time and place of special events will be communicated in the Neue Freie Presse and the Wiener Tagblatt on the first theatre page of the first two Sundays each month.

In the framework of this Series B, already three special events have taken place last season: Schoenberg Die Jacobslieter, read by Wilhelm Klitsch – Four Waltzes by Johann Strauss (arranged for chamber orchestra by Berg, Schoenberg and Webern). In this season the following performances are planned: 1. November: an evening of violin sonatas (Kolisch, Steurermann), Mozart (A major), Beethoven (C minor), Brahms (A major).

In the course of the next weeks, performances are scheduled on: 12 November: An evening of cello sonatas (Mr. Winkler, Miss Novakovic), Beethoven (A major), Brahms (E minor).--18 November: A trio evening: Beethoven (B major), Schobert (E -flat major). -- 23 November: An evening of songs (Stella Eisner): Schumann, Wolf. -- 4 December: clarinet sonatas respectively. A trio evening: Brahms. -- 11 December: An evening of Mozart quartets (the Verein quartet). -- 18 December: Bruckner – celebration Symphony no. 7 (with chamber orchestra) and string quintet.

All communications are to be sent to the secretary Mr. Rudolf Wenzl, Vienna, VII. Neubaugasse 56, telephone 32970.

Money may be sent by way of postal check to “Kompass,” General Garantie-Bank, Vienna I. Graben 29a, for the account of the Society for Musical Private Performances.

Excerpts from Statutes

4. Every honest person of good standing who submits to the rules of the Verein, can become a member.

5. The members of the Verein are obliged:

- a) to sponsor the purpose of the Verein and to avoid harming it;
- b) to pay membership fees even in the case of dropping out;
- c) not to violate the tendencies of the Verein.

8) The administration of the Verein consists of:

- a) the president Arnold Schoenberg whose tenure is not limited;
- b) 10 to 20 board members (the Vortragsmeister, the secretary, the supervisors (who maintain order during events) who are elected in the general assembly in agreement with the president.