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"Old Wine, New Bottles:" The Impact of Schoenberg's *Verein* on the Arrangement Practice of Mahler's Symphony No. 4 (Movement I)

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“OLD WINE, NEW BOTTLES:” THE IMPACT OF SCHOENBERG’S *VEREIN* ON THE ARRANGEMENT PRACTICE OF MAHLER’S SYMPHONY NO. 4 (MOVEMENT I)

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University of Nebraska, 2021

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The purpose of this document is to provide historical and cultural context to the chamber arrangements formed in Arnold Schoenberg’s (1874-1951) *Verein für musikalische Privataufführungen* (Society for Private Musical Performances) and their impact on the orchestration practice of modern-day arrangers Iain Farrington and Peter Stangel. Using Gustav Mahler’s (1860-1911) Symphony No. 4 for comparison, the researcher will evaluate a reconstructed version of the work by Society member Erwin Stein, alongside two 21st century arrangements by Iain Farrington and Peter Stangel, who took creative inspiration from the *Verein*. From these versions, orchestration choices by each arranger will be compared and studied, analyzing their effectiveness in conveying Mahler’s original conception. This study will also reveal how artistic choices and patterns can be garnered from the study of three different arrangers.

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This document is dedicated to the loving memory of my grandfathers: David Moss who passed away on October 11, 2018 and Louis Nederhiser who passed away March 27, 2021.

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CHAPTER I

PURPOSE OF STUDY

According to musicologist Malcolm Boyd, "Arrangements exist in large numbers from all periods in musical history, and though external factors have influenced their character, the reasons for this existence cut across stylistic and historical boundaries."[1] Over the years, arrangements have been used for a variety of purposes including commercial means (Rimsky-Korsakov's "Flight of the Bumble Bee"),[2] educational training (Mozart's arrangements of J.C. Bach's sonatas as piano concertos),[3] artistic revising (as the case with Schumann's symphonies in the hands of Gustav Mahler)[4] and economic practicality.[5] In almost all of these circumstances, the arrangement presents a new artistic lens of expression unique from its original source.

Started in 1918, Arnold Schoenberg's (1874-1951) *Verein für musikalische Privataufführungen* (Society for Private Musical Performances) was created with the aim of sharing modern music to select audiences within Vienna. While in their early stages they performed transcribed works for piano, eventually the Society began creating chamber arrangements from larger orchestral works such as Claude Debussy's (1862-1918) *Prélude à l'après-midi d'un faune*, Max Reger's (1873-1916) *A Romantic Suite*, and Gustav Mahler's (1860-1911) Symphony No. 4.

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[1] *Oxford Music Online*, s.v. "Arrangement (Ger. *Bearbeitung*)," accessed January 22, 2021, https://doi-org.libproxy.unl.edu/10.1093/gmo/9781561592630.article.01332.
[2] Oxford Music Online, s.v. "Arrangement (Ger. *Bearbeitung*)."
[3] Charles Rosen, *Sonata Forms* (New York: W.W. Norton & Company, 1980), 75.
[4] Oxford Music Online, s.v. "Arrangement (Ger. *Bearbeitung*)."
[5] Oxford Music Online, s.v. "Arrangement (Ger. *Bearbeitung*)."

The Society's orchestration methodology for these works has created an interesting niche within orchestral chamber arrangements, inspiring modern renditions of these practices in the music of Iain Farrington and Peter Stangel. In light of the recent COVID-19 pandemic, such works have become especially relevant to ensembles seeking to perform standard repertoire within the constraints of social distancing.

This document will provide a brief overview of the artistic, cultural, and social atmosphere within Vienna surrounding the emergence of Schoenberg's *Verein*. Further research will also include a brief history of the Society, its repertoire, and the methodology used within the creation of its orchestral arrangements. This background information will then inform a comparative study of Mahler's Symphony No. 4 in conjunction with the chamber arrangement created by Erwin Stein in the *Verein*, to the versions created by living arrangers Peter Stangel and Iain Farrington. To further corroborate this research, a Zoom interview and email correspondence with Stangel and Farrington will occur.

RESEARCH QUESTIONS

1) How did the political, social, musical, and historical aspects of Vienna impact the artistic decisions of the *Verein* in their creation of these orchestral chamber arrangements?
2) How did traditions in chamber music, salon orchestras, and/or café culture in Vienna perhaps influence the orchestration decisions within the *Verein's* arrangements?

3) What orchestration differences exist in comparing each arrangement of Mahler's Symphony No. 4 (with particular focus on Movement I) to one another and to Mahler's original?

4) What led Iain Farrington and Peter Stangel to create an additional chamber arrangement of Mahler's Symphony No. 4 if one already existed?

DEFINITION OF TERMS

Transcription

As quoted in a letter from Franz Liszt to Count Gèza Zichy,

> In transcription there is no need for too much invention: a certain conjugal fidelity to the original is usually best…Perhaps practicing the art of transcription (which I basically invented) for fifty years has taught me to maintain the right balance between too much and too little in this field. If you had remained in Weimar for a few more days, I would have been able to explain my thoughts on the topic with greater clarity.[6]

While scholars differ on their defining of a transcription vs. an arrangement, in this document, transcription will refer to a work that bears almost an exact replica to the original, except for changes in instrumental mediums. Such examples include the piano transcriptions formed within the Society. Schoenberg verifies this philosophy in the following quote, although here he refers to these transcriptions as reductions.

> A sculpture can never be seen from all sides at once; despite this, all its sides are worked out to the same degree. Almost all composers proceed in the same way when handling the orchestra; they realize even details that are not under all circumstances going to be audible. Despite this, the piano reduction should only be like the view of a sculpture from one viewpoint.[7]

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[6] Jonathan Kregor, *Liszt as Transcriber* (New York: Cambridge University Press, 2010), 1.
[7] Arnold Schoenberg, *Style and Idea*, ed. Leonard Stein, trans. Leo Black (London: Faber and Faber, 1975), 349.

Arrangement

There is no scholarly consensus on the definition for the term arrangement in context to instrumentation, size of ensemble, and scope of project. Even within his own prospectus of the *Verein*, Schoenberg refers to "piano transcriptions" and "arrangements for chamber orchestra" under the same guise.

> …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 on as arrangements for chamber orchestra (string quintet, piano, harmonium, flute, clarinet, etc.) or in specifically adapted arrangements for four to eight hands [for piano].[8]

Further examination does not add clarity. In his article "The Society for Private Musical Performances: Resources and Documents in Schoenberg's Legacy," Bryan Simms also uses the term transcription and arrangement interchangeably.[9] However, in Leslie D. Paul's article "Bach as Transcriber," she uses the German phrase *Bearbeitung* in reference to a "freedom of translation" (arrangement) as opposed to *Uebertragung* (transcription) or "literal copy."[10] For the purpose of this study, the researcher will refer to arrangement as a work that implies a change in timbres from an original source, with the intent of an aesthetic imprint from the arranger to the audience.

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[8] Judith Meibach, "Society for Private Musical Performances: Antecedents and Foundation," *Journal of the Arnold Schoenberg Institute* 8, no. 2 (November 1984), 164.
[9] Bryan R. Simms, "The Society for Private Musical Performances: Resources and Documents in Schoenberg's Legacy," *Journal of the Arnold Schoenberg Institute* 3, no. 2 (October 1979), 142.
[10] Leslie D. Paul, "Bach as Transcriber," *Music & Letters* 34, no. 4 (October 1953), 308. (Within this article, the author uses the term transcription and arrangement 'loosely' and at times interchangeably.)

Verein für musikalische Privataufführungen

Verein für musikalische Privataufführungen or The Society for Private Musical Performances refers to the organization founded by Arnold Schoenberg from 1918-1921. Within this document, the terms 'Schoenberg's Society,' '*Verein,'* and 'Society' are used interchangeably with reference to the title above.

Orchestral Chamber Arrangements/ Orchestral Chamber Ensemble

The phrase, 'orchestral chamber arrangements' is in reference to the arranged ensemble works created by the Society for Private Musical Performances. Likewise, 'orchestral chamber ensemble' refers to the specific type of chamber medium that performed these arrangements within the *Verein*, usually consisting of six to fourteen players.[11] These works would draw upon "…the Society's complement of four or five strings, one or two pianos, harmonium, a few winds, and percussion."[12]

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[11] Dirk Meyer, *Chamber Orchestra & Ensemble Repertoire* (New York: Rowman & Littlefield, 2011), 399-401.
[12] Simms, 142.

CHAPTER II

REVIEW OF RELATED LITERATURE

In surveying the available research on the topic, several articles, a dissertation, and individual chapters have been written concerning the history and work of the Society for Private Musical Performances. Judith Miebach's dissertation **"**Schoenberg's 'Society for Musical Private Performances,' Vienna 1918-1922. A Documentary Study," has been cited by several scholars and is a very thorough compilation of information on the organization.[13]

The *Journal of the Arnold Schoenberg Institute* has also provided several scholarly articles concerning the documents of the Society. Bryan R. Simms's "The Society for Private Musical Performances: Resources and Documents in Schoenberg's Legacy," articulates the various correspondence of the organization, giving insight to how the Society was organized and their process for arranging and programming various works.[14] Jerry McBride's article "Orchestral Transcriptions for the Society of Private Musical Performances," gives context on two of the orchestral arrangements from the *Verein*, including Mahler's Symphony No. 4.[15] Walter Bailey's article is also an excellent resource, citing the educational strategy behind the arrangement process of the Society.[16]

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[13] Judith Karen Meibach, "Schoenberg's 'Society for Musical Private Performances,' Vienna 1918-1922. A Documentary Study," (PhD diss., University of Pittsburgh, 1984) ProQuest Dissertations & Theses Global.
[14] Simms, 127-149.
[15] Jerry McBride, "Orchestral Transcriptions for the Society for Private Musical Performances," *Journal of the Arnold Schoenberg Institute* 7, no. 1 (June 1983): 113-126.
[16] Walter B. Bailey, "The Chamber-Ensemble Arrangements of the Orchestral Songs, Opus 8: Realizing Schoenberg's Instructions to his Students," *Journal of the Arnold Schoenberg Institute* 13, no. 1 (June 1990): 63-88.

In researching how the cultural environment and history of chamber music in Vienna perhaps inspired the orchestration choices found within Schoenberg's arrangements, little to no information is available. Two books entitled *Interwar Vienna: Culture Between Tradition and Modernity* and *The Thinking Space: The Café as a Cultural Institution in Paris, Italy, and Vienna* do offer some information regarding the political and artistic influences of the time and the types of chamber music that was absorbed and performed during Schoenberg's Society. *Wittgenstein's Vienna* by Allan Janik and Stephen Toulmin also provides deep cultural context, further enlightening the environment in which Schoenberg lived. Additional resources including Ulla Heise's *Coffee and Coffee-Houses* and "The Sound of Music in Vienna's Cinemas, 1910-1930" in *The Sounds of Silent Films* by Claus Tieber and Anna K. Windlisch give brief insight to salon orchestras and chamber music traditions during the time of the *Verein*.

While both internationally renowned artists, no information is available on Iain Farrington's or Peter Stangel's arranging technique. Furthermore, no research has compared the three arrangements by Stein, Farrington, or Stangel in relationship to one another and to Mahler's original scoring. Limited investigation has been dedicated to correlating orchestration trends of chamber music in Vienna to the orchestration timbres chosen by Schoenberg and his Society.

CHAPTER III

THE SOCIETY FOR PRIVATE MUSICAL PERFORMANCES: CONTEXT, ORIGINS, AND FOUNDING PRINCIPLES

While formed in 1918, the ideology behind the *Verein* was deeply rooted in Schoenberg's experiences with the Viennese public and his desire to reform the reception of modern music within the city. The following gives context to the formation of the Society through a brief overview of Vienna's musical past and the social/political movements that influenced its members.

The Music of Vienna from 1800-1900

> The old palaces of the court and the nobility spoke history in stone. Here Beethoven had played at the Lichnowsky's, at the Esterházy's Haydn had been a guest, there in the old University Haydn's Creation had resounded for the first time, the Hofburg had seen generations of emperors, and Schönbrunn had seen Napoleon. In the Stephansdom the united lords of Christianity had knelt in prayers of thanksgiving for the salvation of Europe from the Turks; countless great lights of science had been within the walls of the University. In the midst of all this, the new architecture reared itself proudly and grandly with glittering avenues and sparkling shops.[17]

As music was at the very heart of Viennese society, the streets, coffeehouses, and homes of the city often rang with sounds from "…Brahms to Wagner."[18] The city feasted on this rich musical heritage, with its strongest association to that of the waltz which became a world-wide sensation by the 1840's.[19] A famous 1845 account by Hector Berlioz (1803-1869) recalls his Viennese nights spent "…watching [those] incomparable

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[17] Deborah Holmes and Lisa Silverman, *Interwar Vienna: Culture between Tradition and Modernity* (Rochester, NY: Camden House, 2009), 2
[18] William M. Johnston, *The Austrian Mind: An Intellectual and Social History* (Berkeley: University of California Press, 1972), 132.
[19] Johnston, 128.

waltzers whirling around in great clouds."[20] Championed by composers Josef Lanner (1801-1843), Johann Strauss senior (1804-1849), and Johann Strauss the younger (1825-1899), the waltz became a social phenomenon that deeply impacted the musical and cultural life within Vienna. This was recognized in 1846, when Johann Strauss the senior was given the title "Imperial-Royal Court Music Ball Director" from the Vienna aristocracy.[21]

Operetta was also celebrated in Vienna, as exemplified by Strauss junior's *Die Fledermaus* (1874). Featuring all social classes on stage, *Die Fledermaus* represented for many the cultural unity of the arts to the diverse populace within Vienna.[22] Built in 1869, the Vienna Opera House employed a "…double set of instrumentalists…" creating an army of musicians at the ready.[23] Under the baton of Hans Richter (1843-1916), and later Gustav Mahler, the orchestra created a musical sensation through opera and its annual concerts as the *Wiener Philharmoniker*.[24]

Chamber music was another popular pastime, especially among the middle-to-upper class.

> In homes, music-making was so popular, that a law forbade playing an instrument after 11:00 P.M. Many families staged musicals on Sunday afternoon inviting young musicians to perform. These circles preferred Brahms to Wagner, because chamber music suited the intimate atmosphere aristocratic families deemed it a matter of course to assist young musicians.[25]

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[20] Eric McKee, *Decorum of the Minuet Delirium of the Waltz: A Study of Dance-Music Relations in 3/4 Meter* (Bloomington, Indiana: Indiana University Press, 2012), 116.
[21] David Wyn Jones, *Music in Vienna: 1700, 1800, 1900* (Woodbridge, UK: The Boydell Press, 2016),160. (Interesting to note is the words *Imperial* and *Royal* in the title. *Imperial* was associated with Austria side of the empire, and the word *Royal* represented the Hungarian portion.)
[22] Johnston, 129.
[23] Johnston, 132.
[24] Johnston, 132.
[25] Johnston, 132.

The music publishing industry along with the invention of lithography also contributed to the rise and access of chamber music in Vienna. Viennese publishers Domenico Artaria and Johann André were associated with publishing the works of the great Austrian masters including Haydn, Mozart, and Beethoven.[26] While string quartets of Haydn, Mozart, and Beethoven emerged as a leading genre, other types of chamber music were popular including *Harmoniemusik* (wind ensembles), "…dances, variations, and unaccompanied sonatas."[27] Chamber halls, such as the *Bösendorfersaal* in the *Herrengasse*, housed several music events from piano concerts to string quartet ensembles. Well-established chamber groups, including the *Hellmesberger* Quartet founded in 1849 and later the *Rosè* Quartet founded in 1882, were featured in this hall.[28] Coffee houses also became a popular venue for indoor and outdoor chamber music during this time.

With the growth of new performance venues, decline of patronage, and rise of Romantic ideals, Vienna became a location of musical paradox. Throughout the streets, one would often hear the empire's national anthem endowed from Joseph Haydn, while at the Vienna opera house, works from Wagner and even Strauss were making their debut. Eduard Hanslick (1825-1904), who was an influential music critic at the time, argued that composers like Wagner and Bruckner were a threat to the canonic works of the previous Viennese masters.[29] Brahms was praised as the true torch-bearer for Vienna's future. It

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[26] Mark A. Radice, *Chamber Music: An Essential History* (Ann Arbor, Michigan: The University of Michigan Press, 2012), 27.
[27] Nancy November, *Cultivating String Quartets in Beethoven's Vienna* (Wood bridge, UK: Boydell Press, 2017), 12.
[28] Jones, 171-172.
[29] Johnston, 133.

was through this heritage of thought, that Hugo Wolf, Gustav Mahler, and later Arnold Schoenberg sought to create cross-currents of expression that would drastically affect the music of the twentieth century.

Political Climate and Schoenberg's Social Circle

Born in 1874, Arnold Schoenberg was very familiar with the juxtaposition of modernity and tradition present within Vienna. In a letter to Mahler, Schoenberg referred to the city as "…our loathed and beloved Vienna."[30] Often labeled as an autodidact, Schoenberg had few direct musical mentors in his early development and career. Composer Alexander von Zemlinsky (1871-1942) however, did have an influence on Arnold Schoenberg, specifically towards appreciating the music of Richard Wagner (1813-1883).[31] Schoenberg, however, was not opposed to the music of Brahms. "Young Schoenberg, though enchanted by Wagner considered himself rather a follower of Brahms."[32]

While a modernist, Schoenberg's saw himself as an extension of the lineage of Haydn, Mozart, and Beethoven. As a respected painter and writer, Schoenberg drew inspiration from a variety of artistic streams. Though a large city, Vienna's cultural leaders were very connected to one another.[33] Schoenberg's associations often included great innovators of the age, from architect Adolf Loos (1870-1933) and writer Karl Kraus (1874-1936), to artist Oskar Kokoschka (1886-1980). Kraus had a particularly strong

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[30] Malcolm MacDonald, *Schoenberg*, Rev. ed., Master Musicians, edited by R. Larry Todd (New York: Oxford University Press, 2008), 24.
[31] Holmes and Silverman, 175.
[32] Dika Newlin, *Bruckner, Mahler, Schoenberg* (New York: W.W. Norton & Company, 1978), 211.
[33] Allan Janik and Stephen Toulmin, *Wittgenstein's Vienna* (Chicago: Elephant Paperbacks, 1973), 92-93.

effect on Schoenberg, as noted by the composer's own words to the writer: "I have learned more from you, perhaps than a man should learn, if he wants to be independent."[34]

Schoenberg often drew his artistic and political inspirations from social spheres such as these. Known as 'Viennese avant-gardes,' these artists formed a much larger network of social groups that often intermingled and cross-fertilized each other. Coined as "The Vienna Circle"[35] phenomenon, these associations gave birth to a "…counterculture that challenged the reactionary values of Catholicism and German nationalism."[36] According to Timms:

> This placed leading Jewish figures in a position where they could ask critical questions or develop new initiatives from a detached perspective, while at the same time developing resources that gave their innovative projects a firm institutional basis. Thus, Mahler became director of the Vienna Opera House, Freud created the Psychoanalytical Society, Kraus founded his magazine *Die Fackel*, and Schoenberg founded the Society for Private Musical Performances.[37]

These artistic revolutionaries were often met with unfavorable reactions from the Viennese public and government. On March 31, 1913, Schoenberg witnessed a full riot within the Viennese *Musikvereinssaal* upon the performance of Alban Berg's *Altenberg-Lieder*.[38] Events such as these greatly affected Schoenberg, planting seeds for his future endeavors within the *Verein*.

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[34] Janik and Toulmin, 102 (For original source, see Paul Schick, *Karl Kraus in Selbstzeugnissen und Bilddokumenten* (Hamburg: Rowoholt, 1965), 151.
[35] Edward Timms, *Karl Kraus Apocalyptic Satirist: Culture and Catastrophe in Habsburg Vienna* (New Haven, CT: Yale University Press, 1986), 6-8.
[36] Holmes and Silverman, 26.
[37] Holmes and Silverman, 23.
[38] MacDonald, 23.

Such plans were stalled however, with the outbreak of World War I. Serving in the army, it was not until his medical discharge in 1917 that Schoenberg returned his efforts to concert reform. With the fall of the Habsburg Empire in 1918, architect Adolf Loos submitted a document to the newly formed Austrian republic entitled *Richtlinien für ein Kunstamt* (Guidelines for a Ministry of the Arts) urging them towards art reform. Within the document, Schoenberg also contributed his own ideals, including voicing support for artists with new creative vision: "The more original and progressive the style of the artist, the deeper becomes the abyss separating him from his public."[39]

Schoenberg's writings also centered on creating a "federal arts council" and supporting "concert reform" in Vienna.[40] "Musicians need a new organization to eliminate the middleman, that dealer who makes his profit by usurping an exploitive position between the artist and his public."[41] In his discussion of concert life, Schoenberg noted the connection of the word *Konzert* to its derivative *concertare*, inferring a meaning of competition.[42] For an artist to thrive, Schoenberg argued that such competitive means needed to be eliminated, with the support of the artist not contingent upon the pressure of commercial success. As to the public's opinion of such art, the composer argued that their lack of education should eliminate their power in deciding the fate of new artistic endeavors.

The submitted symposium did prove fruitful to some degree. The new republic formed a *Staatsrat*, which through appointed advisors, sought to guide the government on

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[39] Judith Meibach, Society for Private Musical Performances: Antecedents and Foundations, *Journal of the Arnold Schoenberg Institute* 8, no. 2 (November 1984): 159.
[40] Meibach, 159-161.
[41] Meibach, 160.
[42] Meibach, 160.

the nation's artistic identity and educational outreach for the public. To head this committee, composer Joseph Marx (1882-1964) was appointed.[43]

The Society for Private Musical Performances (1918-1921)

By 1918, the seeds for the *Verein* were already in place. Soon after Schoenberg's writings within Loos's manifesto, a new idea was discussed at his residence at Mödling villa outside Vienna.[44] With Alban Berg in attendance, Schoenberg announced his plan to start an ensemble that would perform modern works through chamber means. In a letter to his wife Helene, Berg wrote the following:

> Schoenberg has again a magnificent idea; during the next season, once again he wishes to found a Verein with the task of weekly performances for the benefit of its members. The musical works would span the period "Mahler until now" ("Mahler bis jetzt") Eventually, [he hopes to perform] more often than once, works that are difficult. The performers: an [ad hoc] assembled quartet with which one will rehearse more than has ever been attempted before. The quartet will consist of not yet famous, but very competent musicians. Singers, pianists, etc. The concerts to be held at the Hall of the Schwarzwaldschule.[45]

Before launching his Society, Schoenberg's tested his theory through a creative model centered around his Chamber Symphony, op. 9. With the help of his student Erwin Ratz (1898-1973), Schoenberg organized a series of ten open rehearsals of his work.[46] Schoenberg believed that by educating the audience through frequent repetitions of op. 9, appreciation and civility within a concert setting could finally take place. The open rehearsal format would create a unique experience in which those in attendance could

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[43] Meibach, 160.
[44] Miebach, 162.
[45] Meibach, 162-163.
[46] Joan Allen Smith, *Schoenberg and His Circle: A Viennese Portrait* (New York: Schirmer Books, 1986), 75.

hear the music in a deconstructed form, with one to multiple lines being rehearsed at a time.[47] The following description was used in advertising for the event:

> Arnold Schoenberg, at the request of Hugo Heller Concert Management, has agreed to perform his Chamber Symphony, introduced in Vienna several years ago by the Rosé Quartet and the Wind Ensemble of the Court Opera, in a manner new to current concert format. Rather than giving a single performance, Arnold Schoenberg plans to hold a series of ten open rehearsals. In the final rehearsal, the work will be played in its entirety at least once without interruption.
>
> In this way the listener is offered the opportunity to hear the work often enough to grasp it in detail as well as in its entirety. It will also be of interest to the audience, and especially to musicians, to be able to follow the performance preparation of such a difficult work from the very beginning.[48]

Many attended the rehearsals, varying from Schoenberg's own students to novice citizens within the city.[49] The concert itself was well celebrated. Berg later wrote to his wife, "A storm of clapping and cheering at the end, the performers and Schoenberg were called on again and again, and it was a long time indeed before the hall emptied."[50] With a successful concert completed, Schoenberg moved forward with his plans of forming an official organization that would harness such ideals.

On November 23, 1918 Schoenberg called a meeting to discuss further details of the *Verein*. This eventually led to a formal prospectus of the organization outlining its purpose and scope of influence.[51] Careful thought was given to creating a new concert experience, optimizing the educational purpose of the works being performed and

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[47] Smith, 76.
[48] Smith, 74.
[49] Smith, 74.
[50] Smith, 78. For the original source go to: Alban Berg, *Letters to His Wife*, ed. and trans. Bernard Grun (London: Faber and Faber, 1971), 220.
[51] For a translation of the 1921 Prospectus see Judith Meibach's dissertation "Society for Musical Private Performances," 47-53.

removing as many commercial aspects as possible. To avoid negative publicity, any written critique or advertising on performances was forbidden.

In December 1918, the first formal meeting of the organization took place. In attendance were nineteen members, several of whom were Schoenberg's students.[52] The meeting's agenda centered on the approval of the formal bylaws and electing key committee members. Several positions were solidified, including those of rehearsal directors held by Webern, Berg, Edward Steuermann (1892-1964)–later Erwin Stein (1885-1958) and Benno Sachs (unknown-1968), with a music committee consisting of Webern, Berg, Steuermann, Paul Pisk (1893-1990), Olga Novakovic (1884-1946), Ernst Bachrich (1892-1942), Max Deutsch (1892-1982), Karl Rankl (1898-1968), and Josef Trauneck (1898-1975).[53]

Written by Alban Berg, the *Verein*'s prospectus outlined the philosophical beliefs of the organization. While the document underwent several editions throughout the Society's existence, several key factors remained constant:

1) Performances would feature modern music from Mahler onward, reflecting a composer's "most engaging side." Repertoire would encompass "songs, piano pieces, chamber music, smaller choral works, [and] orchestral works."[54]
2) Works were to be rehearsed regularly and rigorously.[55]

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[52] Holmes and Silverman, 181.
[53] Smith, 82-83.
[54] Meibach, "Society for Private Musical Performances: Antecedents and Foundations," 164.
[55] Meibach, 165.

3) Concerts would occur on a weekly basis, highlighted by the "frequent repetition" of pieces throughout the year and "introductory discussions of the works performed." Concerts would be limited to select audience members only, with no "expressions of approval, of displeasure, and of gratitude" allowed.[56] "Programs were never announced in advance."[57]
4) Members could join at any time "one hour before each concert" and with a full year's commitment. Dues were paid according to one's financial means, with a total of seven classes to choose from.[58]

These carefully designed plans were spurred by a deep reverence and desire to present new music in a clearer way. This was not only achieved through multiple performances of a work and extensive rehearsals, but through the transcriptions and arrangements themselves. While mainly created to help lower concert costs, these orchestrations were stripped down

> …of all sensual resources. This disarms the common objections, that this music is effective only on account of its more or less rich and ingenious instrumentation, and lacks those properties hitherto characteristic for good music: melodies, harmonic richness, polyphony, perfection of form, architecture, etc.[59]

The music performed by the Society also spoke of the organization's deep commitment to the art, reflecting programming that during the war would have been frowned upon as unpatriotic. Their debut concert included composers Alexander Scriabin (1871-1915) and Claude Debussy, both of whom came from countries that were in direct

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[56] Meibach, 165.
[57] Meibach, 172.
[58] Meibach, 168.
[59] Willi Reich, *Alban Berg* (New York: Vienna House, 1965), 49.

conflict with Austria.[60] Of interesting note was Joseph Maurice Ravel's (1875-1937) visit to the *Verein* in 1920 in support of his music being performed.[61]

Concerts were held on a weekly basis, from September-June, and until the summer of 1919, were hosted in "…the banqueting hall of the merchants' association in the Johannesgasse."[62] As noted in the prospectus, concerts were seen as vehicles for educational reform: works were rehearsed rigorously, with frequent repetitions throughout the concert season.[63] Most concert programming information was distributed on printed announcements during the concerts, offering insight surrounding the works being performed as well as upcoming events.[64] To ensure that no negative publicity occurred, all members had to present a photo id card before entering each concert.[65] The first season of the *Verein* included twenty-six concerts with the performance of forty-five works.[66] Due to a limited number of core members and finances, these concerts frequently featured orchestral works as piano transcriptions.[67]

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[60] Bojan Bujić, *Arnold Schoenberg* (New York: Phaidon Press Inc., 2011), 108.
[61] For a full account of the event, read Berg's letter to Schoenberg reprinted within the following: Donald Harris, "Ravel Visits the Verein: Alban Berg's Report," *Journal of the Arnold Schoenberg Institute* 3, no. 1 (March 1979): 75-82.
[62] Holmes and Silverman, 182.
[63] MacDonald, 56-57.
[64] Bryan R. Simms, "The Society for Private Musical Performances: Resources and Documents in Schoenberg's Legacy" *Journal of the Arnold Schoenberg Institute* 3, no. 2 (October 1979): 129.
[65] Smith, 83.
[66] Smith, 83.
[67] Smith, 85.

CHAPTER IV

THE CHAMBER ENSEMBLE ARRANGEMENTS CREATED WITHIN THE VEREIN: ORIGINS AND CONTEXT

As documented in the previous chapter, performances within the first season of the *Verein* primarily focused on piano transcriptions. Starting in their second season however, the Society began performing arranged orchestral works for chamber ensemble. These arrangements stemmed from a rich culture and history of Viennese chamber music/ arranging, often performed within intimate concert settings. This added to the vibrant café and salon culture of the 18th and 19th century, creating a dissemination of works in new ways. Below is a brief survey of this history, contextualizing possible influences to the chamber arrangements created within the Society for Private Musical Performances.

Chamber Arrangement Tradition, Café Culture, and Salon Orchestras in Vienna

With the rise of the Viennese music publishing industry in the early 1800's, chamber arrangements of operas, symphonies, and ballets (often in the form of string quartets and quintets) were made available to the emerging bourgeoisie.[68] According to Nancy November:

> These arrangements bear witness to the burgeoning market for easy string chamber music, and the operatic arrangements show the popularity of all things theatrical. They also allowed participants to extend their knowledge of style, repertoire, and social and aesthetic ideas through social and musical interaction.[69]

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[68] November, 79.
[69] November, 61.

Publisher Johann Traeg (1747-1805) advertised such scores, which were "…available in manuscript copies of Italian, French, and German opera…" by composers such as "…Dittersdorf, Gluck, Grétry, Mozart, Paisiello and Salieri."[70] In addition to music set for string quartets and quintets, Traeg's publications also advertised for *Harmonie-Stücken* or wind ensemble arrangements. These works were often set for four, six, or eight players, and performed as "…dinner music in the noble setting in the late 1780's and 1790's."[71] Performer and arranger Johann Went (1745-1801) was associated as a leading figure of *Harmonie-Stücken*, arranging "…over 50 ballet and opera scores for Harmonie."[72]

Even before the 1800's, café culture contributed to the growth of chamber music performance. In 1792, the café owner Martin Wiegand "…became the first of his trade to obtain official permission to provide musical entertainment for his customers."[73] In the first coffee house in "the Viennese Prater," Beethoven premiered his Trio in Bb Major, op. 11, featuring himself on piano.[74] According to Ulla Heise:

> The enthusiasm of the Viennese was so great that this form of musical entertainment became a permanent feature of coffee-houses and coffee gardens. From 1840 onwards, the soirées conducted by Johann Strauss senior in the Volksgarten, particularly in the music pavilion of the so-called Zweites Cortisches Café and the public concerts, were favorite attractions of the musical life of the city. At the end of the 19th century, a young impoverished musical genius stood at the fence of the first Prater coffee-house 'in order to listen free of charge to the music'–is name, Arnold Schönberg.[75]

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[70] November, 62 and 66.
[71] November, 68.
[72] Roger Hellyer, "Went [Vent, Wend, Wendt], Johann [Jan]," *Grove Music Online*, Published January 20, 2001, viewed February 22, 2021, https://doiorg.libproxy.unl.edu/10.1093/gmo/9781561592630.article.30118.
[73] Ulla Heise, *Coffee and Coffee Houses*, trans. by Paul Roper (West Chester, PA: Schiffer Publishing Ltd., 1987), 155.
[74] Heise, 156.
[75] Heise, 156.

The rise of Viennese chamber music also coincided with the emerging salon culture, in which wealthy individuals (often women), would open up their homes as cultural centers for art, literature, and music. "Chamber music—and perhaps especially arrangements from topical operas of the day–offered opportunities for personal expression that were not found in other arts."[76] While these salon performances took place year-round, most occurred during the winter months, "…particularly during Advent and Lent when the theaters were closed and balls were prohibited."[77]

During the late 18th and early 19th century, instrumentation for chamber works began to diversify from primarily strings to a mix of either piano and/or winds. Examples include Beethoven's Septet op. 20, Mozart's Divertimento K. 113, and Louis Spohr's Septet op. 147. This was also reflected in the orchestration of arrangements, particularly theatrical productions. "In the hands of a skilled arranger, distinct timbres could be used to distinguish operatic characters."[78] These orchestration methods strengthened consumers' connections to such works, increasing the scale to which scores became canonized.[79]

While little documentation survives concerning these private performances, Leopold von Sonnleithner's (1797-1873) series *Musikalische Skizzen Aus Alt-Wien* (Musical Sketches from Old Vienna), gives an account of the musical activities of over

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[76] November, 108.
[77] Mary Sue Morrow, *Concert Life in Haydn's Vienna: Aspects of a Developing Musical and Social Institution* (Stuyvesant, NY: Pendragon Press, 1989), 13.
[78] November, 70.
[79] November, 75.

twenty salons of the time.[80] Of interesting note is the Sonnleithner salons, which featured string quartets as well as mixed ensembles.

> The quartet practiced arrangements of overtures and symphonies; even entire operas and oratorios of the day could be given, augmented by part doubling and the addition of the flute and French horn. The musicians' desire for vocal music had to be satisfied, and soon the players were involved in arranging vocal works for accompaniment by small orchestra; thus they became 'Miniaturekapellmeister' (little music directors.)[81]

Other arrangements of this time, were created as forms of flattery towards renowned composers. Paul Wranitzky (1756-1808) arranged six of Joseph Haydn's (1732-1809) string quartets for a divertimento ensemble expanding the orchestration to include flute, oboe, two horns, and double bass.[82] Another earlier example, is the string quartet arrangement of Haydn's *Creation* by Gottfried van Sweiten (1733-1803), librettist for the oratorio.[83]

Trends from 1828 reviews of Schuppanzigh's programming within the *Gesellschaft der Musikfreunde* (a chamber venue within Vienna), also demonstrate a wider expansion of repertoire, from mixed ensembles to the standard string quartets.[84] This appeal for mixed orchestration also penetrated into the consumer market, as more diverse instrumentation began to be explored for arrangements of canonic repertoire. In addition to string quartets and four-hand piano transcriptions, new instrument

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[80] November, 112.
[81] November, 113.
[82] November,141.
[83] For further information read Wiebke Thormählen, "Playing with Art: Musical Arrangements as Educational Tools in van Swieten's Vienna," *The Journal of Musicology* 27, no. 3 (Summer 2010): https://www.jstor.org/stable/10.1525/jm.2010.27.3.342.
[84] November, 144.

combinations began to emerge, including Johann Hummel's (1778-1837) arrangement of Beethoven's Symphonies 1-7 for flute, violin, cello, and piano.[85]

An examination of early Viennese silent film culture reveals the use of chamber arrangements for chamber ensembles and salon orchestras in the early decades of the 1900s.

> …the vast majority of musical accompaniments of film projections was not composed, but rather compiled and arranged in the form of compilations: that is, collages of preexisting music from operas, operettas, dance tunes, and cabaret songs that were matched to the filmic narrative by virtue of loose and rather predictable associations.[86]

Published in Berlin, Giuseppe Becce's *Kinobibliothek* or *Kinothek* proved to be a vastly influential collection of original and arranged works for salon orchestras within theater that "…proved particularly suited to illustrate films because of their flexibility and interchangeability."[87] "Similar works to Becce's in Germany were the Musikalische Filmillustration, by Carl May; Universal-Film-Musik and Preis-Kino-Bibliothek, by Schlesinger; and Domesticum-Film-Serie, by Schott."[88]

The *Vindobona*, published by Universal Edition in 1927, serves as an additional example of silent film arrangements, often for salon orchestra, featuring composers from Mahler and Zemlinsky, to Bartók (1881-1945) and Janácek (1854-1928).[89] Most of the parts from this collection were taken directly from the original score. In most cases, "…only minimal adjustments such as the addition of some piano and harmonium

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[85] November, 156.
[86] Francesco Finocchiaro, "The Vindobona Collection of the Universal Edition," *Music and the Moving Image* 9, no. 3 (Fall 2016): https://www.jstor.org/stable/10.5406/musimoviimag.9.3.0038.
[87] Finocchiaro, 41.
[88] Finocchiaro, 42.
[89] Finocchiaro, 42.

doubling as a precaution, [were used] in case one or more solo parts should be missing."[90] While occurring after the disbanding of Schoenberg's Society, the publication does provide documentation for trends concerning orchestral arrangements originating from a Viennese publishing company. As Stein worked for Universal Editions at this time, further investigation would perhaps correlate his influences in spearheading the publications of such arrangements.

> The collection bears witness to one fact in particular: that the salon orchestra formula (in lieu of the simple piano accompaniment) must have been so widespread at the end of the 1920's in Germany and Austria (and also in the rest of Europe) that a prominent publishing house like Universal would conceive a special, high-quality collection–which involved significant publication costs–in order to meet the demands of the cinema house owners and orchestra conductors.[91]

In following this rich Viennese culture of arrangement and chamber writing, we find similar connections within Schoenberg's own output. In addition to the arrangements made throughout his lifetime, including those within the *Verein*, Schoenberg composed several chamber works including his *Verklärte Nacht* (1899), Wind Quintet (1923-24), Chamber Symphony No. 1 (1906) and *Pierrot Lunaire* (1912). Schoenberg's *Herzegewächse* (1911) and *Weihnachten* (Christmas music, 1921) are of special interest, as they both include the harmonium, which was an instrument specific to the arrangements made within the Society.

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[90] Finocchiaro, 51.
[91] Finocchiaro, 51.

Early Origins and History of the Chamber Arrangements within the *Verein*

While the first year of the *Verein* only featured performances of orchestral works transcribed for piano or very small forces, starting the second and third year, the Society began creating arrangements for chamber ensemble. Erwin Stein, a pupil of Schoenberg, joined the Society in 1920 and became a key leader within the development and implementation of these arrangements. As a conductor, Stein worked from 1910-1919 at many German opera houses, later championing several performances of Schoenberg's *Pierrot Lunaire*.[92]

Upon his appointment with the *Verein*, Stein became particularly interested in creating opportunities for Schoenberg's works to be performed.

> In the Verein this year I should like to complete the image of modern music which people have received in the first two years. This task is very thankful because the main element is still missing: Schoenberg….I should like your consent that the physiognomy of the programs this year essentially be determined by your works.[93]

Stein's appointment within the *Verein* was also strategic. Schoenberg accepted a position in Holland in 1920 and Webern was heavily involved in additional conducting engagements.

The seeds for these chamber arrangements, however, were present even before Stein's appointment with the Society. In his adolescent years, Schoenberg would often arrange works for his string trio, and later quartet, which consisted of himself, his friend Oskar Adler (1875-1955), and other musical acquaintances.[94] Later on, Schoenberg supplemented his meager income by working for music publishers, serving as a copyist

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[92] Erwin Stein, *Form and Performance* (New York: Alfred A. Knopf, 1962), 7.
[93] Simms, 135-136.
[94] MacDonald, 30-31.

and arranger.[95] Orchestrations from this time included operettas and works by composers Victor Holländer (1866-1940), Richard Heuberger (1850-1914), Leo Fall (1873-1925) Edmund Eysler (1874-1949), and Franz Léhar (1870-1948).[96] In 1901, Schoenberg also worked as *Kappelmeister* for Ernst von Wolzogen's traveling *Überbrettl* (little stage) theater, often arranging works for their performances.[97]

> During this period, working independently and for the Überbrettl, Schoenberg produced massive quantities of cabaret opera, and operetta orchestrations, some six thousand orchestral pages of music in all, by composers such as Bogumil Zepler (1858-1919) and Heinrich von Eyken (1861-1908).[98]

Schoenberg's rich history of arranging experience corroborates the expertise he later bestowed upon the Society.

As many of the members of the *Verein* were Schoenberg's own students, the composer would often have his pupils prepare the transcriptions and arrangements as exercises in the art of composition and orchestration.[99] According to student Felix Greissle (1894-1982):

> …we had to do a lot of transcriptions there because we did not have the money to have big orchestras; we still wanted to perform the works and we made transcriptions…And there were questions, and I was very grateful. I had gotten a magnificent lesson in orchestration which he never gave. He never taught orchestration.[100]

For Schoenberg, teaching coincided with his work within the *Verein*. By 1919, Schoenberg had fourteen students, with a teaching schedule of six days a week from 8

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[95] MacDonald, 37.
[96] MacDonald, 333.
[97] MacDonald, 43.
[98] Allen Shawn, *Arnold Schoenberg's Journey* (New York: Farrar, Straus and Giroux, 2002), 37-38.
[99] Bailey, 63-64.
[100] Smith, 91-92.

A.M. to 6 P.M.[101] Schoenberg's students reciprocated the composer's devotion, often hiking up to fifteen kilometers from their homes in Vienna to his dwelling in Mödling.[102]

While Schoenberg's oeuvre featured a variety of arranged and composed works for chamber ensembles, the particular instrumentation used by the Society for their later chamber arrangements was modeled from the "salon orchestras of the day."[103] This instrumentation generally included harmonium, piano, strings, and featured winds, with the occasional addition of percussion. Parts were usually performed by members within the Society, prepared through extensive rehearsals and score study.

Several renowned performers emerged from their association with the Society, including pianist Edward Steuermann (1892-1964) and the Kolisch Quartet. Schoenberg's holistic approach to teaching and rehearsing such arrangements raised the standard of performance within Vienna, creating a new devotion to excellence and the authentic recreation of a work. Rehearsals led by the *Verein*'s *Vortragmeister* or directors were dictated by the demands of the work itself. Accounts from member Paul Pisk (1893-1990) indicate "…as many as thirty for certain works."[104]

> This view of performance recalls clearly the voice of Karl Kraus. As Kraus occupied himself with the exact placement of each comma and felt the importance of the smallest detail to the integrity of the thought expressed, so the involvement of the Schoenberg circle performers with the clarity and audibility of every note reflects this same concern.[105]

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[101] MacDonald, 56.
[102] MacDonald, 56.
[103] Bailey, 64.
[104] Leonard Stein, "The Privataufführungen Revisited" in *Paul A. Pisk: Essays in His Honor*, ed. by John Glowacki (Austin, TX: College of Fine Arts, The University of Texas, 1966), 204.
[105] Smith, 108.

Before Stein's arrival, the following chamber arrangements were created: Mahler's *Lieder eines fahrenden Gesellen*, Schoenberg's Five Pieces for Orchestra op. 16, Weber's Five Pieces for Orchestra, opus 10, and Reger's *Romantic Suite.*[106] During the third season (starting in December 1920), additional arrangements were pursued, with "…negotiations for monthly concerts solely devoted to such works."[107] With Schoenberg in Holland, board members Felix Griessle (1894-1982), Josef Travnicek [Trauneck] (1898-1975), Benno Sachs, Pauline Klarfeld, Karl Rankl (1898-1968), Josef Rufer (1893-1985), Eduard Steuermann (1892-1964), Hanns Eisler (1898-1962), and Paul Pisk managed the Society, often informing Schoenberg of their plans through letters.[108] On November 8, 1920, Josef Rufer sent the following correspondence to Schoenberg concerning the financing of the chamber arrangements.

> This evening there is a discussion with Dr. Prager about financing the chamber orchestra and also about the financial condition of the Society in general, which is somewhat bleak…Stein and I have figured that we shall need about 30,000 K. for eight chamber orchestra concerts (one each month, Nov-June). Dr. Prager will begin a collection for this; he hopes to get some of it.[109]

While some money was raised, it did not provide enough funds to properly support the vision. Concerts occurring on January 10th, 20th, and the 23rd in 1921 suffered a net loss.[110] The following chamber arrangements did see completion however: Busoni's *Berceuse èlégiaque*, Debussy's *Prélude à l'après-midi d'un faune*, Mahler's *Das Lied von der Erde* and Symphony No. 4, Schoenberg's Six Orchestral Songs, op. 8,

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[106] Simms, 143.
[107] Simms, 143.
[108] Simms, 130.
[109] Simms, 143.
[110] Simms, 144.

J. Strauss's *Lagunenwalzer*, *Rosen aus dem Süden*, *Schatzwalzer*, *Wein, Weib und Gesang*, Webern's Six Orchestral Pieces, op. 6, and Zemlinsky's *Twenty-Third Psalm*.[111]

Despite financial difficulties, additional plans were made in the 1921 season for continued support of chamber ensemble performances. Ideas included expanding the *Verein*'s chamber arrangements and hiring a regularly paid ensemble to perform them.[112] In a letter to Schoenberg dated for October 11, 1921, Erwin Stein reflects such ideals.

> Material is here for Mahler, Songs of a Wayfarer and Fourth Symphony, Reger Romantic Suite, Webern Orchestral Pieces [Op. 10] 1 and 2. Today to the copyist go Busoni Berceuse, Debussy L'après-midi, Schoenberg "Wappenschild" [op. 8/2] (you presumably have the other op. 8 songs). I will send Die Glückliche Hand to the copyist only after he is tested. We could begin with the rehearsals since the material is in. Should this happen before you return?...If we begin rehearsals next week at the latest, we could still have a chamber music evening by [October] 28.[113]

Alas, further financial constraints hindered such plans. Only three of the ten arrangements were manifested: "Webern's arrangement of *Die Glückliche Hand*,…a transcription of Bruckner's Seventh Symphony by Hanns Eisler, Karl Rankl, and Stein…and two songs ("Und kehrt er einst heim" and "Die Mädchen mit den verbundenen Augen") from Zemlinsky's Maeterlincklieder op. 13 by Erwin Stein."[114]

Schoenberg and the Pedagogical Process of Arranging

According to Walter Bailey, while no official documentation has been written on the *Verein*'s process for arranging, examining scores used by the Society have provided

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[111] Simms, 145.
[112] Simms, 144.
[113] Simms, 145.
[114] Simms, 145.

insight into Schoenberg's orchestration methods. Archived letters from the *Verein*, also reveal that arrangements were collaborative exercises amongst members. A letter from Pauline Klarfeld dated November 25, 1920 alludes to this process:

> As to the question of the chamber orchestra, a few of the arrangements were completed, among them L'après-midi d'un faune by Dr. Sax [Sachs]. Newly distributed were Busoni's Berceuse élégiaque, taken over by Steuermann [later completed by Stein], and Mahler's songs, which the younger men have divided among themselves.[115]

One such score, *Mahler's Das Lied von der Erde*, includes a page of instructions from Schoenberg listing the orchestration for the arrangement and his explanation for the symbols used throughout the score.[116] While Webern is given credit, there are some discrepancies as to which members were involved in the process of completing the arrangement.

> There are symbols to indicate passages to be played by the piano or harmonium, right or left hands. The piano symbol, indicated in red, consists of the letter K (for Klavier); to indicate a passage played by the right hand, a vertical stroke is appended to the top right edge of the letter; for the left hand, the vertical line is added to the bottom right edge. A similar system is used for the harmonium, employing the letter H in green. The end of the passage for piano or harmonium is marked with a color-coded right-angle.[117]

Further instructions from Schoenberg on this page, give additional insight into his process of orchestration. Solo winds, and horn when included, were generally used to play the principal parts from the original score. However, if secondary/tertiary parts in a section needed to be performed by these soloists, a blue box, blue arrow, or additional directions would be indicated.[118] Likewise, Schoenberg would cross out passages where

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[115] Simms, 146.
[116] Bailey, 68.
[117] Bailey, 69.
[118] Bailey, 69.

the solo line was not to be performed, indicating a numeral for its replacement passages usually located in the secondary/third parts of the section.[119]

Like winds, strings were generally kept on their original parts. When divisi occurred, Schoenberg often maintained the higher tessitura, reassigning the lower one as necessary. Brass lines and essential inner harmonies were given to the keyboard instruments and/or strings when available. Schoenberg would mark these changes on his original score, by offsetting the passages with brackets and using abbreviations to indicate the instrument that was to perform them.[120] While not all symbols and techniques were codified or exactly replicated in Schoenberg's scores, similarities are observable and documented.[121] Partially arranged by Erwin Stein, Schoenberg's op. 8, no. 2 displays creative solutions to the principles outlined above. For example, in m. 14, the original horn melody is given to the clarinet, leaving the keyboards available to "…take the important parts of the trumpets, tuba, third oboes, and bassoon."[122]

While the Society had extensive plans for additional arrangements, the organization went bankrupt in December 1921 from the destabilization of the Austrian mark and an inability to raise sufficient funds. The following chamber arrangements however, did see performance: Webern's *Five Orchesterstücke*, op. 10, Mahler's *Lieder eines fahrenden Gesellen*, Reger's *Romantische Suite*, op. 125, Webern's *Six Orchesterstücke* op. 6, and Mahler's Symphony No. 4.[123]

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[119] Bailey, 69.
[120] Bailey, 69.
[121] See score examples in Bailey's 'The Chamber-Ensemble Arrangements of the Orchestral Songs, Opus 8."
[122] Bailey, 82.
[123] Bailey, 66.

CHAPTER V

ERWIN STEIN'S ARRANGEMNT OF MAHLER'S SYMPHONY NO. 4

Brief History and Context

Written between 1899-1900, Mahler's Symphony No. 4 was unique within the composer's oeuvre. Unlike his previous symphonies, Mahler gave no programmatic associations to the work, with "…the only sung text [occurring] in the Song-Finale 'Das himmlische Leben.'"[124] Serving as a central component of the whole symphony, Mahler foreshadows themes from this finale throughout the work. Taken from the German poetry in *Des Knaben Wunderhorn* (The Boy's Magic Horn), the final movement offers a depiction of St. Ursula singing about heaven's many pleasures. According to Mahler:

> Never was there a richer mixture of colors. The final dying-away is like the music of the spheres [sphärisch]–the atmosphere almost that of the Catholic Church.in this movement, as in the whole symphony…there is, in keeping with its subject, not a single fortissimo. This will no double surprise the gentlemen who always maintain that I use only the loudest sonorities. In fact, the trombones are absent throughout the entire Fourth Symphony.[125]

While scored lighter than his previous symphonies, Mahler still creates a vast soundscape through his exploration of numerous woodwind and percussion timbres: four flutes (3rd and 4th dbl. piccolos), three oboes (3rd dbl. English horn), three Bb, A, C clarinets (2nd dbl. Eb clarinet, 3rd dbl. bass clarinet), three bassoons (3rd bassoon dbl. contrabassoon), four horns in F, three trumpets in F, Bb, percussion (timpani, bass drum,

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[124] James L. Zychowicz, *Maher's Fourth Symphony* (New York: Oxford University Press, 2000), 8.
[125] A. Peter Brown, *The Symphonic Repertoire, Vol. IV, The Second Golden Age of The Viennese Symphony* (Bloomington, IN: Indiana University Press, 2003), 614.

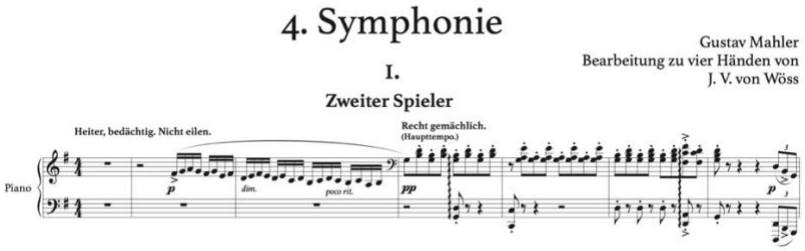
cymbals, triangle, sleigh bells, tam-tam, glockenspiel), harp, strings, and soprano solo (fourth movement only).

Using scordatura tuning of the solo violin in movement II and unique harmonic shifts, the work remained an enigma to those in the concert halls. When performed under the composer's baton in Vienna in 1902, the *Neues Wiener Tagblatt* wrote the following:

> As to the new work, the most contradictory rumours were abroad. While some spoke with enthusiasm of a great new musical achievement, others asserted that no crazier piece had ever been heard. It was also related that everywhere the symphony had appeared in Germany it had been hissed down. The Viennese public could thus hardly approach the new work with an entirely open mind. Nevertheless, they were not led into taking fanatical sides either for or against the symphony, but listened to the strange work with great concentration…[126]

Before Stein's edition of the work, Mahler's Symphony No. 4 was transcribed as a piano duet by Viennese composer and scholar Josef Venantius von Wöss (1863-1943). Wöss readapted several of Mahler's works, and correspondence confirms that Mahler was aware and approved of the undertaking of such editions.[127] Below is an example of the first few measures of Symphony No. 4 as realized by Wöss.

Example 5.1 Mahler Symphony No. 4, Mvt. I mm. 1-7 Arr. by Johann Wöss



[126] Brown, 633.
[127] "Josef von Woss," Mahler Foundation, accessed February 25, 2021, https://mahlerfoundation.org/mahler/contemporaries/josefine-maid/.

Erwin Stein's Arrangement of Mahler's Symphony No. 4

Two of the five orchestral arrangements that were performed during the *Verein*'s existence were composed by Gustav Mahler. From the beginning of the Society, Schoenberg's devotion to Mahler and his music was clear. While both composers had their aesthetic differences, Mahler remained a trusted friend and ally to Schoenberg until his death in 1911. As a fellow Jew, Mahler's support for Schoenberg was often seated against the popular opinion of the Viennese public. Nevertheless, even after Gustav's death in 1911, frequent correspondence between Alma Mahler and the Schoenberg family occurred. In fact, after a Mahler Festival in Amsterdam in 1920, Mahler wrote to Alma inciting the creation of a *Mahler Bund*; an organization dedicated to the memory and performance of her husband's works.[128]

Erwin Stein was also an avid supporter of Mahler. Like Schoenberg, he knew the composer personally and was recorded in attendance for the Gustav Mahler Festival in Amsterdam in 1920. When fleeing Germany before the outbreak of WWII, Stein moved to London in 1938, where he became an editor at Boosey and Hawkes, specializing in the works of Schoenberg, Britten, and Mahler.[129]

Started in the fall of 1920, Stein's arrangement of Mahler's Symphony No. 4 was an ambitious project. While little is historically documented about Stein, his book, *Form and Performance*, offers valuable insights into his understanding of musical composition and construction. Stein's section on timbre echoes the principles demonstrated within

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[128] For details on the *Mahler Bund*, see Berthold Türcke, "The Mahler Society: A Project of Schoenberg and Mengelberg," *Journal of the Arnold Schoenberg Institute* 7, no. 1 (June 1983): 29-92.
[129] "Erwin Stein," Mahler Foundation, accessed February 25, 2021, https://mahlerfoundation.org/mahler/contemporaries/erwin-stein/.

Schoenberg's Society, corroborating the organization's aim in providing a clarity of line within their orchestral arrangements. In his writings, Erwin correlates color to musical structure as exemplified by the works of Debussy.[130] In Stein's own words:

> Another constructive use of timbre occurs in an orchestral arrangement by Anton Webern of Bach's six-part Fuga Ricercata from Das Musikalische Opfer (The Musical Offering). By distributing small motivic particles between instruments of different timbre, the melodic structure of the theme is made to stand out in relief.[131]

When discussing balance of texture in chamber music, Stein also confirms the need for clarity, through creating differentiated timbres and dynamic adjustments when performing.[132] In his discussion of fugues, complex textures, and homophonic music, the same principle holds true:

> He must aim at lucidity and transparency in both polyphonic and homophonic music alike, and must be fully aware not only of the principal part, but also of the character and function of the other strands.[133]

While it is unclear how the Society chose Mahler's Fourth Symphony as an arrangement project, Schoenberg did "…admire the unheard-of-simplicity and clarity of Mahler's scores…"[134]

> The first four symphonies have Scherzo or Ländler-like movements, but Symphony No. 4/[Movement]2 adds to this a mixture of concertante and chamber styles: concertante in that it features a solo violin and a solo horn; chamber in that the horn and other wind instruments intertwine their ideas as if they were part of a small ensemble, not an orchestra.[135]

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[130] Erwin Stein, *Form and Performance*, 68. For additional information also see Richard S. Parks "A Viennese Arrangement of Debussy's 'Prélude à l'après-midi d'un faune': Orchestration and Musical Structure. *Music & Letters* 80, no. 1 (Feb., 1999): 50-73.
[131] Stein, 68.
[132] Stein, 114.
[133] Stein, 37.
[134] Jelena Hahl-Koch, ed., trans. by John C. Crawford, *Arnold Schoenberg Wassily Kandinsky: Letters, Pictures and Documents* (London: Faber and Faber, 1984), 180.
[135] Brown, 623.

Since the original score of the Stein arrangement was lost, in 1990 the Britten Estate and Marion Thorpe (née Stein) commissioned Alexander Platt to reconstruct the work from an annotated full score marked by Stein. Three years later, the work was published under Josef Weinberger, premiering in the following months in Wigmore Hall (London). While there are some objections to the pure realization of the work, the reconstruction does provide a tangible depiction of Stein's creative process and design.[136] The following words from Jerry McBride's 1983 article, offer a prophetic vision of the project:

> Stein apparently used this score as a rough sketch for the instrumentation of the arrangement. Because the annotations are so sparse, it would be difficult to totally reconstruct the arrangement from this score alone. However, together with the correspondence, it is possible to get a relatively clear idea of how the arrangement sounded, and how Stein imaginatively reduced such a colorful score for a very small body of instruments.[137]

While one of the larger arrangements completed within the *Verein*, Stein's reconstructed version does follow similar orchestration trends of the Society. Scored for flute (dbl. piccolo), oboe (dbl. English horn), clarinet in A/Bb/C (dbl. bass clarinet), percussion (sleigh bells, suspended cymbal, glockenspiel, bass drum, tam-tam, triangle), harmonium, piano (2 players), solo strings, and soprano solo, Stein's work attempts to mimic Mahler's original core orchestration, with a few exceptions. In this, bassoon, horn, trumpet, timpani and harp are eliminated from the scoring, adding two pianos and a

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[136] For further details surrounding Platt's reconstruction read: Thomas Brezinka, "Arrangement und Werktreu:" in *Wiener MusikgeSchichte: Annäherungen-Analysen-Ausblicke: Festschift für Harmut Krone*, ed. by Julia Bungardt, Maria Helfgott, Eike Rathgeber, Köln, (Weimar: Böhlau Verlag Wien, 2009), 503-525.

[137] McBride, 121.

harmonium to fill out the missing lines/textures. During its initial stages, the arrangement underwent changes in orchestration, as documented in the following statement:

> In the letter of November 13 [1920] Stein indicates that the keyboard parts of the first movement are for one person (2 hands), while the program lists two players for each instrument. Also, by the time of the December 20 [1920] letter, Stein had decided to add a player for the fiddle part and include percussion.[138]

The addition of harmonium to the Society's arrangements has also been a point of discussion. With financial constraints and perhaps limited availability of personnel, the harmonium provided a new timbral palette and a fairly comparable range of notes to cover instruments not present in the arrangements. At the turn of the century, harmoniums were a more common instrument, especially in Vienna.[139]

For the Society, the use of harmonium was also an experiment, with the Mahler rescoring being one of the first test pilots.[140] Stein's correspondence on November 13, 1920 to Schoenberg offers further insight:

> Your harmonium is in my room…It is certainly better protected here than in the Nibelungengasse, and I can try it out better for its output in dynamics, color and liveliness for the chamber orchestra arrangements. I have encouraged all who are making arrangements to look at the harmonium. Besides the Orchestral Songs assigned by you (which I have discussed with the young people in detail and which I will discuss with them once again on the basis of their first attempt), some Mahler Songs, Hiller Variations, Debussy…and the 4th Mahler Symphony are in progress. I am in the midst of the 2nd movement; the parts of the first are copied. Instrumentation: fl, ob, cl, harm, pa. 2 hds, string quintet. I have omitted the bassoon because the bass tones of the harmonium are more applicable even in more lively passages.[141]

Stein's arrangement of the Mahler was heard at three *Verein* concerts occurring

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[138] Jerry McBride, 121
[139] Iain Farrington and Peter Stangel, email messages to the author, February 28, 2021 and March 7, 2021.
[140] McBride, 116.
[141] McBride, 114-115.

on January 10th, 20th, and 23rd.[142] Due to illnesses and schedules of various performers, personnel varied from concert to concert.[143] Despite such difficulties however, the arrangement and concerts were considered an overall success.[144]

Score Examples from Stein's Arrangement of Mahler's Symphony No. 4 (Movement I)

In reviewing movement I in the reconstructed Stein score, we find several patterns similar to Schoenberg's orchestration methodology:

1) Principal winds are consistent with original scoring unless used to supplement additional melodies and/or harmonies. Optional parts are also included within the reconstruction, to be performed at the discretion of the conductor.
2) Strings retain their original orchestration unless used for doubling lines and/or melodies needed within the arrangement.
3) Keyboard instruments are treated with great versatility, often performing parts from winds, brass, strings, harp and occasionally percussion.
4) Percussion (except timpani) generally retains its original scoring. Exceptions occur when more than two players are needed. In these cases, select percussion is chosen from the original scoring and/or relocated to the keyboard.

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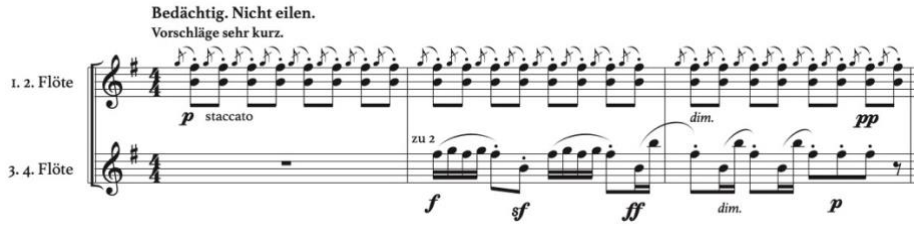
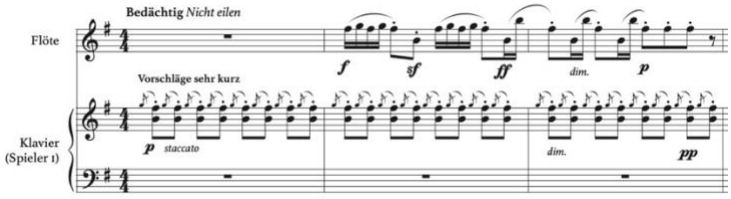
[142] McBride, 116.
[143] McBride, 115-116.
[144] Another arrangement for study that is closely based on the Stein, but outside the scope of this project is Klaus Simon's 2007 orchestration. In his arrangement, he includes all the instruments of Stein except reduces piano to merely one player and adds in bassoon and horn in F.)

Drawing from principle 1 above, we find several examples where Stein creatively maintains key wind solos throughout the work. From m. 1, the original flute 1 and flute 2 lines are rescored for piano 1, freeing the flute part in the arrangement to cover the prominent melody originally scored for flute 3 and 4.

Example 5.2 Mahler Symphony No. 4, Mvt. I mm. 1-3



Example 5.3 Mahler Symphony No. 4, Mvt. I mm. 1-3 Arr. by Stein/Platt

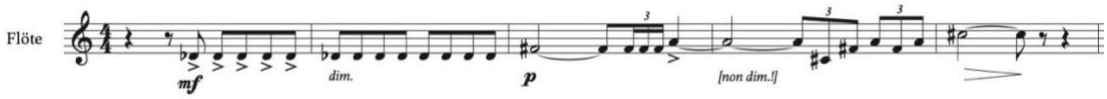


In addition to retaining key solos, winds are also used to supplement other melodic material for instruments not present within the arrangement. In m. 227, an iconic moment occurs, when flute is used as a supplement to perform the original melody from trumpet 2. This artistic choice was documented in a letter to Schoenberg from Stein:

> …The arrangement appears to be quite good. I have deliberately set some of it quite adventurously in order to try out different possibilities; also much of this succeeded well; e.g., the low trumpet fanfare after the climax before the recapitulation was brought off excellently by the flute.[145]

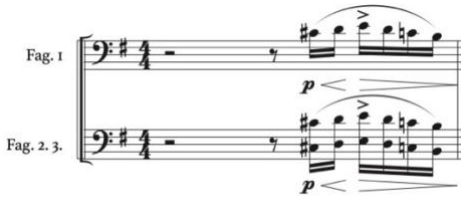
[145] McBride, 118.

Example 5.4 Mahler Symphony No. 4, Mvt. I mm. 228-232 Arr. by Stein/Platt

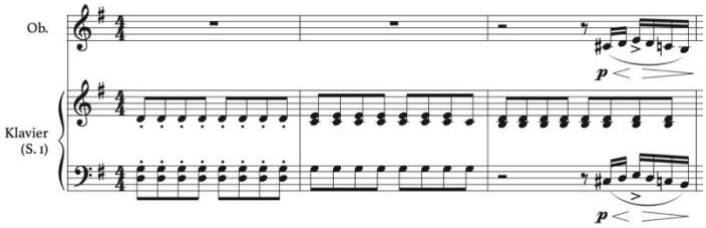


Since no bassoon is present in the *Verein* arrangement, Stein negotiates the orchestration depending upon its function. For example, when the bassoon is providing inner harmonic support, the part is usually reassigned to the harmonium and/or piano(s). However, when a more prominent melody is featured, the oboe is often used as a substitute. The following example demonstrates both scenarios.

Example 5.5 Mahler Symphony No. 4, Mvt. I m. 25

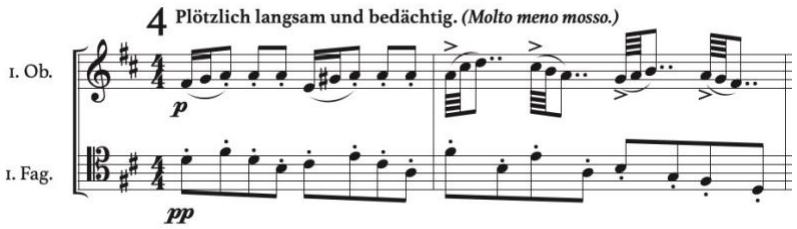


Example 5.6 Mahler Symphony No. 4, Mvt. I mm. 23-25 Arr. by Stein/Platt

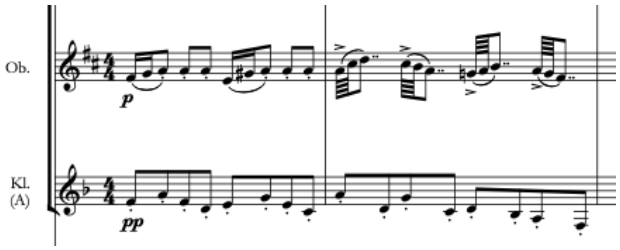


There are examples in the original score where both oboe 1 and bassoon 1 perform together. In these cases, Stein usually assigns the bassoon part to either the harmonium and/or piano(s). However, in the example below, Stein gives the bassoon part to the clarinet (which now plays alongside oboe), upholding principle 1 of using available winds to perform key melodic parts from the original score.

Example 5.7 Mahler Symphony No. 4, Mvt. I mm. 58-59



Example 5.8 Mahler Symphony No. 4, Mvt. I mm. 58-59 Arr. by Stein/Platt

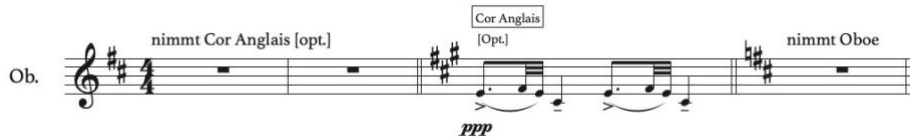


In addition to the rescoring of bassoon parts, Stein also uses the oboe as a substitute for prominent trumpet melodies. The following example provides a thoughtful transfer of design. Keeping the instructions *Schalltrichter auf!* (bells up) in the rescored part, the directions insinuate a more impactful sound, perhaps akin to the trumpet.

Example 5.9 Mahler Symphony No. 4, Mvt. I mm. 211-216 Arr. by Stein/Platt

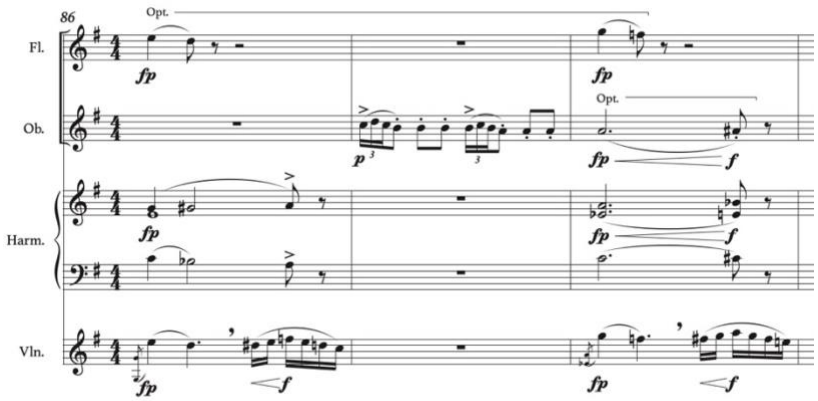
Other editorial marks from Stein's reconstruction serve to provide timbral options for instruments. This includes shadow lines for oboe and clarinet that double on English horn and bass clarinet. Marked as optional, these moments in the score provide possibilities to recreate a closer perception to Mahler's original, while giving the freedom to allow for rests as needed.

Example 5.10 Mahler Symphony No. 4, Mvt. I mm. 67-70 Arr. by Stein/Platt



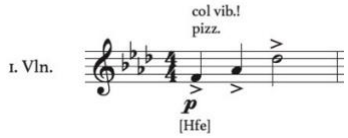
In m. 86, another optional part is written within the flute line, adding support and extra 'shimmer' to the part within violin 1. The optional line for oboe in m. 88 also provides an additional cover for the absent third bassoon line. While these harmonies are present within the harmonium, the added timbre from oboe helps to create a sound world more closely aligned to the fully orchestrated version.

Example 5.11 Mahler Symphony No. 4, Mvt. I mm. 86-88 Arr. by Stein/Platt



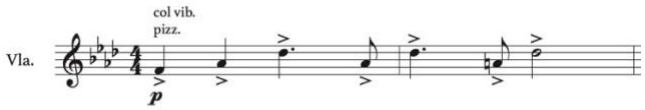
When comparing the original score to the arrangement, further patterns are upheld from the outlined methodology listed above. While the Stein arrangement generally keeps strings on their primary lines, deviations do occur. In m. 168, the harp part (which is usually covered by the piano(s) and/or harmonium) is given to violin 1 with the instructions *col vib! pizz*. This proves to be a natural and organic solution, as the violin easily replicates the sound of plucked harp.

Example 5.12 Mahler Symphony No. 4, Mvt. I m. 168 Arr. by Stein/Platt



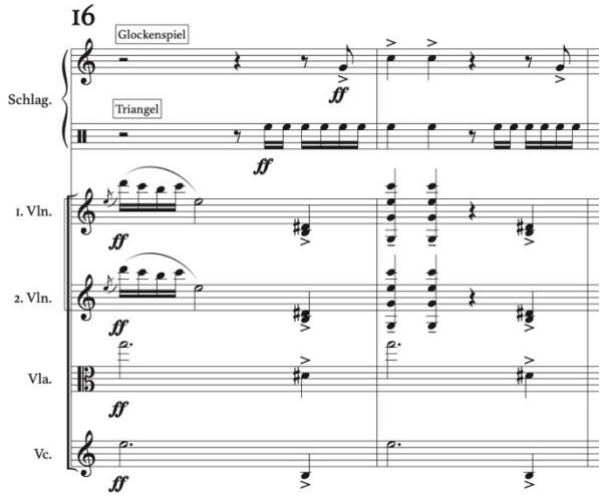
A similar phenomenon occurs in m. 178. This time, however, instead of violin 1, the harp line is performed by the viola.

Example 5.13 Mahler Symphony No. 4, Mvt. I mm. 178-179 Arr. by Stein/Platt



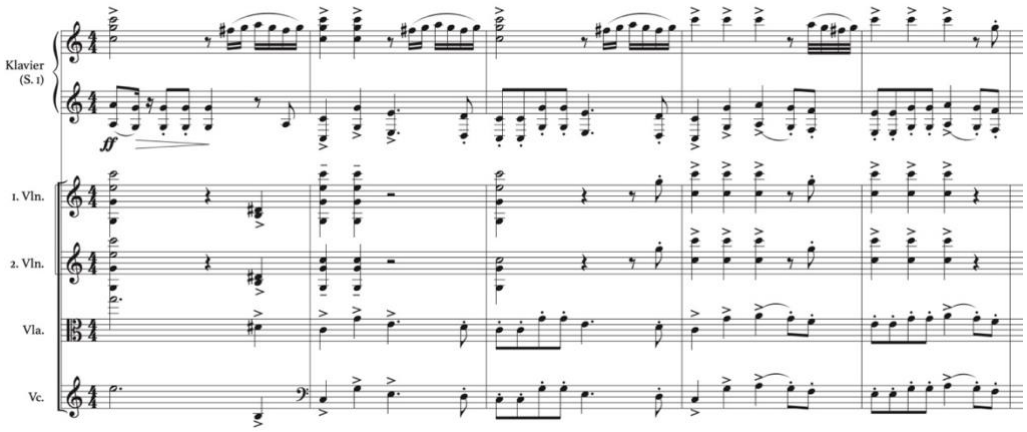
At the Development's climax, additional changes in string orchestration are observed. In this, the original viola and cello line (which requires divisi) is rewritten. To cover the harmony from the viola line, the concert G is maintained within the same part, while the concert E is given to the cello.

Example 5.14 Mahler Symphony No. 4, Mvt. I mm. 209-210 Arr. by Stein/Platt



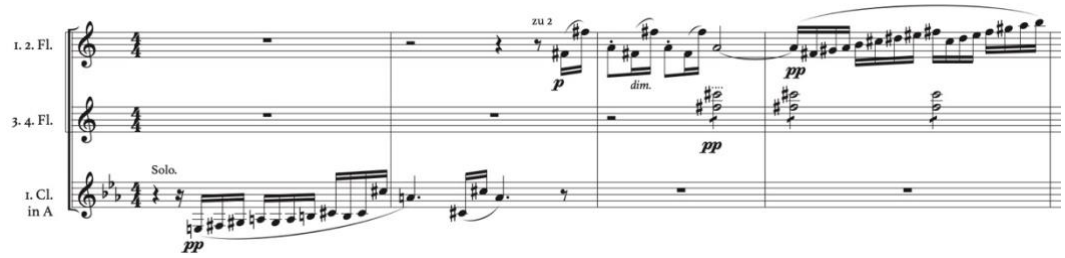
Just a few measures later, the alteration within the viola and cello part continues, as they support lines present within the left hand of piano 1, taken from the original horn melody.

Example 5.15 Mahler Symphony No. 4, Mvt. I mm. 211-215 Arr. by Stein/Platt

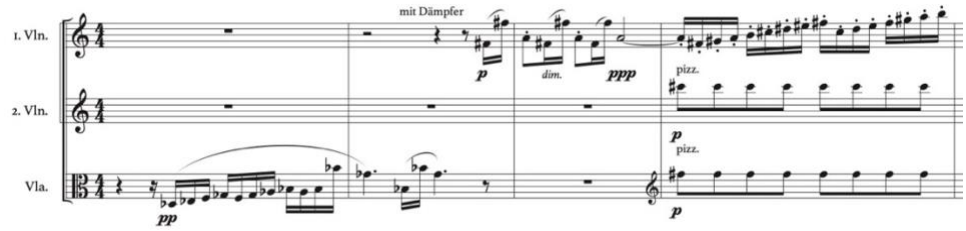


In m. 229, Stein uses the strings to perform the clarinet and flute solos from the fully orchestrated score. This proves to be a strategic move, leaving the winds free to continue their rhapsodic gestures just a few measures later. In m. 230 of the arrangement, violin I is also given the instruction *mit Dämpfer* (with mute), perhaps serving as an artistic gesture in replicating the timbre of the lower flute register.

Example 5.16 Mahler Symphony No. 4, Mvt. I. mm. 228-231



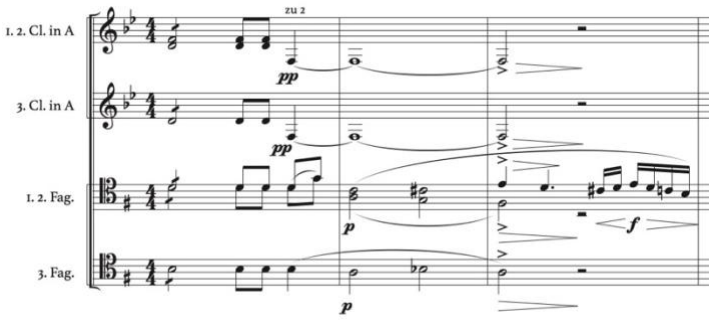
Example 5.17 Mahler Symphony No. 4, Mvt. I mm. 229-232 Arr. by Stein/Platt



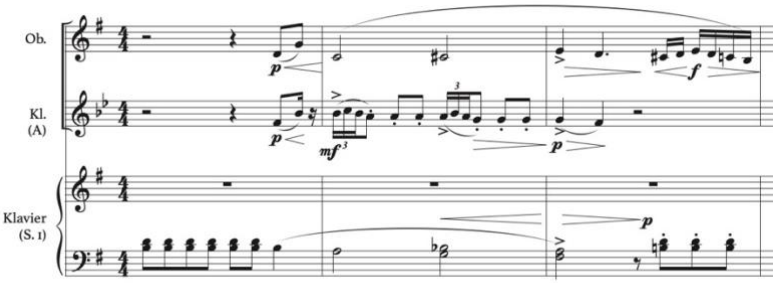
In contrast to his scoring for winds and strings, Stein often uses the keyboards in supplementing inner harmonies from instruments not present with the arrangement. In m.

5, harmonies from the winds are transferred to the piano and harmonium, with the primary horn melody placed within the clarinet. This principle is also applied to the bassoon section; in m. 10 oboe 1 covers the original bassoon 1 part, leaving the remaining harmonies of bassoon 2 and 3 to be performed by piano 1.

Example 5.18 Mahler Symphony No. 4, Mvt. I mm. 9-11

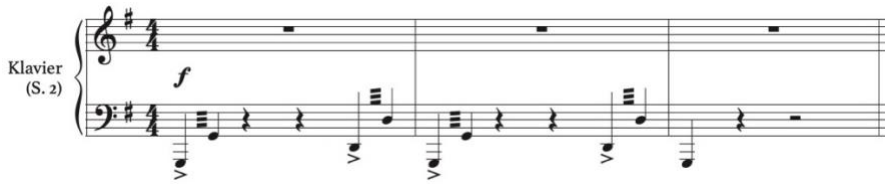


Example 5.19 Mahler Symphony No. 4, Mvt. I mm. 9-11 Arr. by Stein/Platt



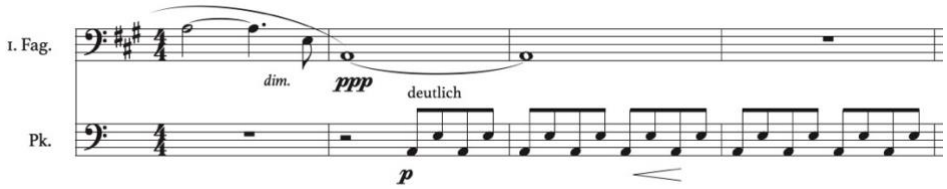
In addition to supporting melodies and/or providing inner harmonies from the original score, Stein's arrangement also uses the keyboards to add texture. For example, in m. 251 piano 2 performs an added tremolo line, creating both a harmonic and celebratory gesture in imitation of the timpani. The reinforcement of these tonic and dominant rolls, also enhances the sense of arrival into G major.

Example 5.20 Mahler Symphony No. 4, Mvt. I mm. 250-252 Arr. by Stein/Platt

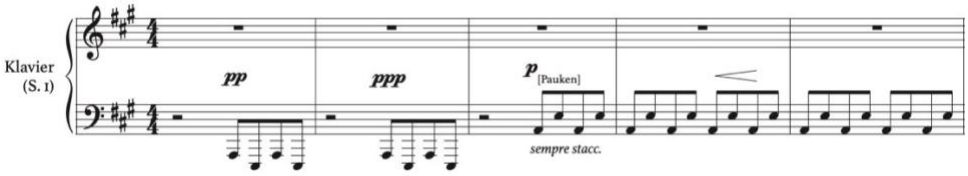


The Stein reconstruction provides another thoughtful attempt at rescoring the timpani through the addition of editorial markings. The part is transferred to piano 1 with the instructions of *sempre staccato*. These markings help create a scenario that more closely emulates Mahler's original score.

Example 5.21 Mahler Symphony No. 4, Mvt. I mm. 141-144

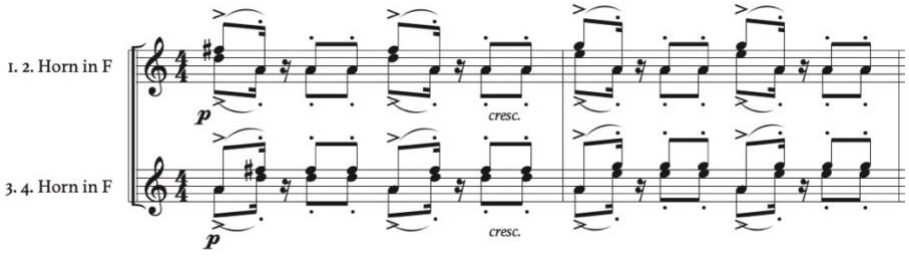


Example 5.22 Mahler Symphony No. 4, Mvt. I mm. 140-144 Arr. by Stein/Platt

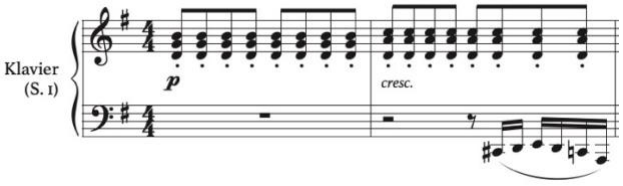


Other rescorings, however, are less successful in their recreation of Mahler's original version. In m. 321, piano 1 is given a slightly altered line from the horn section. While the harmony is present, the effect is lost. Reduced to merely staccato eighth notes, the passage resembles more of the opening 'flute/sleigh bell' motif, than the original scoring for horn choir. However, the final left-hand melody played by the piano does more faithfully represent the woodwind motive/bassoon chord that follows.

Example 5.23 Mahler Symphony No. 4, Mvt. I mm. 321-322

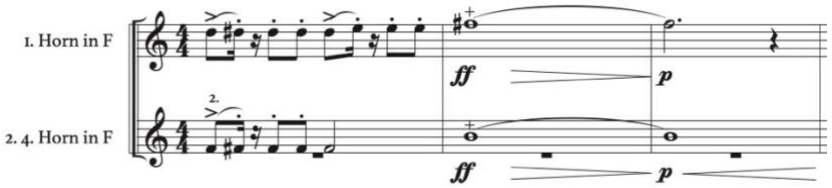


Example 5.24 Mahler Symphony No. 4, Mvt. I mm. 321-322 Arr. by Stein/Platt

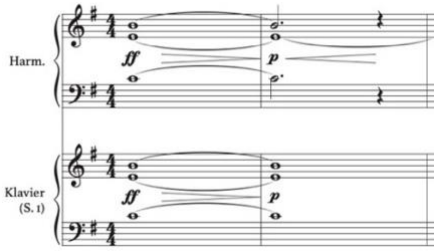


Measure 121 provides another example of a lost gesture from the original Mahler orchestration. While the notes in original horns 1 and 2 are relocated to the harmonium and piano, the muted timbre, and slightly sharpened nature of the note, is unauthenticated.

Example 5.25 Mahler Symphony No. 4, Mvt. I mm. 120-122

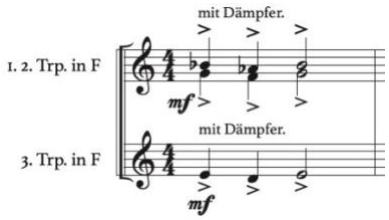


Example 5.26 Mahler Symphony No. 4, Mvt. I mm. 121-122 Arr. by Stein/Platt

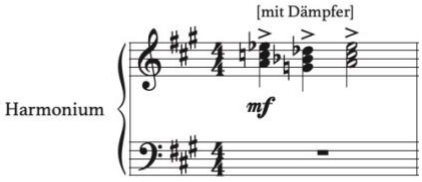


In m. 150, a similar event occurs with the transfer of the muted trumpet line to the harmonium. While editorial notes indicate the *mit Dämpfer* instruction, the clarity of attack and overall gesture of sound is not equal to Mahler's original conception.

Example 5.27 Mahler Symphony No. 4, Mvt. I m. 150

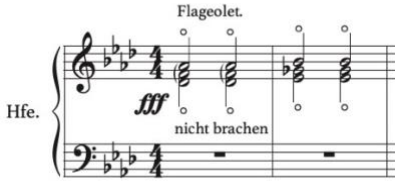


Example 5.28 Mahler Symphony No. 4, Mvt. I mm. 150 Arr. by Stein/Platt



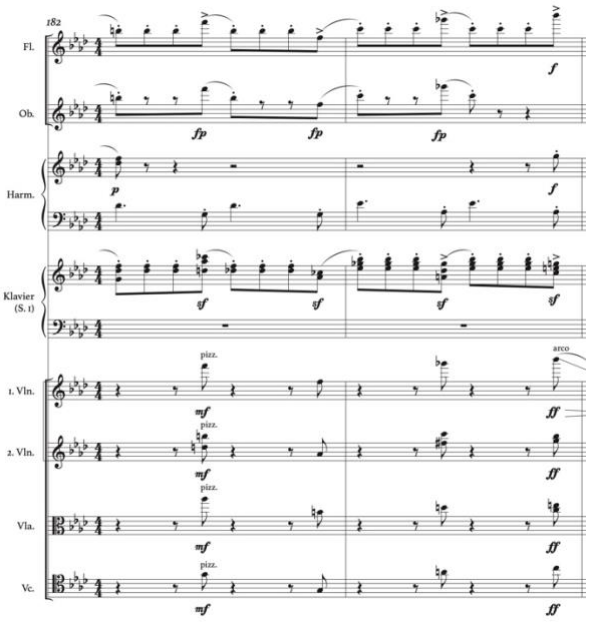
In m. 182 -183, similar moments occur. While the Db Major and Eb minor *Flageolet* harp chords are rescored for piano, the effect is unauthenticated.[146]

Example 5.29 Mahler Symphony No. 4, Mvt. I mm. 182-183



[146] In m. 182, the Ab from the chord is missing on beats one and three. The original would also sound an octave higher than written.

Example 5.30 Mahler Symphony No. 4, Mvt. I mm. 182-183 Arr. by Stein/Platt



Highlights from Movements II-IV

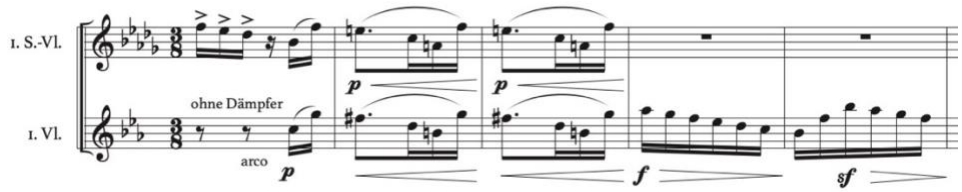
Although the main analysis of this document focuses on movement I, further musical highlights are present withinmovements II-IV. While Stein continues to adhere to the principles outlined at the beginning of the chapter, there are moments where creative solutions are implemented due to the restrictions of the available instruments. The following will give insight to such examples, providing further context to the arrangement and practices ensued.

The first example, involves Alexander Platt's scoring for the scordatura violin in movement II. Unlike the original Mahler where the soloist performs the scordatura part separately from the violin 1 line, Platt creates a hybrid scoring of the violin 1 line/scordatura part for one player, having them alternate between two instruments.

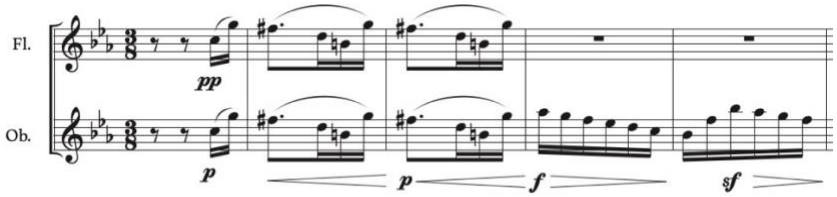
Interestingly enough, Erwin Stein's original intent was to have the scordatura performed by a third violinist.[147]

For moments where the violin 1 and scordatura part perform together, further creative solutions are observed. In m. 125 of movement II, the original violin 1 (non-scordatura part) is transplanted to the oboe, allowing for flute to retain its primary melody.

Example 5.31 Mahler Symphony No. 4, Mvt. II mm. 125-129

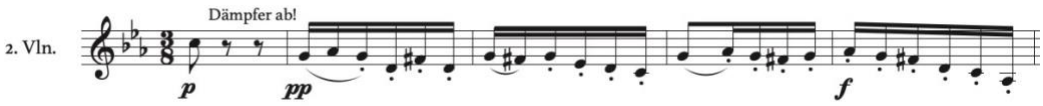


Example 5.32 Mahler Symphony No. 4, Mvt. II mm. 125-129 Arr. by Stein/Platt



Other unique moments of rescoring are also present within the movement. In m. 23, the bassoon line is rescored to violin II, allowing oboe and clarinet to perform their original parts.

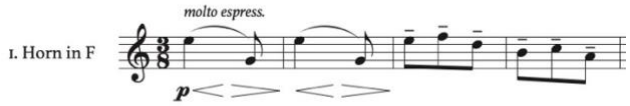
Example 5.33 Mahler Symphony No. 4, Mvt. II mm. 23-27 Arr. by Stein/Platt



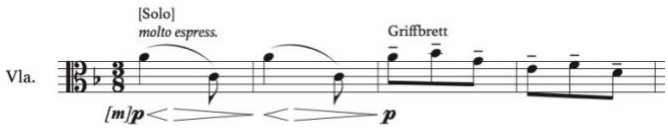
[147] Gustav Mahler, *Symphony No. 4*. Arr. by Erwin Stein, reconstructed by Alexander Platt (London: Josef Weinberger, 1993), 4.

In m. 204, the horn solo is performed by the viola. What is unusual, however, is not the orchestration choice, but rather the instructions of *Griffbrett*. While this engraving is present within the original score at the same location, it is written in preparation for the passage in m. 228-229. The fingerboard would produce a sound that would be thinner and not as robust as the horn, so the choice to not omit this marking is puzzling. Further investigation would be needed to understand the reasoning behind this decision.

Example 5.34 Mahler Symphony No. 4, Mvt. II mm. 204-207

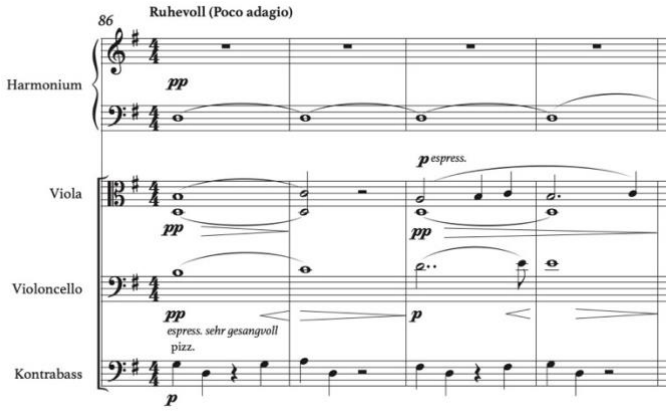


Example 5.35 Mahler Symphony No. 4, Mvt. II mm. 204-207 Arr. by Stein/Platt



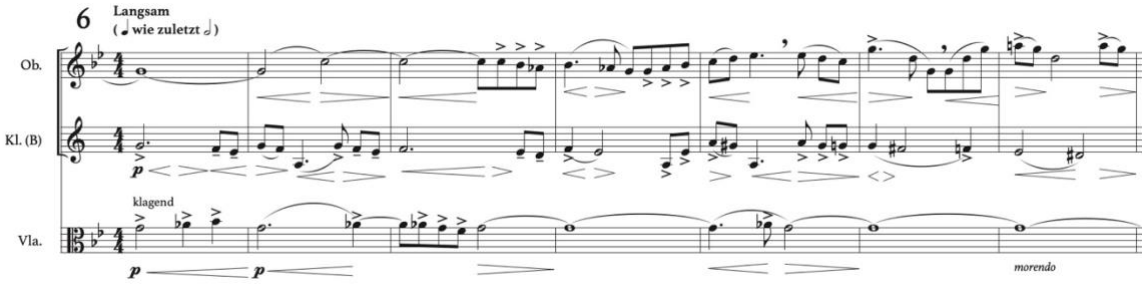
For the opening of movement III, Stein uses the harmonium to help supplement the multiple string divisi from the original score. The harmonium disguises the thinner texture of the chamber ensemble in addition to voicing the concert D originally located within the cello line. While not ideal, the reedy timbre of the harmonium does provide an added depth of color and sound.

Example 5.36 Mahler Symphony No. 4, Mvt. III mm. 1-4 Arr. by Stein/Platt



Further into the movement, other moments of interest occur. In m. 179, Stein reorchestrates the English horn solo for the viola and the horn solo for the clarinet. While not the original sonorities assigned, the intimate scoring of the passage is still maintained.

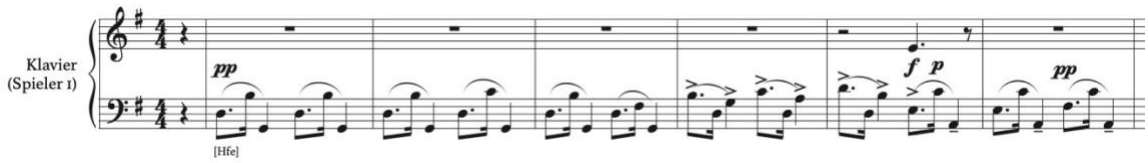
Example 5.37 Mahler Symphony No. 4, Mvt. III mm. 179-185 Arr. by Stein/Platt



In the final movement, Stein continues to use the keyboards to supplement instruments from the original score. Harmonium often performs lines from the original bassoon and English horn parts while piano 1 is used to cover brass and harp parts.[148]

[148] See page 38 of this document for Stein's November 13, 1920 correspondence to Schoenberg concerning the use of the harmonium within the Mahler Fourth arrangement.

Example 5.38 Mahler Symphony No. 4, Mvt. IV mm. 1-6 Arr. by Stein/Platt



While the recreated Stein does include editorial guides for the various instruments being covered, the heavy reliance upon the harmonium and piano(s) creates moments of unauthentic replication throughout the score. With no brass and limited woodwinds, many of the reorchestrated lines are unable to replicate special techniques, including harmonics and muted effects. Nevertheless, the arrangement does provide an important relic from the *Verein*, demonstrating Schoenberg's orchestration methodology and creative solutions for performing a reorchestrated work with limited funding.

CHAPTER VI

IAIN FARRINGTON'S ARRANGMENT OF MAHLER SYMPHONY NO. 4

Brief History and Context

Iain Farrington is a world recognized pianist, organist, composer, and arranger from England. Owning his own publishing house Aria Editions, Farrington and his work have been featured on BBC Television, Classic FM, and BBC Radio Three. As an arranger in residence for Aurora Orchestra, Farrington's reductions of large-scale orchestral works have been performed and recorded internationally, ranging from emerging ensembles to professional establishments. With an impressive depth of musical expertise, such arrangements have included operas of Dvorak, Janacek, and Tippett to larger symphonic works of Debussy, Elgar, Rachmaninoff, Wagner, and Mahler.[149]

Premiered on November 20, 2018, Farrington's Mahler Symphony No. 4 was commissioned by the Honourable Society of the Middle Temple in London for a performance by the Aurora Orchestra. Having performed the Stein arrangement on several occasions, Farrington sought to create a version that was closer to Mahler's original orchestration and that eliminated some of the barriers for performance, including locating adequate keyboards and avoiding rental fees for a harmonium.[150] Farrington's orchestration thus excludes piano and harmonium, adding in bassoon, horn, trumpet, trombone, timpani, and harp. For winds, Farrington includes only A and Bb clarinet, (no bass clarinet and English horn), again allowing for more portable scenarios of instrument

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[149] "Biography," Iain Farrington, accessed on March 6, 2021, https://www.iainfarrington.com/.
[150] Iain Farrington, email message to author, March 6, 2021.

transportation. Below is a chart comparing Farrington's orchestration to that of the original Stein.

Figure 6.1 Stein and Farrington Orchestration Comparison for Mahler Symphony No. 4

Erwin Stein (1920-1921)	**Iain Farrington (2018)**
1 flute (doubling piccolo)	1 flute (doubling piccolo)
1 oboe (doubling English horn)	1 oboe
1 clarinet in Bb, C, and A (doubling bass clarinet)	1 clarinet in A, Bb
	1 bassoon
	1 horn in F
	1 trumpet in C
	1 trombone
2 percussion: glockenspiel, triangle, cymbal, tam-tam, sleigh bells, bass drum	2 percussion: timpani, glockenspiel, triangle, crash cymbal, tam-tam, sleigh bells,
harmonium	
2 pianos, 4 hands	
	harp
strings	solo strings (larger string ensemble optional)
soprano solo	soprano solo

According to Farrington:

> Arrangements of Gustav Mahler's music for small ensembles have existed since Arnold Schoenberg founded his Society for Private Musical Performances in Vienna in 1918. It was fitting that Mahler should have [been] featured in this way, as his music often has a soloistic, contrapuntal orchestration, that points towards the pared-down sound world of Berg, Webern and Schoenberg himself. Now that Mahler's music is widely performed and heard, a new chamber arrangement can appear unnecessary. However, by retaining the character of the original and treating every player as a soloist, Mahler's exposed and chamber-like writing can be successfully realized. Hearing the clarity of individual lines can reveal hidden aspects of the score, adding an intimacy in the performing and listening experience, as well as enabling these monumental works to be performed in smaller venues without enormous financial constraints. This arrangement consciously avoids recreating Schoenberg's instrumentation, and instead aims to

> create a full orchestral picture from only fifteen players using the instruments in Mahler's score. The original soprano part is retained without alteration.[151]

Farrington' first encounter with the *Verein* arrangements occurred while performing Schoenberg's version of *Das Lied von der Erde* at the Royal Academy of Music. This awareness grew into a fascination with the concept, but a desire to create chamber arrangements that were more authentic to the original score and allowed for easier access to performers and audiences. While most of Farrington's arrangements now exclude keyboard, his primary instrument, he states:

> I prefer hearing them done as a true chamber orchestra, even if that meant not playing in them. I've seen performances of my arrangements in venues where there's no piano and no budget for harmonium hire, and every instrument is easily portable.[152]

In addition to Symphony No. 4, Farrington has also arranged Mahler's *Lieder eines fahrenden gesellen*, Symphony No. 1, Symphony No. 9, and *Des Knaben Wunderhorn* (*Rheinlegendchen, Wer hat dies Liedlein erdacht*).

Score Examples from Farrington's Mahler Symphony No. 4 (Movement I)

Farrington's orchestration more closely aligns to Mahler's original, with key solos being replicated throughout the score. While Farrington's approach to arranging is more flexible than the stricter orchestration methodology practiced within the Stein, a few principles can be observed:

1) Harp, bassoon, and trombone are scored to perform essential inner harmonies from the original score.

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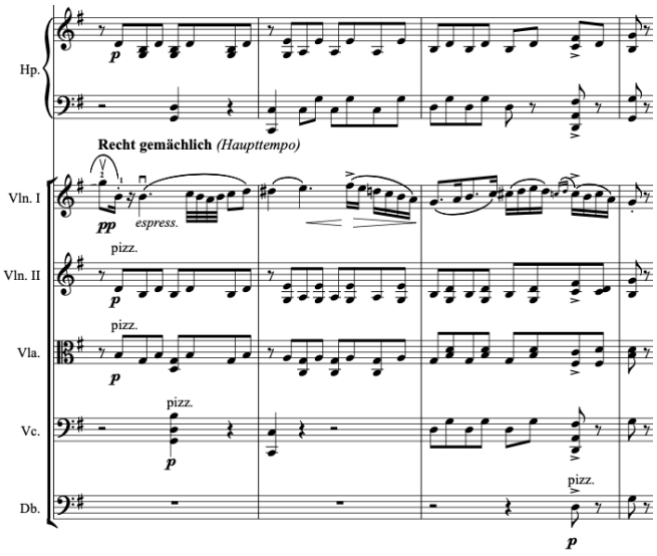
[151] "Gustav Mahler-*Symphony no. 4*," Iain Farrington, accessed March 6, 2021, https://www.iainfarrington.com/mahler-4th-symphony.html.
[152] Iain Farrington, email message to author, March 6, 2021.

2) Flute, when not playing principal parts from the score or harmonies from the other winds, is used to double violin 1.
3) Winds are treated in a nimble manner, often sharing both solo and harmonic lines.
4) Strings, when not assigned their original scoring, perform original parts from the bass clarinet or contrabassoon lines and/or double melodies within their own section.

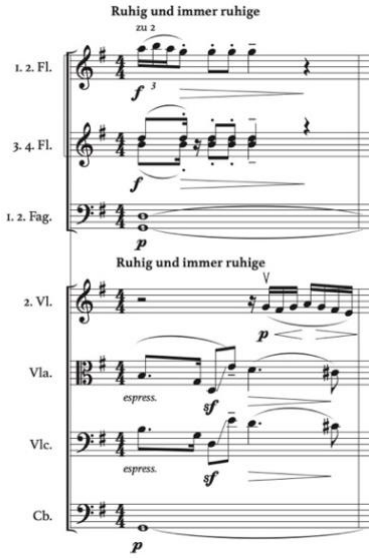
In analyzing Farrington's arrangement, we find several locations where these patterns are seen. Drawing from principle 1, Farrington uses the harp to create organic moments of harmonic support. Unlike the keyboard(s)/harmonium used within the Stein, the harp provides a much lighter texture, more complimentary to the work's chamber setting. The example below provides an idyllic realization of this function, as the harp is scored to organically blend into the pizzicato strings below.

Example 6.1 Mahler Symphony No. 4, Mvt. I mm. 4-6 Arr. by Farrington

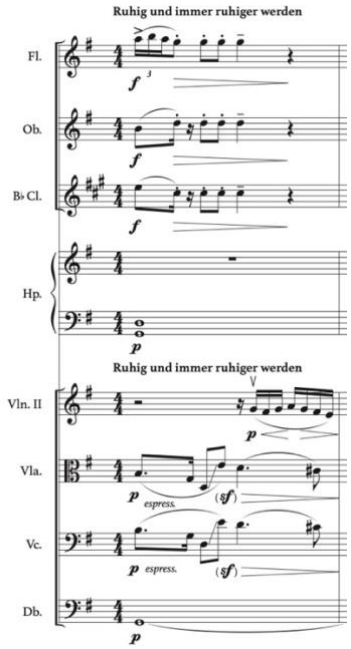


In other locations, the harp is used as a substitution for original scoring. In m. 323, the natural decay of the harp both accentuates and compliments the lines within the winds and strings, covering the open fifth that was present in the original second bassoon part.

Example 6.2 Mahler Symphony No. 4, Mvt. I m. 323

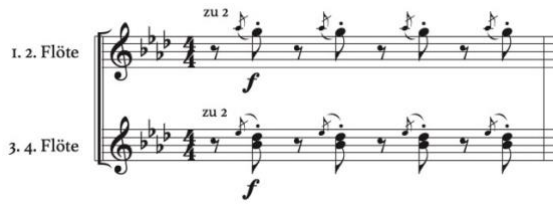


Example 6.3 Mahler Symphony No. 4, Mvt. I m. 323 Arr. by Farrington

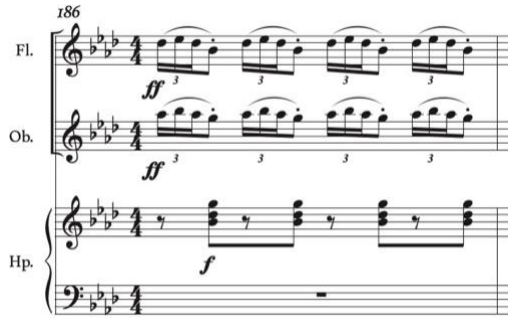


In m. 186, the harp performs harmonies from the flute section of the fully orchestrated score. Scored in the same octave and inversion as the original, the off-beat strokes of the harp once again provide a nice compliment to the staccato ending for the redesigned lines in the flute and oboe.

Example 6.4 Mahler Symphony No. 4, Mvt. I m. 186

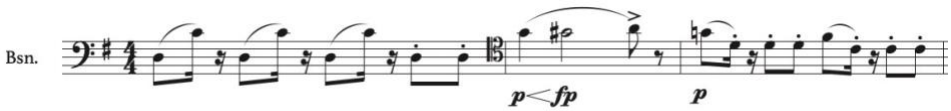


Example 6.5 Mahler Symphony No. 4, Mvt. I m. 186 Arr. by Farrington



Like the harp, the bassoon's presence in the arrangement provides options not available within the Stein. This includes performing original solo passages from the full orchestration and providing additional harmonic support/primary substitutions when needed. In mm. 85-87, the bassoon is used to create a multi-purposed line combining the parts from horn 3 and 4 and the original bassoon scoring. In this, m. 85 and m. 87 realize the inner harmonies from the horn, while m. 86 retains its lines from the fully orchestrated score.

Example 6.6 Mahler Symphony No. 4, Mvt. I mm. 85-87 Arr. by Farrington

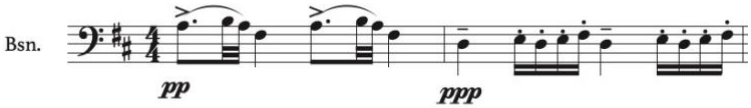


In m. 69, the bassoon is again used in a nimble manner, playing a line originally intended for English horn. The sensitivity and flexibility of the scoring creates a moment

that not only closely resembles Mahler's full orchestration, but also provides a new clarity and depth of sound. Farrington also adjusts the dynamic marking from *ppp* to *pp* to allow a distinction from the English horn fragment, to the newly rescored bassoon line a measure later.

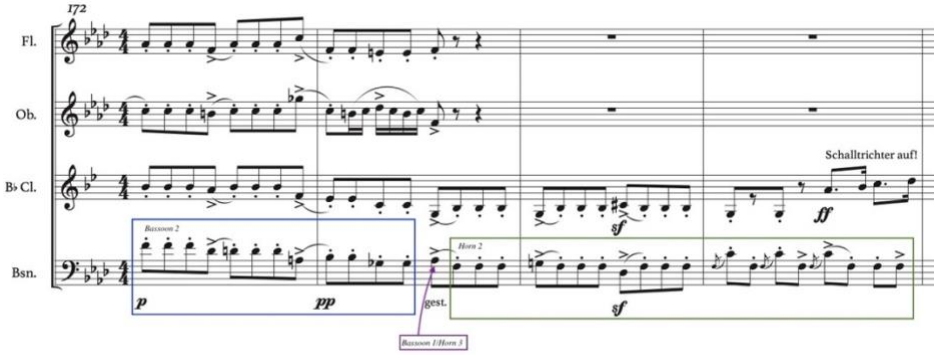
Example 6.7 Mahler Symphony No. 4, Mvt. I m. 69

Example 6.8 Mahler Symphony No. 4, Mvt. I. mm. 69-70 Arr. by Farrington



Finally, in several locations throughout the score, the bassoon serves a key harmonic role. From mm. 172-174 Farrington creates a seamless gesture by combining notes from the original clarinet 2, bassoon, and horn 2 part, forming a cohesive part that compliments the surrounding orchestration.

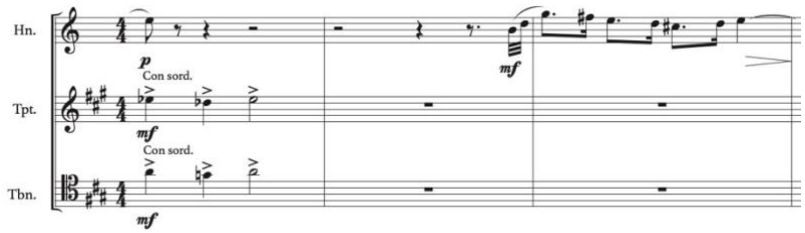
Example 6.9 Mahler Symphony No. 4, Mvt. I mm. 172-175 Arr. by Farrington



While not present in Mahler's original score, the trombone provides a clever and effective method for covering inner harmonic lines from the originally scored horn and

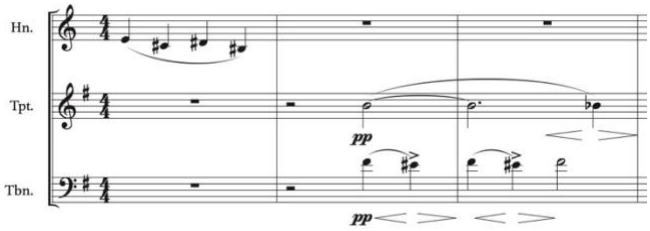
trumpet parts. In m. 150, the trombone performs the *con sordino* line from horn 3, providing a complimentary paring for the trumpet. This gives horn 1 the freedom to perform their modified solo, which now also includes the original anacrusis notes from oboe 1.

Example 6.10 Mahler Symphony No. 4, Mvt. I mm. 150-152 Arr. by Farrington



In other cases, the trombone is used to perform key countermelodies within the texture. In m. 286, the trumpet 3 line is rescored for the available trombone, dovetailing nicely with the horn and trumpet part above. Farrington creates an additional level of sophistication by having the horn play the counter melody of clarinet 3 in m. 286.

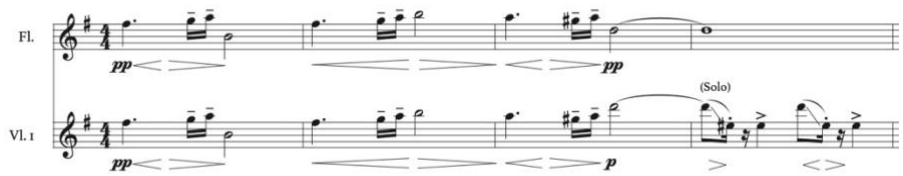
Example 6.11 Mahler Symphony No. 4, Mvt. I mm. 286-288 Arr. By Farrington



In addition to his creative scoring for harp, bassoon, and trombone, Farrington also uses the flute's timbre for depth and shimmer by doubling first violin. While Farrington does specify that a larger string section can be used, the addition of flute, with its similar tessitura, creates added blend and balance within the chamber arrangement. Beginning in m. 285, the flute is written in unison with violin I, until the phrase is gently transferred from performing the violin's D in m. 287, to the trumpet's whole note concert

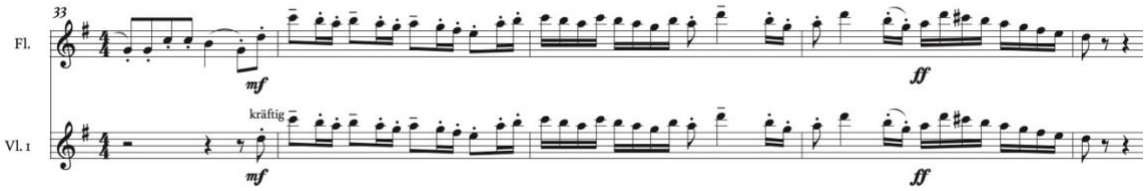
D in m. 288. This not only creates a line that is multifunctional, but a clever combination of musical objectives that disguises the transfer of roles when they occur.

Example 6.12 Mahler Symphony No. 4, Mvt. I mm. 285-288 Arr. by Farrington



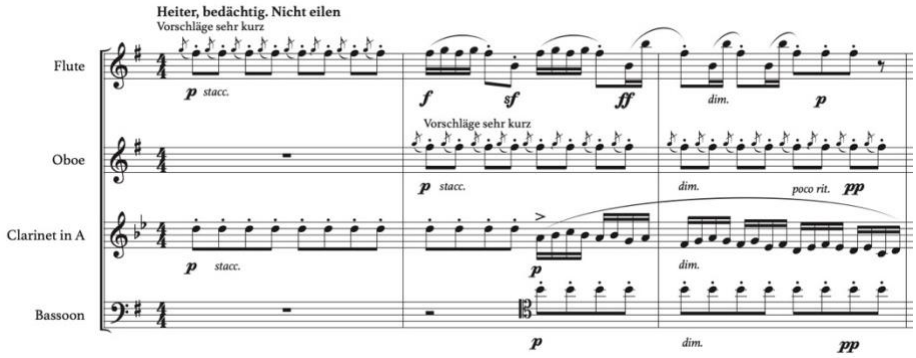
Starting in m. 33, the flute is melded for both harmonic and solo lines. From doubling violin 1, covering inner harmonies from the strings and flute 3/4, voicing the clarinet solo, to finally returning to its doubled part on violin 1, the flute's diverse roles are cleverly disguised.

Example 6.13 Mahler Symphony No. 4, Mvt. I mm. 33-37 Arr. by Farrington



In connection with principle 3, other woodwinds, in addition to the flute, also serve as nimble vessels in providing support within the wind choir. The opening 'sleigh bell' motive demonstrates an economy of means, in which Farrington recreates the original flute texture by dividing the parts amongst the oboe, clarinet, and bassoon.

Example 6.14 Mahler Symphony No. 4, Mvt. I mm. 1-3 Arr. by Farrington



In m. 100, similar examples are found. While the horn retains its original scoring, the clarinet 1 line is transferred to the flute. This frees the clarinet within the arrangement to perform Mahler's original clarinet 2 line. In m. 103, clarinet returns to its original scoring, allowing bassoon to perform the remainder of clarinet 2 line. Like previous examples, Farrington creates a seamless shift amongst parts, as rescorings are cleverly transferred from one line to another.

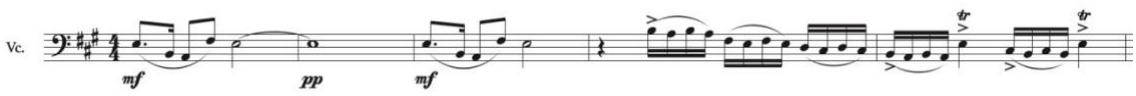
Moments also occur where the winds are used to support parts from Mahler's original brass and string scorings. In mm. 116-118, the oboe plays in unison with the violin, akin to previous moments with the flute, while the clarinet 2 melody is doubled within the horn. Measures 183-187 provide an especially poignant redistribution of parts, as seen in the following chart below:

Figure 6.2 Mahler Symphony No. 4, Mvt. I mm. 183-187 Farrington Orchestration Chart

Measures	**M. 183**	**M. 184**	**M. 185**	**M. 186**	**M. 187**
Instrument: **Flute**	Original scoring	Original scoring	Clarinet 3 with added grace note from flute 1	Oboe 3	Clarinet 3
Oboe	Clarinet 1	Dovetails with oboe 3 part in m. 183	Clarinet 2 with added grace note	Original scoring	Original scoring
Bb Clarinet	Clarinet 2	Original scoring	Original scoring	Original scoring	Original scoring
Bassoon	N/A	N/A	Original scoring	Contrabassoon	Contrabassoon
Horn	Original scoring	Original scoring	Horn 3	Original scoring	Original scoring
Trumpet	Clarinet 3	N/A	N/A	N/A	N/A
Trombone	N/A	Horn 2 and 4	N/A	N/A	N/A

While Stein's version often keeps strings to their original part, Farrington broadens their scope to encompass clever moments of rescorings, doublings, and harmonic support. With more instruments available in his orchestral palette, strings are given greater flexibility to respond as needed. For example, in mm. 106-108, the original bass clarinet part is reorchestrated to the cello line. A few bars later a similar phenomenon occurs, in which the cello part is split to cover the bass clarinet part from mm. 127-129, before returning to its original part in m. 130.

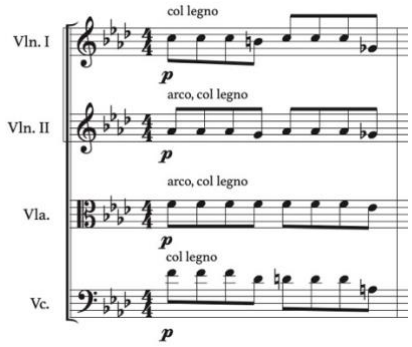
Example 6.15 Mahler Symphony No. 4, Mvt. I mm. 127-131 Arr. by Farrington



Along with their function in rescoring, strings are also used to support main melodic lines within the arrangement both in and outside the section. Starting in m. 157, the double bass briefly doubles the bassoon line, creating a more balanced texture until the *ff* marking is reached in m. 158.

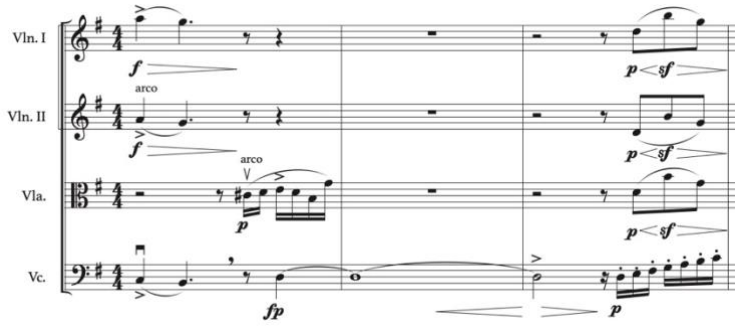
In addition to cello, viola is often implemented to double key melodic lines. In m. 172, Farrington supports the *col legno* cello part, by doubling it within the viola line. This adds both harmonic and textural support to the arrangement.

Example 6.16 Mahler Symphony No. 4, Mvt. I m. 172 Arr. by Farrington



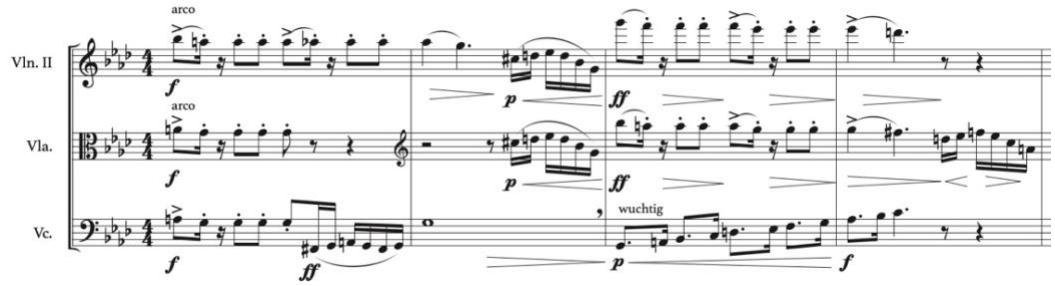
In m. 82, the viola plays the original cello line, freeing the cello to play a hybrid combination of its original solo part and the combined clarinet 2 and clarinet 3 line. In m. 84, Farrington also strengthens the melodic line by adding in violin 2 to double viola and violin 1.

Example 6.17 Mahler Symphony No. 4, Mvt. I mm. 82-84 Arr. by Farrington



In m.196, Farrington again uses the viola in a flexible manner, combing its original scoring, with additional lines from the original violin 2 part.

Example 6.18 Mahler Symphony No. 4, Mvt. I mm. 196-199 Arr. by Farrington

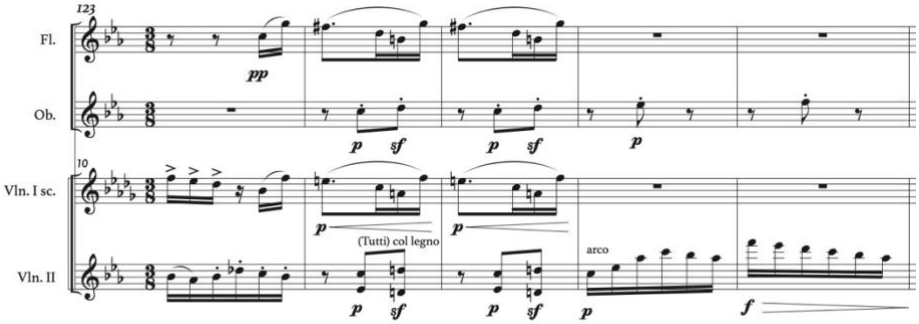


Score Highlights from Movements II-IV

The following analysis will compare the similarities and differences between the Stein and Farrington score, in addition to examples of further interest. In movement II Farrington, like Platt, instructs the solo violin to have an additional instrument available, to cover the scordatura part. This allows for a more efficient level of design, covering both the scordatura line as well as the violin 1 part, when applicable.

While the arrangements share similarities, differences are also observed. While Stein transfers the original violin 1 to the oboe in m. 123, Farrington avoids rescoring by simply keeping the original flute line, which already doubles the violin I melody. This frees violin 2 to perform their original scoring, proving pivotal at the arrival of m. 126.

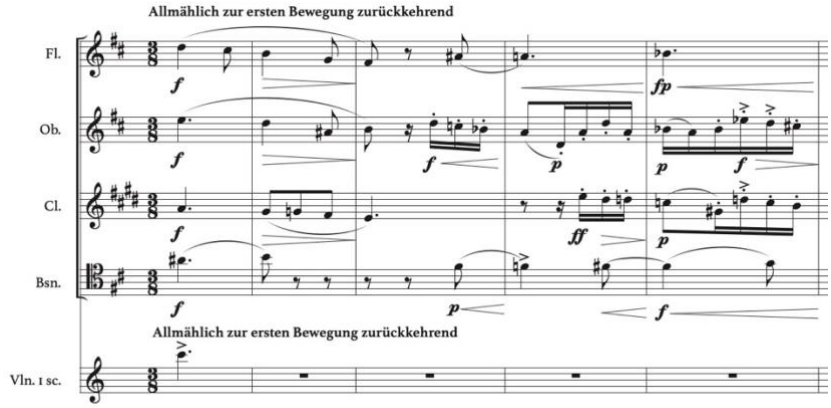
Example 6.19 Mahler Symphony No. 4, Mvt. II mm. 123-127 Arr. by Farrington



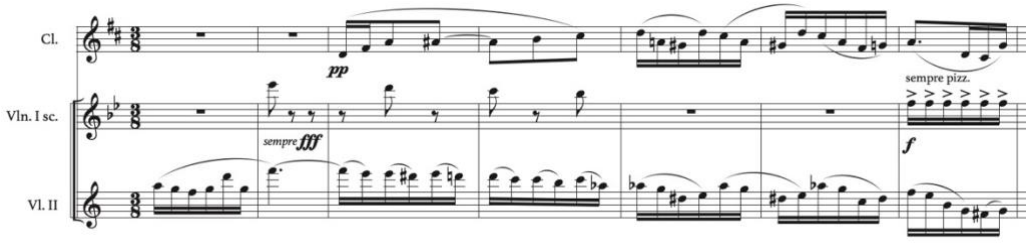
Further moments of authenticity continue throughout the movement. In m. 204, Farrington achieves a remarkable likeness to the Mahler. All parts maintain their original scoring, with only the harp substituting parts from the divisi cello. This provides a start contrast to the Stein, which rescored the original viola part to cover the horn solo.

When original scoring cannot be achieved, Farrington implements creative and organic solutions. In m. 291, the flute performs vital inner harmonies from the original flute 1-3 parts. (See example 6.20). In m. 319, Farrington navigates the multiple string divisions, by assigning the original violin 2 melody to the clarinet, the original violin 1 line to violin 2, and creating a hybrid line for viola consisting of its original melody and fragments from violin 2. (See example 6.21)

Example 6.20 Mahler Symphony No. 4, Mvt. II mm. 292-296 Arr. by Farrington

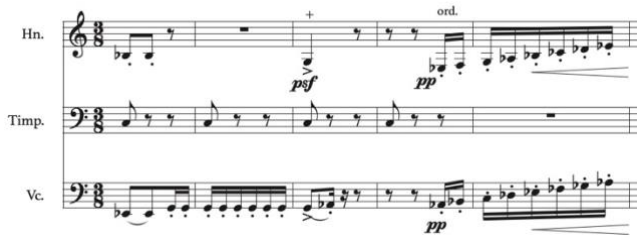


Example 6.21 Mahler Symphony No. 4, Mvt. II mm. 319-325 Arr. by Farrington



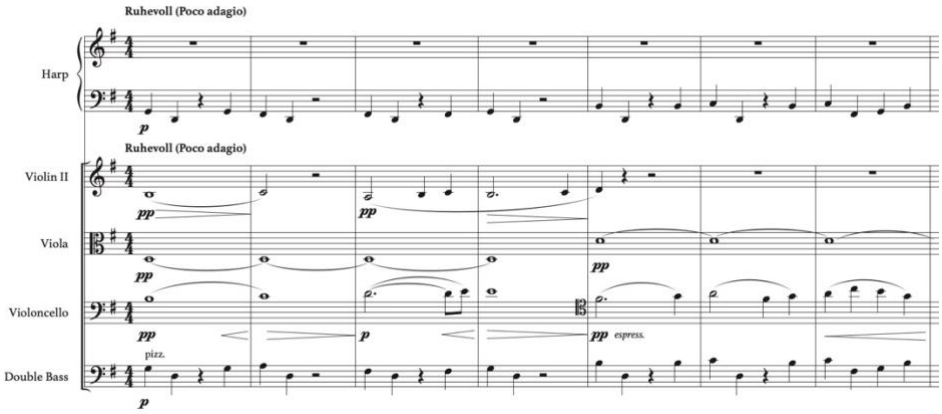
Further solutions are employed throughout the movement. In m. 341, Farrington creates balance through simplifying the original timpani part to merely eighth notes. This allows for added clarity of texture, enabling the staccato rhythms in the woodwinds to speak against the chamber background. For additional support, the cello part is modified to cover the original second bassoon/bass clarinet part in mm. 341 and 342, eventually switching to cover the horn 2 part in m. 344 and m. 345.

Example 6.22 Mahler Symphony No. 4, Mvt. II mm. 341-345 Arr. by Farrington



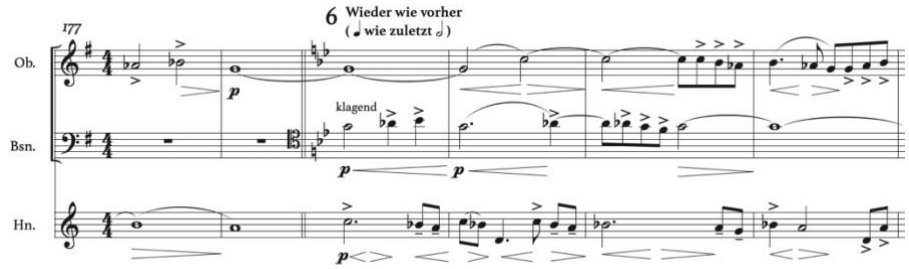
The opening of movement III, with its lush string divisi, provides yet another opportunity for Farrington to display adaptability and sensitivity. Unlike the Stein which adds harmonium to cover the lower line of the cello divisi, Farrington reassigns the divisi for a cleaner more organic approach. Violin 2 performs the upper viola line, viola plays its lower string divisi, cello and double bass maintain their original parts, and harp is added to support the lower bass pizzicato.

Example 6.23 Mahler Symphony No. 4, Mvt. III mm. 1-7 Arr. by Farrington



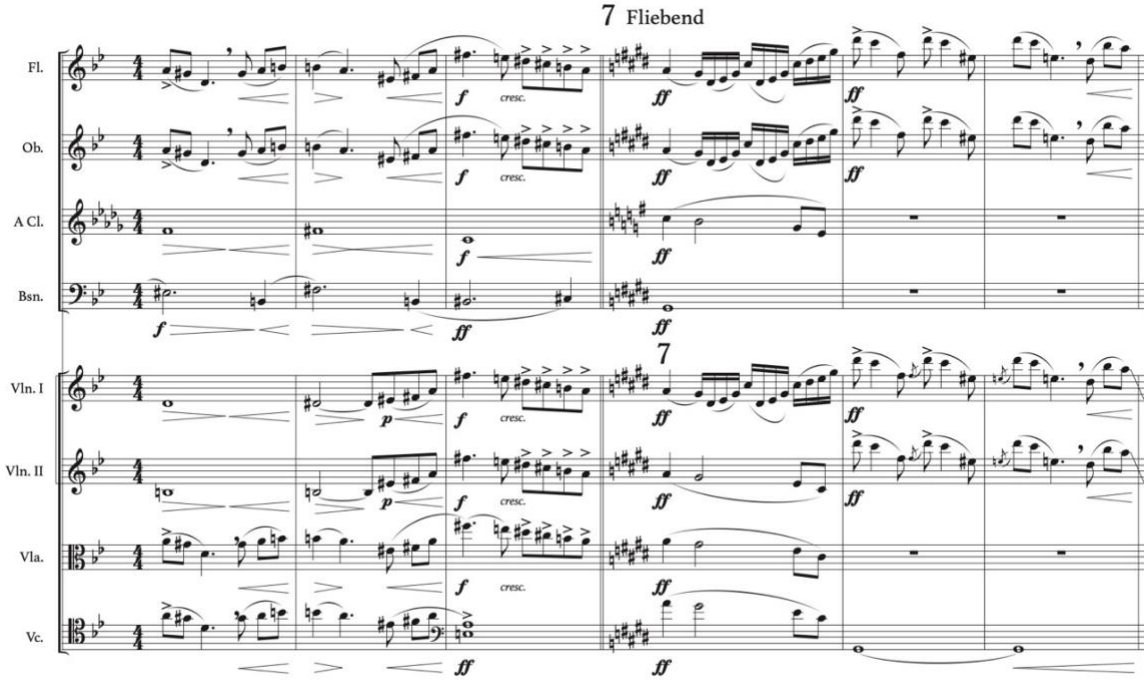
In m. 179, Farrington, unlike Stein, keeps the oboe and horn on their original parts, rescoring the English horn for the bassoon. With a similar range and effect as the English horn, the bassoon provides the sensitive timbre needed in recreating Mahler's original vision.

Example 6.24 Mahler Symphony No. 4, Mvt. III mm. 177-182 Arr. by Farrington



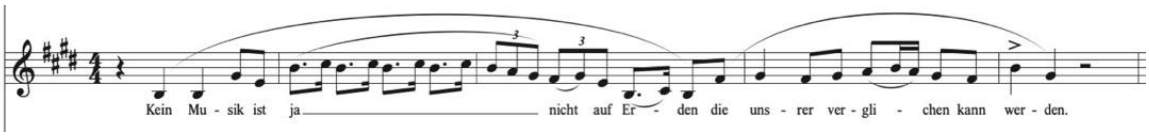
A few measures later, Farrington again negotiates the arrangement with the demands of Mahler's original orchestration. Both the wind and string parts are reconfigured to compliment the harmonic and melodic needs of the passage.

Example 6.25 Mahler Symphony No. 4, Mvt. III mm. 189-194 Arr. by Farrington



In analyzing movement IV, the inclusion of harp proves essential in maintaining Mahler' s original idyllic atmosphere. Whereas the Stein had to rely on the piano to cover the harp, Farrington's orchestration allows for very few orchestration changes within the movement. Substitutions, when needed, remain fairly consistent with early practices. The bassoon often covers the English horn solos, with the trombone serving to double or fulfil inner harmonies. When these patterns are contradicted, they do so in a way that is conscientious to the needs within the work's texture. In mm. 143-146, the English horn line is not transferred to the bassoon, adding clarity to the lightly scored section. As the grace note flourish is embedded within the vocal line, the choice to not directly include the English horn is a clever one.

Example 6.26 Mahler Symphony No. 4, Mvt. III mm. 143-147 Arr. by Farrington



CHAPTER VII

PETER STANGEL'S ARRANGMENT OF MAHLER'S SYMPHONY NO. 4

Brief History and Context

Peter Stangel is a world-renowned conductor, composer, arranger, and educator. Residing in Germany, Stangel has extensive experience as both an opera and orchestra conductor. Positions have ranged from working with the State Opera House in Munich to serving as chief conductor of the Max Bruch Philharmonic Orchestra. In 2003, Stangel created the *Taschenphilharmonie* (The Pocket Philharmonic) with the desire of connecting audiences to classical music in new ways. Stangel's inspiration for starting the *Taschenphilharmonie* emerged after his performance of Stein's arrangement of Mahler's Fourth while serving as the staff conductor at the Opera House of Heidelberg.[153]

Consisting of only 12 to 19 musicians, the *Taschenphilharmonie* performs three categories of concerts, each with a particular educational focus. The first category, "Adventure for the Ears," is a set of six annual concerts for adults that pairs modern and classical works side by side. The next category, "Listener's Academy," is a collaborative effort with the *Taschenphilharmonie*, The Munich School for Continuing Education, and Munich's University of Music and Performing Arts that creates an interactive concert experience. With guidance from Stangel and members of the orchestra, works are deconstructed through discussion and performance. Intended for "…anyone who would like to look over the composer's shoulder,"[154] the concert provides a unique opportunity

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[153] Peter Stangel, email message to author, March 15, 2021.
[154] "Hörakademien," Peter Stangel: Taschenphilharmonie, accessed March 11, 2021, https://die-taschenphilharmonie.de/konzerte-termine/hoerakademien/.

for audiences to understand the music in new ways. The final category, "Great music for Little Ears," is short afternoon concerts geared for interacting with families and children. Crafting his own stories to coincide with the music, Stangel's educational CDs have sold over 300,000 world-wide.

Inspired by Schoenberg's *Verein*, Stangel's *Taschenphilharmonie* shares similarities through its performance of arranged chamber ensemble works and desire for musical clarity and education. Like Farrington however, Stangel differs from Schoenberg in his private intentions of performance, using his music and arrangements as means to reach audiences members in new and interactive ways. Creating almost 100 arrangements, Stangel's works range from Brahms, Janacek, to Tchaikovsky, and Mahler.

Arranged in 2017 for the *Taschenphilharmonie*, Stangel's version of Symphony No. 4 draws inspiration from the Stein, but like Farrington's, seeks to create a soundscape much closer to Mahler's original conception. His orchestration includes the following: flute (piccolo), oboe (optional English horn), two clarinets–A, Bb (2nd dbl. on bass clarinet), bassoon, two horns in F, trumpet in C, percussion–optional 2nd player (timpani, cymbals, triangle, sleigh bells, glockenspiel, tam tam), harp, solo strings (including an additional viola), and soprano. In addition to the Symphony No. 4, Stangel has also arranged Mahler's *Rückert-Lieder*, Symphony No. 7, *Das Lied von der Erde,* and the Adagio movement from his unfinished Symphony No. 10.

Score Examples from Stangel's Arrangement of Mahler's Symphony No. 4 (Movement I)

In analyzing the first movement of Stangel's arrangement, we find layers of detailed and creative design, carefully crafted in response to Mahler's original score.

With a larger orchestration than the Stein, Stangel's retains most of the primary instruments from the fully orchestrated version. Adding an additional clarinet, horn, and viola also allows for more flexibility throughout the work, keeping inner harmonies within a section or allowing for shared responsibility amongst parts.

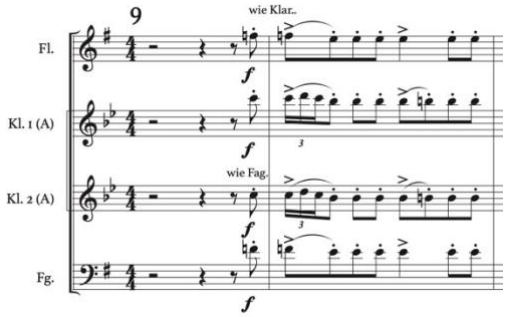
While Stangel's work, like Farrington's, proves flexible in design, there are patterns that can be deduced from study.

1) Clarinet 2 is used to cover primary lines for other instruments, supplement inner harmonies from the winds (including horn), perform English horn parts, and retain original clarinet 2 and/or bass clarinet lines from the fully orchestrated score.
2) Strings, when not following their original Mahler scoring, are used in a flexible manner, with viola 2 often serving roles of doubling violin 2 or cello.
3) Winds and brass are often used in a hybrid manner, weaving in multiple lines from various portions of the full orchestration.
4) The bassoon and harp are used in a flexible manner, performing both original and rescored parts.
5) To maintain authenticity, Stangel includes editorial notes for rescorings, indicating to the performer which instrument they are replicating within their part.

In analyzing the first pattern of study, we find an array of examples where the additional clarinet 2 part allows for flexibility within the arrangement. In m. 116, the original scoring calls for clarinet 1 and 2 and bassoon 1 and 2. As a creative solution, Stangel assigns the original bassoon 1 solo to clarinet 2, bassoon 2 performs the original bassoon 1 part, and flute plays the original clarinet 2 line. The effect is a balanced transfer of design, with associative timbres being artfully placed within the wind choir.

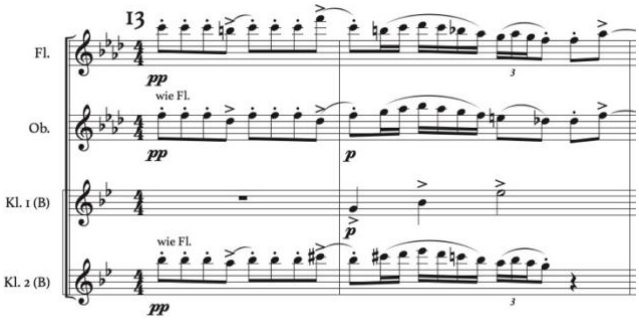
To help authenticate the sound, Stangel also includes editorial notes for players informing them of the original instrument line they are performing.

Example 7.1 Mahler Symphony No. 4 Mvt. I mm. 116-117 Arr. by Stangel



In m. 167, clarinet 2 is once again implemented, but this time for harmonic support. Beginning with an F minor triad in the flutes, Stangel reorchestrates the effect by keeping flute 1 on their original part, redistributing flute 4 to oboe, and placing flute 2 to the clarinet 2. This allows clarinet 1 to perform the oboe line beginning in m. 168. The scoring once again reveals a thoughtful transfer, comparable in texture to Mahler's original.

Example 7.2 Mahler Symphony No. 4, Mvt. I mm. 167-168 Arr. by Stangel



Stangel's addition of a second clarinet in the arrangement also proves effective in covering additional inner harmonies from the full score. Figure 7.1 demonstrates not only the diversity in which the clarinet 2 is used, but also a careful and calculated design for

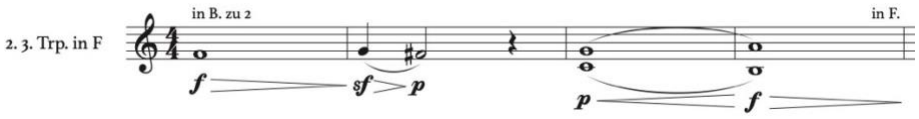
when and where such reorchestrations occur. In many cases, several parts are combined into one, creating an organic flow of line linked by similar tessitura and placement.

Figure 7.1 Clarinet 2 Substitutions Chart for Mahler Symphony No. 4, Mvt. I Arr. by Stangel

Measure(s)	**Instrument Substitution**
7-8	Bassoon 2
9	Bassoon 3
10-11, 13, 15	Bassoon 2
31	Oboe 3
32-37	Clarinet 3
51-52	Horn 2 (beats 1-2 m. 51) Horn 4
54-57	Bassoon 2
74-75	Flute 3
82-83	Bassoon 3
112	Horn 2
155-156	Flute 2
157-158	Clarinet 1
160	Trumpet 2
205-206	Trumpet 3
207	Flute 4
208	Oboe 2
311-312	Horn 4
313-316	Bassoon 2 (Bassoon 1 added in 314)

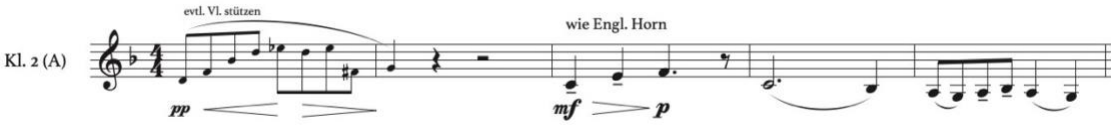
Further evidence is demonstrated in m. 205, where Stangel creatively uses the clarinet 2 in Bb, to cover trumpet 3, which conveniently has transitioned from being in F to in Bb.

Example 7.3 Mahler Symphony No. 4, Mvt. I mm. 203-206

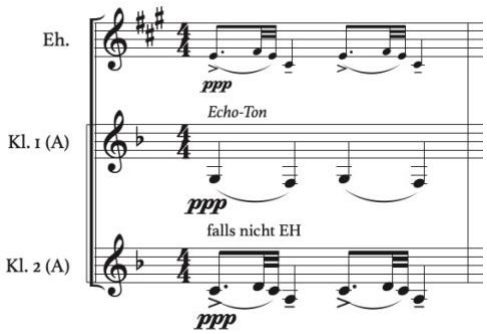


Finally, clarinet 2 is often rescored to in cover English horn and bass clarinet solos. While the oboist is given optional English horn parts, clarinet 2 is used when the oboe is unavailable or when the conductor has chosen to not include English horn in performance.

Example 7.4 Mahler Symphony No. 4, Mvt. I mm. 44-48 Arr. by Stangel

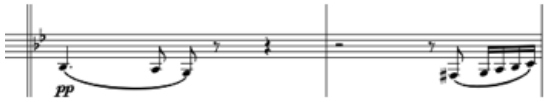


Example 7.5 Mahler Symphony No. 4, Mvt. I m. 69 Arr. by Stangel



In mm. 77-78, Stangel uses the clarinet 2 to replicate portions of the original bass clarinet line. As both are written for clarinet in A, the rescoring works as a seamless addition within the clarinet 2 line

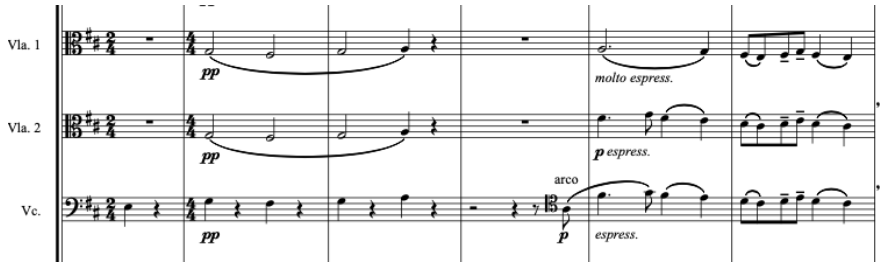
Example 7.6 Mahler Symphony No. 4, Mvt. I mm. 77-78 Arr. by Stangel



In mm. 127-134, Stangel also rescores the clarinet 2 to perform the original bass clarinet solo, matching Mahler's full orchestration. Both situations demonstrate the arranger's flexibility in adapting to the aesthetic needs of the work while balancing the availability of musicians to supplement parts.

Akin to a second clarinet part, Stangel's arrangement also includes an additional viola. This creates a flexibility within the string section for providing doubling and substitutions as needed. Throughout movement 1, the viola 2 often serves roles in either doubling the viola 1 line, cello, and/or both. In mm. 43-48, viola 2 begins in unison with viola 1, moving to doubling the cello, to eventually performing the upper cello divisi.

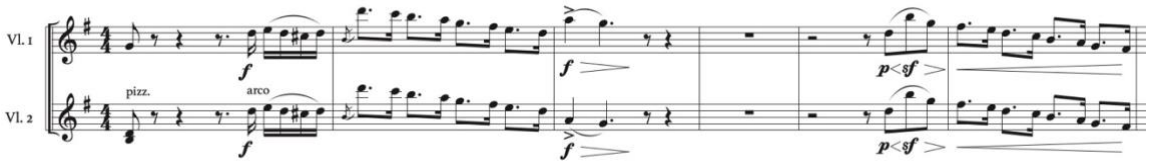
Example 7.7 Mahler Symphony No. 4, Mvt. I mm. 43-48 Arr. by Stangel



In other situations, Stangel gives options for supplemental viola 2 parts, printed in smaller font and available at the discretion of the conductor. (See mm. 18-20, m. 26, mm. 60-61, mm. 77-79 and mm. 112-113.)

Like the viola, other strings within the section are also used in a flexible manner. Throughout the score, violin 2 is often added to double violin 1, giving strength and balance to key melodic lines.

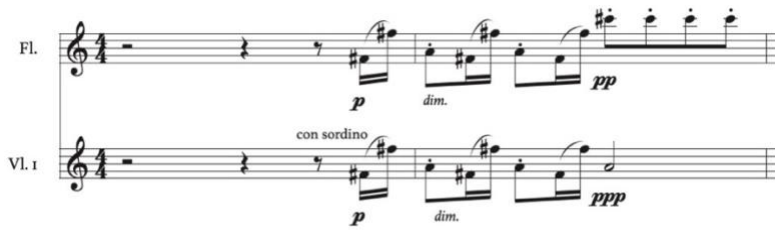
Example 7.8 Mahler Symphony No. 4, Mvt. I mm. 80-85 Arr. by Stangel



Other string members are used to supplement parts not available in the arrangement. Both Farrington and Stangel use the cello in mm. 106-108 to replicate the bass clarinet line from the original score.

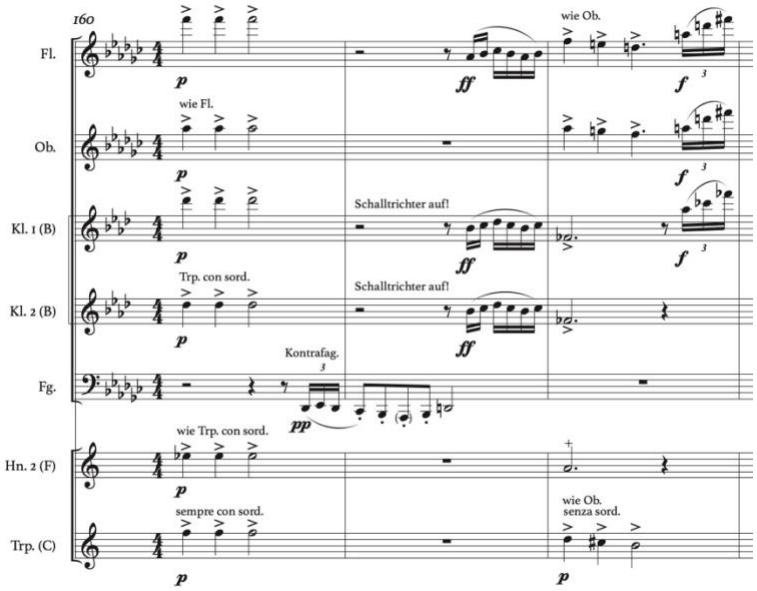
Further on in the movement, additional rescorings are discovered. In mm. 157-158 and mm. 166- 167, the string bass substitutes for the contrabassoon and in mm. 293-294, the viola 2 performs the bass clarinet line. In the example below in mm. 230-231, Stangel uses violin 1 to partially double the flute.

Example 7.9 Mahler Symphony No. 4, Mvt. I mm. 230-231 Arr. by Stangel



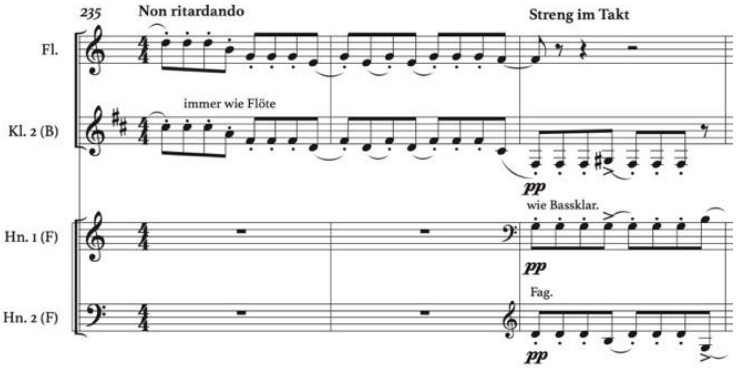
While several instruments are used to double and/or perform key lines from the original scoring, Stangel, like Farrington, often uses parts within the winds and brass to meld multiple lines into one. Starting in m. 160, the clarinet 2 duplicates trumpet 2, the oboe plays the flute 4 part, flute 1 has harmonies from flutes 3 and 4 before moving to oboe 2, and the bassoon performs a portion of the contrabassoon line.

Example 7.10 Mahler Symphony No. 4, Mvt. I mm. 160-162 Arr. by Stangel



Measures 235-237 also provide examples of creative rescoring within the winds and brass. In m. 235, clarinet 2 performs the inner harmonies of flute 2 and 4 followed by the horn 1 on bass clarinet and horn 2 on bassoon 2. In m. 237. Stangel maintains consistency of performance by carefully combining instruments and gestures that are alike. Horn 1 and horn 2, akin to clarinet 2 and flute, are used together, allowing for a greater ability to match articulation, blend, and balance.

Example 7.11 Mahler Symphony No. 4, Mvt. I mm. 235-237 Arr. by Stangel



At times, the reorchestration extends to not only the winds and brass, but also to moments within the strings. The following chart starting in m. 27, displays the intricate and carefully crafted rescoring of each instrument.

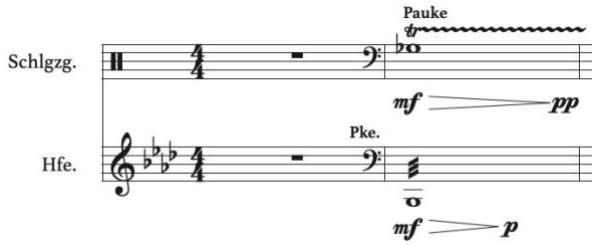
Figure 7.2 Mahler Symphony No. 4, Mvt. I mm. 27-30 Stangel Rescoring Chart

Instrument in Stangel Arrangement	**Original Scoring Being Covered**	**Measures**
Flute	Doubles Oboe 1	27, 29 (first half)
Flute	Performs Flute 3/4	29 (second half)
Flute	Performs Flute 2	30
Oboe	Performs Flute 1/Oboe 2	30
Clarinet 1	Clarinet 2	27 (first half), 28
Clarinet 1	Clarinet 1	27 (second half) 29 (second half)
Clarinet 1	Clarinet 3	29 (first half)
Clarinet 1	Bassoon	30
Clarinet 2	Clarinet 3	27-28
Clarinet 2	Clarinet 2	29
Clarinet 2	Flute 2/4, Oboe 3	30
Bassoon	Bassoon 1 and Bassoon 2	27
Bassoon	Bassoon 3	28
Viola 2	Viola 1	27-30

Throughout the arrangement, Stangel uses the harp and bassoon to maintain original parts, in addition to doubling and performing other lines as needed. The following list provides creative examples of such occurrences with the harp: Measures 47-49 (doubling for string bass), mm. 173-177 (support for cello and double bass), mm. 251-252 (doubling for string bass/timpani rolls), mm. 313-314 (rescoring for horn

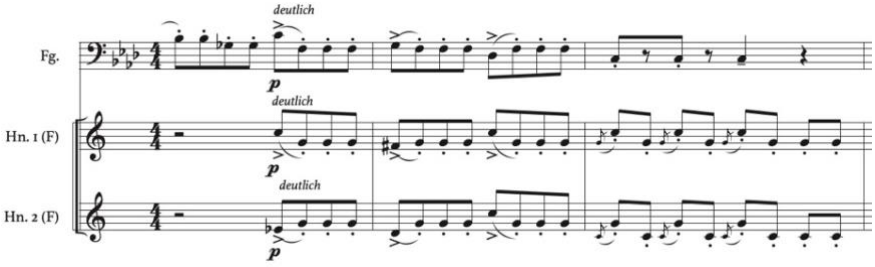
2/doubling bassoon), and mm. 346-349 (doubling bass line and upper melody in winds). The example below, not mentioned above, displays yet another creative use of the harp within Stangel's arrangement.

Example 7.12 Mahler Symphony No. 4, Mvt. I mm. 185-186 Arr. by Stangel



For bassoon, equally diverse and nimble moments occur. The following list gives representation to just a few of these rescorings: oboe (mm. 249-250), clarinet 3 (mm.89-90), bass clarinet (mm. 67-68), bassoon 2 (mm. 116-118), bassoon 3 (m. 88), contrabassoon (mm.148-150, mm.160-161, mm.163-164), horn (mm. 44-45, mm. 80-81, m. 87, mm. 173-174) and cello (mm. 52-54). Like previous examples within Stangel's work, substitutions and doublings are crafted with careful consideration to the placement of inner harmonies, articulated passages, and range of timbres and tessituras.

Example 7.13 Mahler Symphony No. 4, Mvt. I mm. 173-175 Arr. by Stangel



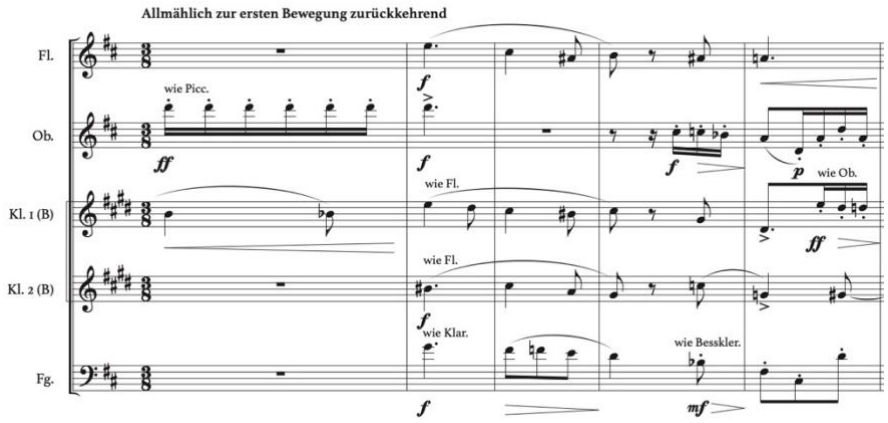
Score Highlights from Movements II-IV

While the main comparative analysis is from the first movement of Stangel's arrangement, the following also presents creative solutions demonstrated through movements II-IV. To provide points of comparison between the Farrington and Stagel, similar examples from the previous chapter are included.

For movement II, Stangel blends the scordatura and violin 1 part into a single unit, having the performer alternate between two differently tuned instruments. This solution correlates with Farrington and Stein's arrangements, allowing for violin 2 to often serve as a supplement for violin 1. In fact, both Stangel and Farrington share similar tendencies throughout the movement, often using familiar solutions at various points. In mm. 125-128, the side by side comparison of scores looks remarkably alike, with both supplementing violin 1 with flute, (Stein used oboe) and retaining most parts to their original scoring.

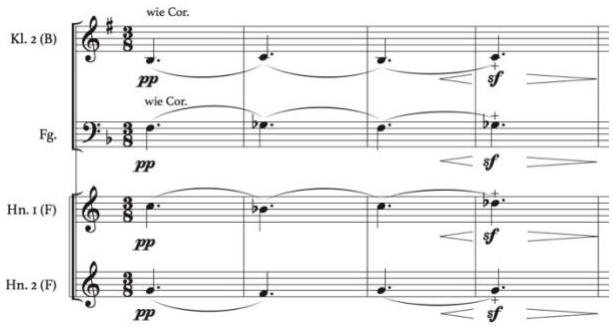
However, many places emerge that offer solutions in contrast to the Farrington. In mm. 291-295, Stangel uses oboe to perform the original piccolo part, clarinet 1 for original flute 3, clarinet 2 for original flute 2 (and later oboe), and bassoon for clarinet 1 and bass clarinet.

Example 7.14 Mahler Symphony No. 4, Mvt. II mm. 291-295 Arr. by Stangel



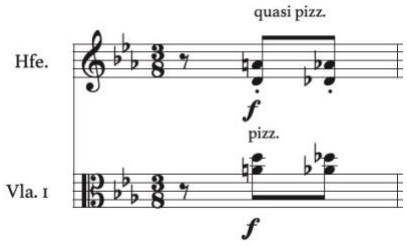
Other locations within the movement correlate with patterns outlined in the beginning of the chapter. Winds and brass function in flexible roles, often supplementing harmonies where needed, while the harp, bassoon, and strings maintain their original parts unless doubling/supporting other lines. There are locations however, where added scoring of multiple horn and trumpet harmonies are crafted into new and exciting timbres. Measures 100-104 present a thoughtful redistribution of harmonies for the horn choir. As only two horns are present within the arrangement, horn 1 is given their original scoring, horn 2 performs the horn 3 part, clarinet 2 is given the horn 2 line, and the bassoon is rescored for horn 4. To create further authenticity, Stangel also indicates the stopped horn effect above the last note of the bassoon and clarinet line within the passage.

Example 7.15 Mahler Symphony No. 4, Mvt. II mm. 100-104 Arr. by Stangel



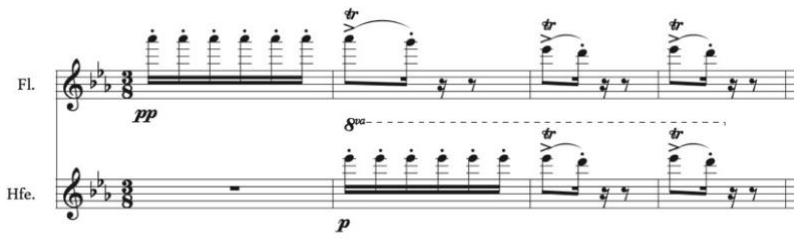
Measure 160 offers an additional display of Stangel's commitment to replicating Mahler's original score. Using harp to double the viola 1 (now rescored from violin 2), Stangel's added instructions of *quasi pizz.* help to replicate a sound closer to the decay of the viola string. By doubling the part, Stagel also adds a subtle depth of sound to the score.

Example 7.16 Mahler Symphony No. 4, Mvt. II m. 164 Arr. by Stangel



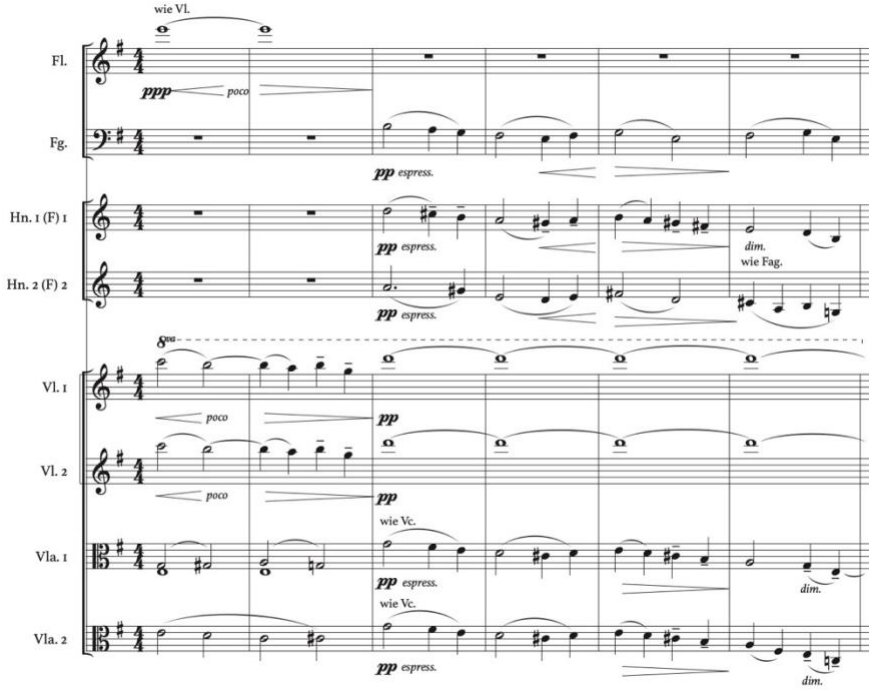
A unique rescoring with harp also occurs in mm. 167-169. With the flute unavailable to perform the piccolo line, Stangel creates an antiphonal rescoring by using the harp. The high pitch and decay of sound adds a delightful surprise in partnership with the flute.

Example 7.17 Mahler Symphony No. 4, Mvt. II mm. 166-169 Arr. by Stangel



Movement III opens in almost identical fashion to Mahler's original scoring. However, further in the movement, additional rescorings are implemented, with violas supplementing the cello in m. 31and the flute supplying an uncovered harmony within violin 1 in m. 29. Horn 2 also provides a depth of sound by performing inner harmonies from the original bassoon lines starting in m. 34. To further supplement Mahler's rich texture, Stangel also embeds optional doublings within the section, as seen in mm. 37-44. The overall effect produces a rich and nuanced approach, cleverly disguising the chamber ensemble's modest forces.

Example 7.18 Mahler Symphony No. 4, Mvt. III mm. 29-34 Arr. by Stangel



In mm. 179-186, Stangel again uses the additional clarinet to his advantage, supplementing the original English horn line to clarinet 1. This dovetails nicely into a covering for flute 3 and 4 in m. 186; when the English horn line finishes, a new rescoring emerges. Finally, in m. 199, English horn is once again manifested through clarinet 1, maintaining a consistency of choice from its first emergence in m. 179.

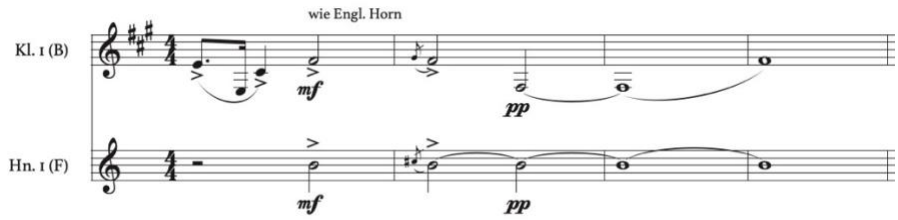
Movement IV, like the previous movement, provides considerable likeness to Mahler's original. Rescorings occur in line with earlier patterns. One contrast does emerge however, in tracking the English horn through its various timbral changes. While cycling through a creative collection of instruments, the movement concludes by reflecting Mahler's original scoring; the oboist is finally available to perform the lines as written on English horn. The following chart depicts the changes of the English horn scoring throughout the fourth movement.

Figure 7.3 English Horn Rescorings for Mahler Symphony No. 4 Mvt IV Arr. by Stangel

Measure(s)	**English horn Rescoring**
5-8, 58	Horn 1
16-19	Clarinet 1 and Horn 1
27, 101-105	Oboe
121	Clarinet 2
124-133, 138, 153, 165-167, 171-174, 178-181	English horn

In m. 16, Stangel blends a unison entrance of clarinet 1 with horn 1, eventually blossoming into a doubling at the octave. This blending of timbres crafts a poignant sound that more closely aligns to the English horn, while adding depth to the orchestration.

Figure 7.4 Mahler Symphony No. 4, Mvt. IV mm. 16-19 Arr. by Stangel



At the very end of the movement, the English horn is scored once more in its original function. The closing of the movement, uses the same instruments as within Mahler's original, allowing for a powerful replica to the fully orchestrated score.

CHAPTER VIII

CONCLUSION

Impact of Schoenberg's *Verein* on Arrangement Practice and Performance

The year 2021 marks the 100th Anniversary of the premier of Erwin Stein's Symphony No. 4 by the Society. In the past century, the organization and its arrangements have created a niche market not only in modern music, both also for conductors and performers alike. In studying the history of arranging, Schoenberg's methodology and spirit for creating chamber arrangements from larger orchestral works was a novel concept that created significant impact from its few years of existence.

In studying Vienna's rich chamber music culture, we find a possible connection to the orchestration influences within the *Verein*, including the unusual addition of harmonium. As an instrument that possessed a flexibility for scoring and range, it provided an effective contrasting timbre to the piano. Research has also documented that the arrangements, while economical, also provided excellent pedagogical exercises for Schoenberg's pupils.

In analyzing the reconstructed version of Erwin Stein's Symphony No. 4, several key factors are realized:

1) Principal winds and strings were kept on their original parts (as much as possible), with adaptations occurring as needed.
2) Brass, harp, inner harmonies, and additional percussion not covered within the arrangement, were usually supplemented by the keyboard instruments.

3) Arrangements were created with limited funds and resources, and often on an experimental basis. Correspondence documents Stein's arrangement process, often discussing choice of instrumentation, his creative process, and financial obstacles.
4) The arrangements formed within the Society were created for promoting modern music to select audiences within Vienna. While the organization sought to achieve high levels of quality performances through such works, authenticity to the original work was not always transferred. Several examples from the reconstructed Stein demonstrate how special effects and specific timbres were lost from the original Mahler score.

From studying the impact of Erwin Stein's work on modern day arrangers Iain Farrington and Peter Stangel, new and exciting connections are made. It was Iain Farrington's experience with Schoenberg's arrangement of *Das Lied von der Erde* that created a desire to form chamber arrangements that more closely aligned to Mahler's original versions and eliminated barriers for performance. For Stangel, his performance of Stein's Symphony No. 4 led to the creation of his ensemble *Taschenphilharmonie* and numerous other chamber arrangements, including his own version of Mahler Symphony No. 4. Both stand as a testament to the lasting and direct effects of Schoenberg's *Verein*, not only in creating similar arrangements but new and accessible platforms for classical music.

Through an analysis of Farrington's arrangement of Symphony No. 4, several patterns of orchestration emerge:

1) Harp, bassoon, and trombone are relied on heavily to replicate inner harmonies, as no keyboards are present.

2) Flute, when not playing principal parts or additional harmonies from the score, is used to double violin 1, adding a strength and shimmer to the sound.
3) Winds are treated in a nimble manner, often creatively sharing both solo and harmonic lines.
4) Strings are treated in a more flexible manner, at times being utilized to perform the bass clarinet or contrabassoon part and/or doubling melodies within their own section.

With the inclusion of horn, trumpet, trombone, harp, timpani and excluding the use of keyboards, Farrington's arrangement creates a closer replica to Mahler's fully orchestrated version. More key solos and parts are retained from their original scoring, with inner harmonies often replicated through instrument family groupings. The addition of trombone, while not in the original, allows for an organic supplement of brass harmonies. The inclusion of harp also proves to be ideal. With its lighter texture and primary scoring from the original, Farrington uses the instrument in a hybrid fashion to cover inner harmonies, especially within pizzicato string sections, while performing parts from the fully orchestrated version.

For Stangel's arrangement, similar yet different principles are observed:

1) Clarinet 2 is used to cover primary lines for other instruments, supplement inner harmonies from the winds (including horn), perform English horn parts, and retain original clarinet 2 and/or bass clarinet lines from the fully orchestrated score.
2) Strings, when not following their original Mahler scoring, are used in a flexible

manner, with viola 2 often serving roles of doubling violin 2 or cello.

3) Winds and brass are often used in a hybrid fashion, weaving in multiple lines from various portions of the full orchestration.
4) The bassoon and harp perform both original and re-scored parts.
5) To maintain authenticity, Stangel includes editorial notes for rescorings, indicating to the performer which instrument they are replicating within their part.

Like the Farrington, the Stangel includes several instruments that are not in the Stein, further enhancing the arrangement's fidelity to the original. Stangel's decision to include two clarinets, two horns, and two violas is especially helpful in recreating moments from Mahler's full score. Stangel's use of editorial notes implying to "perform like or in the style of" the particular instrument they are replicating is an additional key resource for players.

While the reconstructed Stein seeks to preserve the clarity of line from Mahler's original, its heavy reliance on keyboard instruments, with no brass and harp, leaves several moments in the score lacking true authenticity to the fully orchestrated score. Additionally, woodwinds are heavily relied upon to cover a plethora of parts. Clarinet alone is scored for instruments in A, Bb, and C while also doubling on bass clarinet. This creates yet another hinderance in accessibility, especially for traveling ensembles performing in multiple venues in different locations. Rental costs and access for quality keyboard instruments is also a barrier. Having both performed the Stein, Farrington and Stangel arranged their work to eliminate such hindrances, while at the same time producing a product that more closely resembled Mahler's original.

During its existence from 1918-1921, the *Verein* faced challenges similar to those occurring in 2021. From the political unrest of WWI to the Spanish flu, artists were seeking methods for performing music that would champion the work of new composers, while educating the public. Over a hundred years later, Schoenberg's legacy still breathes and lives. The same collection of chamber ensemble arrangements created within the organization have continued to inspire future generations of performers, conductors, and audience members.

The work started in the *Verein* went on to influence a host of other endeavors. The following list within Judith Meibach's dissertation, lists but a few: The International Composers Guild (1921), The Prague Society for Musical Private Performance (1922), the International Society for Contemporary Music (1922), The *Donaueschingen* Festival (1922), Hamburg: New Music Concert Cycle (1923), League of Composers: New York (1923), Pan American Association of Composers (1928), Copland-Sessions Concerts (1928), International Society for Contemporary Music: Pittsburgh Chapter (1946), Marlboro Music Festival (1950), and *Les Grands Concerts de la Sorbonne* (1961).[155] Added to this list, is Farrington's Aria Editions Publishing and the *Taschenphilharmonie* ensemble.

Though only in existence from 1918-1921, the mission and work started by the Society for Private Musical Performances is continuing to ripple through music circles and artists today. In Meibach's words,

> A measure of all artistic achievement is the degree of its influence on future developments. There can be no doubt that the Society for Musical Private Performances made a lasting impact on the evolution and diffusion of modern

[155] Judith Meibach, "Schoenberg's 'Society for Musical Private Performances,' Vienna 1918-1922: A Documentary Study," 210.

music. The Verein enabled succeeding generations to benefit from Schoenberg's pivotal experiments in the education of a motivated public toward a deeper understanding of modern music.[156]

[156] Meibach, 109.

CHAPTER IX

TOPICS FOR FURTHER RESEARCH

The impact of Schoenberg's Society is a vast topic of research. The ideology, arrangements, and details surrounding the organization are still left with multiple avenues of exploration that are beyond the scope of this document. The following suggestions are topics of research that would benefit from further scholarly study.

Alexander Platt's Reconstructed Score

While Platt's reconstruction of Stein's arrangement stands as an authentically historic work, there are several questions that bear additional exploration.

1) Was Platt aware of Schoenberg's methodology of orchestration and did he utilize it in areas where Stein's original intentions were unclear?
2) In addition to the editorial notes located at the beginning of the score, are there any additional changes/corrections that were made in the recreation of the Stein?
3) Has any discovery been made as to the location of the original score and parts that were used in the performance of the work in 1921?
4) What was Platt's process of recreating the work and what additional resources did he use in informing his decisions? Interviews directly with Alexander Platt would yield many of these answers.

Schoenberg's Vision for the *Verein* and its Short Life-span

While the Society disbanded from financial difficulties, the question as to why the organization did not regenerate in later years is still a mystery. Even the *Verein* that

started in Prague with Schoenberg as honorary president had a short life-span from 1922-1924. The following questions need further investigation:

1) Was there a challenge in the internal structure of the Verein that proved difficult in sustaining/providing support for a new Society?
2) Did other organizations emerge in likeness to the Verein that negated efforts from Schoenberg and his pupils in replicating?
3) Did Schoenberg's development of his twelve-tone and later serialism techniques become the focus of his time following 1921, leaving less energy to devote to a new entrepreneurial opportunity?
4) Why did Schoenberg not create a Society to promote modern works following his move to America?

Schoenberg's Orchestration Methodology and Orchestration Influences

Further research regarding the other chamber arrangements completed within the Society would reveal if Schoenberg's method of orchestration was replicated in other works. While several articles from the *Journal of the Arnold Schoenberg Institute* and Richard Parks analysis of Benno Sachs's arrangement of Debussy's *Prélude á l'après-midi d'un faune* have yielded several corroborating results, more research is needed. An additional area of study would also include influences for the instrumentation used within the *Verein*'s chamber arrangements. While this document revealed the potential impact from Viennese chamber music, café culture, and salon orchestras (from private residences and silent film theatres), exact influence remains unknown.

Further Influences/Organizations Inspired by Schoenberg's *Verein*

While this document presented a comparative study of the impact of the *Verein* on two modern day arrangers, there are additional organizations and groups that have been inspired by the work done within Schoenberg's Society that could yield further discoveries. One is the *Pro Musica* ensemble located in Santa Fe, New Mexico and the other the *Linos Ensemble* in Germany.

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