

## **Appendix 5: A survey of conducting scores, recordings and other evidence**

Schoenberg's performance aesthetics and practice amount to virgin territory in research. I will review some of the evidence of Schoenberg's practice in performance: his conducting scores, recordings, and other evidence. The material can be categorized as follows: Schoenberg conducting his own music; Schoenberg conducting the music of others; performers which he coached and was (sometimes) present in the performance/recording; other historical recordings; and other scores than the ones mentioned above. The information is not meant to be comprehensive, but instead a brief survey which provides a starting point for further research.

### ***Schoenberg conducting his own music***

Apart from the conducting scores and recordings which I will review below, there is other pieces of evidence such as newspaper reviews (which are called Clippings in ASC) of Schoenberg conducting, some of which he collected. There are around one hundred photos of Schoenberg conducting.<sup>1</sup> The Schönberg Center has a non-commercial silent film of Schoenberg conducting *Verklärte Nacht* Op. 4 with Los Angeles Philharmonic Orchestra in Hollywood Bowl, at March 1935.<sup>2</sup> The film's duration is 1'22" and Schoenberg is seen there conducting and speaking to the orchestra. Further interesting evidences can be found in the form of (over sixty!) diaries of Schoenberg and his second wife, Gertrud, which contain, among other things, information about performances and

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<sup>1</sup> The following is a list of photos (ASC numbers) of Schoenberg conducting: 1224, 1551, 1803, 1539, 3768, 1540, 1541, 1414, 1554, 1826, 1825, 1824, 1823, 2832, 2833, 2279, 2280, 1822, 1837, 1507, 1553, 1813, 1812, 3328, 223, 2222, 1347, 1324, 1417, 4751, 2597, 1294, 1270, 1549, 2621, 1442, 1277, 5021, 1177, 1212, 1546, 2247, 2221, 2233, 1568, 2227, 2229, 2228, 2225, 2224, 1386, 3887, 1574, 3292, 2084, 2085, 2086, 1441, 1207, 2220, 5095, 5096, 5090, 5091, 1384, 5006, 1580, 1827, 1828, 1830, 1829, 2012, 1271, 1820, 1545, 2620, 2619, 2618, 2615, 2611, 2606, 929, 599, 601, 604, 606, 603, 609, 608, 1799.

<sup>2</sup> V036, VHS (NTSC), b/w, silent, 1'23''. From the UCLA Film and Television Collection and the Philip Kahgan (violinist, Los Angeles Philharmonic) Collection.

rehearsals.<sup>3</sup> A good introduction to the issue of Schoenberg's diaries can be found in Clara Steuermann, 'From the archives: Diaries', *JASI*, II, 2 (February 1978), 143-160. One can find a translation of the narrative diaries (the ones which contain extended written text): 'Attempt at a Diary' (1912), War-Clouds Diary (1914) and 1923 Diary in *JASI*, 9, 1 (1986), 5-83. I will briefly mention here some of the diaries that contain information related to Schoenberg's conducting. One of the major problems with the diaries is that it is hard to distinguish between concerts that Schoenberg conducted and those where he was only present. One of the ways of determining this is through cross reference with other sources.<sup>4</sup> The following is a partial list of some of the diaries that contain information about Schoenberg's conducting. The first interesting diary in this regard is (3)<sup>5</sup> 1912-1913 Konzert-Taschenbuch. One can find here details about the first *Pierrot lunaire* tour. There are Schoenberg's conducting fees from his performances of *Pelleas und Melisande* in Holland, Russia and Vienna. Diary (5) 1913-1914 Konzert- und Vortrags-Almanach, contains information about rehearsals starting in December 1913 for *Gurrelieder* performance in Leipzig in March. The diary also includes information about performances in London and Prague during that period. Diaries (8) 1918-1919 Allgemeiner Deutscher Musiker-Kalender and (9) with the same name covering the years 1919-1920 contains information about the *Verein*.

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<sup>3</sup> See Clara Steuermann, 'From the archives: diaries', *JASI*, II, 2 (February 1978), 143-160.

<sup>4</sup> When there is doubt and uncertainty, I added to the entry in Appendix 1 the value UC.

<sup>5</sup> I use here Clara Steuermann's numbering of the diaries.

## Conducting scores

### *Verklärte Nacht, Op. 4*

See information about conducting score and recording in Part II, Chapter 4.

### *Pelleas und Melisande, Op. 5*

There are two interesting score of this work. (1) (Wien: Universal-Edition, 1911; Pl. no.: U.E. 3371). On the first page one can find the annotation: 'Dirigier Partitur mit Retouchen 1913 (Berlin) und Prag (1918) (Zemlinsky)'. From this one can learn that the score contains slight revisions made in 1913 and that Zemlinsky used the score in 1918 when conducting in Prague. The score is in handmade green hardcover binding. There are annotations on pages: 1-2, 4-6, 8, 11-13, 15-39, 41-52, 54-57, 59-73, 75-83, 85, 87, 89-92, 94-95, 97-101, 105, 110, 113, 115-116, 118-127, 130-131. One can find here conducting annotations concerning issues such as tempo, time signatures, entrances of instruments and dynamics. The annotations appear in various colours, pencils and pens. Some of these were made by Schoenberg while others might have been annotated by Zemlinsky. Sometimes certain annotations which were made with a purple pen (Zemlinsky?), overriding those made with red pencil (probably Schoenberg). A detailed list of annotations of this Handexemplar (**Hb**) can be found in GA, *Pelleas und Melisande*, pages 12-41.

The second *Pelleas* score (Wien: Universal-Edition, 1920; (Pl. no.: U.E. 3371) is a later version of the work. It appears in handmade black hardcover binding with patterned cloth spine and hand-lettered spine and cover titles. Handwritten on the title page are places and dates of performances: 'Amsterdam 1921/Paris 8. December 1927'. These annotations suggest that it was used as a conducting score. There are conducting

annotations on pages: 3-10, 12-13, 15-16, 18-23, 26, 28-30, 32-33, 36-41, 43, 45-46, 48-51, 56, 58-59, 61, 65, 67, 69-71, 73-74, 78-79, 83, 90-94, 97-98, 103, 106. One can find a use of various pens, pencils and colours. The annotations relate to tempo, rhythm, time signatures, entry of instruments, correction of mistakes, and deletion of a long crescendo (page 45). There are various documents that come with the score where the most interesting one is a typewritten carbon of letter concerning the conducting of *Pelleas und Melisande* which was inserted at the title page. The letter is dated 24 May 1949 and written in German. There is no information to who Schoenberg addressed the letter. In the letter Schoenberg gives advice on how to conduct the piece and explains that Mahler advised him to conduct in this manner when he saw the score. Among the instructions Schoenberg advises using certain freedom in phrasing.<sup>6</sup> A detailed list of annotations of this Handexemplar (**Ka**) can be found in GA, *Pelleas und Melisande*, pages 43-45.

### ***Sechs Orchesterlieder, Op. 8***

This work has a conducting score (Wien: Universal-Edition, 1913; U.E. 5267) with conducting annotations in grey, red, blue and black pencils. The annotations are of time signatures, tempo, entrances of instruments, *Hauptstimmen* and dynamics. Complete sets of parts are bound together by instrument and performance annotations appear throughout. 'C. Smith 1921/Concertgebow/a.[?] Sam.' is handwritten at bottom of the Timpani (Pauke) part.

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<sup>6</sup> I reproduce here the full text of this unpublished letter: 'Ich glaube den anfang von Pelleas könnte man ruhig vier schlangen. Es ist wohl sehr langsame Viel, aber es spielt sich wahrscheinlich flüssiger und melodischer als auf zwölf. Ich glaube die Vier werden ungefähr etwa die Viertel 50 oder etwas darunter oder darüber, das ist schwer zu sagen, sein; aber man hat eine gewisse Freiheit dann doch in der Phrasierung.

Ich muss Ihnen vielleicht erzählen wie das gekommen ist. So huld daran ist im Grund genommen Mahler. Wie er die Partitur geschen hatist sie ihm enorm kompliziert vorgekommen und er hat gesagt: "Unter allen Umständen schlagen Sie Achtel – absolut nicht auf Viertel". Das habe ich getan und das Tempo ist immer langsamer worden. An Schluss bin ich so daran gewöhnt worden, das ich es selbst so genommen habe. Erst jetzt erinnere ich mich daran, dass es absolut nicht so langsam sein sollte'.

### ***Kammersymphonie, Op. 9***

There are several scores of this work which are of interest. GA mentions the score **Ca** as Korrekturvorlage, and indeed one can find there many corrections (which are documented in GA at pages 18-24). However, it seems to me that it is quite certain that this score was also used as a conducting score. I suggest this due to the large time-signature annotations, underlined tempo annotations, annotations concerning the entrance of instruments, and annotations of the name of instruments even when they appear at the side of the score. Also, the many corrections and the fact that on the title page Schoenberg wrote 'I. ausgabe' suggest that this was probably the first conducting score that he used.

Another score, which is in handmade yellow hardcover binding with beige cloth spine, is a conducting score. It is a revised edition of the work (Wien: Universal-Edition, 1912; Pl. no.: U.E. 3667). The following is handwritten on cover: 'Dirigier-(Solo)-Partitur/Handexemplar/Mai-Juni 1918/26.III u. 1.IV.1919'. On the verso of first preliminary leaf one can find the stamp: 'Schönberg/Zandvoort/Brederodestraat 65/Mödling Bernhardg 6'. On title page one can find the annotation: 'Dirigier-[Partitur] und Handexemplar/Solo-Partitur/Wien V. u. VI. 1918/ Schönberg/Wien 26.III.1919/Wien 1.IV.1919/Kopenhagen 1923'. There are corrections in the introduction on page 2. There is a change in the position of instruments. On page 2 one can find the following handwritten: 'Alle Instrumente sitzen auf einem gemeinsamen Podium-ohne Höhenunterschiede'. There are corrections to the score throughout as well as conducting annotations on pages 3, 9, 12-16, 19-20, 24-26, 29, 31, 33-36, 38, 41, 44-45, 47-50, 55. The program for the 39 January 1923 performance in Copenhagen is inserted at the title page. The annotations are in various colours, pencil and pen types. There are tempo, metronome, slurs, dynamics, rests, time signatures, entrance of instruments and

corrections of pitch. The date 1923 is annotated with green on grey pencil on page 31. Schoenberg's signature annotated with red pen can be found on page 35. A detailed list of annotations of this Handexemplar (**Ea**) can be found in GA, *Kammersymphonien IV/11*, 2, pages 24-25 and 28-41.

ACS has parts for this work (Berlin, Wien: Allegro-Straubedruck, Universal-Edition, 1912; U.E. 3688); the title from Violin I part; three wind parts are printed by Allegro-Straubedruck; seven wind parts are published by Universal-Edition (printed by Breitkopf & Hartel). ASC has 15 parts designated as 'solo' with annotations throughout for compliance with revised edition. One can find the following stamped variously on the parts: 'Arnold Schonberg', 'Arnold Schonberg/Modling bei Wien/Bernhardg 6.-Tel. 118', 'Arnold Schonberg, Berlin-Zehlendorf-Wannseebahn/Machnower Chaussee, Villa Lepcke.' and 'Arnold Schoenberg/116 N. Rockingham Ave./Brentwood Park/Los Angeles,--Calif./Telephone W.L.A. 35077'. ASC has multiple string parts. Performance information such as '12 Mai 18/Sch' is handwritten on five 'solo' parts. Caricatures by the musicians in first violin parts numbered 'V' and 'VI' of Marya Freund, Anton Webern, Richard Mandl, 'Castor', 'Pollux im Gummimantel' and another unidentified one in 'V'; Schoenberg in 'VI' (see chapter 1 for a discussion). Handwritten on the inside back cover of 'I. Pult' contrabass part is the annotation: 'Berlin, den 7. Mai 1913/I. Aufführung (von geladenen Publikum in Berlin) Arthur [?] Krenkel'.

At the ASC one can find a conducting score of the orchestral version of the work with separated leafs where on page 3 Leonard Stein wrote 'Published by G. Schirmer (from transparent master) with Corrections 1936'. At the bottom of that page there is a green stamp of Schoenberg's address in Brentwood part. Annotations can be found on pages 3-6, 8, 11, 12, 14-15, 20, 21-24, 27, 28, and 30. The annotations refer mainly to time signatures and they were made with various pencils and colours. This score is not

mentioned in GA.

There is supposed to be another score of Op. 9 (Wien: Universal-Edition, 1912; U.E. 3667) with rehearsal and performance annotations. The score is reported to be in original binding with reinforced spine. Printed on label affixed to front cover: 'Belmont Music Publishers/P.O. Box 49961/Los Angeles, California 90049'. I could not find the score in ASC.

### ***Fünf Orchesterstücke, Op. 16***

The conducting score **Ea** (a list of annotations can be found at pages 12-18 in GA, Orchesterwerke (I), IV/12) contains annotations concerning tempo, dynamics, names and entrances of instruments, time signatures, metronome indications, symbols of conducting movements (for example, a triangle sign) and pitch corrections (Leipzig: C. F. Peters, 1912; C.F. Peters 9664). The score is in handmade green hardcover binding with tan cloth spine and hand-lettered spine title.

Another very interesting conducting score (Leipzig: C. F. Peters, 1912; C.F. Peters 9663) with many annotations contains the handwritten note on cover: 'meine Vorlag für die Kammerorchesterbearbeitung'. The Mödling and Los Angeles addresses are stamped on cover. 'Archiv | des Vereines für musikalische Privataufführungen | in Wien.' is stamped on the cover of page 3. One can find orchestration and conducting annotations throughout. There are passages added by hand on pages 9, 15, 27, 29-30, 40-45, 47, 53, 57. Many annotations concerning tempo, *Hauptstimmen*, time signatures, names of instruments, dynamics, deleting out and adding passages extensively, and corrections of instrumentation. Three missing (handwritten) pages of the third movement are bound in at page 31.

Another conducting score (Leipzig: C. F. Peters, 1922; C.F. Peters 9663) has 'Künstlerexemplar' stamped on title page. The score is in handmade light brown hardcover binding with cloth spine and hand-lettered cover title. This score (**Ha**) is described in GA, Orchesterwerke (I), IV/12, pages 19-20. Schoenberg's Los Angeles address stamped on the same page. 'Arnold Schoenberg | Pelham Hall | 1284 Beacon Street/Brookline-Mass. | Tel. Beacon 2430' is stamped on the title page and on page 3. Two leaves of orchestration notes for the 1949 revision are affixed to the verso of the title page. Orchestration and conducting notes appear on page 3-5, 7-8, 11-15, 17, 19-26, 28, 31-46, and 56. Schoenberg wrote on page 3: 'Take out Kontrabass Klarinett/Take out of all 5 pieces: 3. Klar in D and replace by Kl. in Eb (transpose!)'. The score contains annotations concerning tempo, rhythm, time signatures and *Hauptstimmen*. Various pencils and colours are used.

The parts of this work (Leipzig: C. F. Peters, 1912; C.F. Peters 9664) contains performance annotations throughout, such as dates and places of concerts and names of performers. For example, on the parts of Violin I, VII is written: 'Willem Poekwijk[?], Barend Bos.' and 'Concertgebouw orchester, Amsterdam 21.X.20, Directre Schönberg'. Schoenberg's Mödling address is stamped variously on all parts. Notes are added to flute II part, to back cover of clarinet III in Bb and A part, to clarinet III in D part, to trumpet III in Bb part, to trombone III part, and to trombone IV part. Some parts are signed and dated. The following annotations appear on the parts. On Clarinet III in D: 'G. Robles, O.S. Mexico, 1945; contrabassoon : J. PaPencia, Directo, Mexico. D.F.' ; on Horn III in F: 'Wm Namen, Mexico 1945' ; on Horn VI in F: 'Angel Zamory, 7-13-1945, Mexico D.F., B.S.M.[?]' ; on Trumpet I in Bb: 'L. Honsera '45, Mexico D.F.' and 'D. Speets, Amsterdam, 12 Maart 1914' ; on Violin I, IV. Pult: 'Palacio de 'Bellas Artes', Mexico City' ; on Violin I, VII. Pult : 'Willem Poekwijk[?], Barend Bos.' and 'Concertgebouw

orchestr, Amsterdam 21.X.20, Directre Schönberg'; on double bass, I. Pult: 'L. Blazer, Mzn.[?], Amsterdam Maart ovl[?]' ; and on double bass, III. Pult: '26 MMS, Queens Hall, 17-1-14.'

There is a Handexemplar of a 4-hand piano version of the work that was done by Webern (Leipzig: C. F. Peters, 1913; C.F. Peters 9686). The score contains pitch corrections and various tempo and metronome indications by Schoenberg.

Pieces 1, 2 and 4 of Op. 16 have an arrangement for 2 pianos, 8 hands by Erwin Stein, from 1909. ASC has the original manuscript. Performance annotations, instrumentations, and rehearsal numbers appear throughout in pencil, orange pencil, red pencil and blue pencil.<sup>7</sup> Corrections, performance annotations and rehearsal numbers appear throughout all the parts in grey, red, blue and orange pencils.

### ***Pierrot Lunaire, Op. 21***

See chapters 6 and 7 for information about conducting scores, commercial recording, takes for the commercial recording and a recorded broadcast.

### ***Serenade, Op. 24***

ASC has a conducting score of this piece ('Dirigier-Partitur' is annotated on the title page). Annotations can be found on pages 5-7, 9-13, 15-17, 19-28, 31, 33-46, 48-58 and 60-63. The score contains annotations of dynamics, corrections of pitch, *Hauptstimme*, articulations and dynamics. The annotations appear in red and black pens. Schoenberg signed some of the places where there are corrections. Stamps are attached to the edge of pages 12 and 22 probably in order to help to turn the pages before movements 2 and 4.

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<sup>7</sup> The parts for each piece are written in purple ink and bound separately with black thread. Each part is labelled on the cover in red and blue pencil. The parts for the first piece are each written on 3 double leaves of 'J.E. & Co. No. 12' paper. Page 12 is blank on each part. The parts for the second piece are each written on 3 double leaves of 'J.E. & Co. No. 12' paper. Page 12 is blank on each part. The parts for the fourth piece are each written on 2 double leaves of 'J.E. & Co. No. 12' paper. Page 8 is blank on each part.

## **Suite, Op. 29**

See information about the conducting score and recording in chapter 5.

## **Variations for Orchestra, Op. 31**

As far as I know this work was conducted only once by Schoenberg on 8 February 1933 in Queen's Hall, London where he conducted the BBC Symphony orchestra. One can find details of this concert in chapter 1 and appendix 1.

There is a conducting score of this piece (Wien: Universal-Edition, 1929; U.E. 9614). The address 'Arnold Schönberg/Berlin W 50/Nürnberger Platz 3/Tel. B4 Bavaria 4466' is stamped on the title page. Corrections to the introduction appear on page 2. Corrections and conducting annotations appear on pages 3-5, 7-22, 24, 27-39, 41-44, 46-77 and 79-80. Annotations regarding cues for Timpani are on page 47. The score is in a handmade blue patterned hardcover binding with leather spine and hand-lettered cover title. The annotations concern dynamics, correction of clef and pitch, rests, entrance of instruments, *Hauptstimme* and dynamics. Some of the corrections are signed by the composer. There are annotations that concern the length of performances. They are written in grey pencil and (under it) in red pencil (for a different take?). These annotations are probably a result of the fact that the concert was broadcasted.

Another score that might be of interest is the holograph first draft. The score was originally bound in cardboard cover with handwritten title in red pencil. The inside back cover contains a long list of timings and metronome markings for the various sections of the score, written in pencil.

### **Theme and Variations for orchestra, Op. 43B**

Op. 43B is an arrangement for orchestra of the same composition for band, Op. 43a. A conducting score (called **Da** in GA, Orchesterwerke (III), IV/14, 1; a description and list of annotations can be found on pages 54-53) has a caption title in large block letters. 'S 10, G. Schirmer, Inc.' is handwritten on a label affixed to inside front cover. 'S VII' is handwritten on page 1. There are corrections and conducting annotations on pages 1-45 and 47-58. 'Szell' is signed on page 58, which could mean that it was conducted by George Szell (1897-1970). The conducting annotations are written in red pencil and concern dynamics, annotations such as *Soli*, *Tutti*, *espr.*, names of instruments, and circles around groups of instruments.

Another conducting score (entitled **Db** in GA, Orchesterwerke (III), IV/14, 1, page 55) has a caption title in small block letters. Corrections and conducting annotations appear on pages 1, 3-5, 7-11, 14-21, 23-28, 32-33, 35, 39-40, 43-44, 49, 54 and 56-57. 'S-10' is handwritten on page 1. There are not many conducting annotations. These mainly concern dynamics and appear in blue pencil. There are a few corrections concerning pitch mistakes and some of them are signed by the composer.

### ***Kol nidre***

There is a score in the ASC which has 'DIRIGIER-PARTITUR' handwritten on the cover, yet it has no conducting annotations. There is a recording from the rehearsal of Kol-Nidre made in Los Angeles, 1938. The duration of the recording is 35'52". The following transcription was taken from ASCW:

Schoenberg: Please, just trumpet, number 15. Measure 15, just trumpet. Please this is [inaudible]: Daaa da dee da daaa da. Yes?

Trumpeter: Yes.

Schoenberg: Sixteenth notes, no eighth, no thirty-seconds. Yes?

Trumpeter: Okay.

Schoenberg: So, now please [inaudible] also in the first and second trumpets, number 78. This is principal part. You know this [inaudible]. Yes? Bring this out. Yes? Have you number 78, first and second trumpet? Then please now, 99 the trombones. Oh yes. This I would like to hear, trombones and bass tub... and the tuba. Please, in 99, the first... the second and third beats are legato, and should be [inaudible]... let us say, quasi dolce. Yes? Not too loud. But then comes two very short staccatos. Don't make them too long please. Yes? You accompany this sung [inaudible] melody. Yes? And it's too quick to the melody. And the staccato does not mean characteristic. See.... Listen please! It serves only so that one hears better the singers. You know? And it needs very short notes, but not accented: bump bump. Yes? So then please now play 99 and 100. In 100 you have.... no only the trombones and horns, 99 and 100. Please 100, very dolce, directly dolce staccato. Yes please... One....

[Music from mm. 99-100]

Schoenberg: Yes, but only the second trombone legato. From E all these four notes are legato in the second trombone. 100, yes? 100, please. 100, again.

[Music from m. 100]

### ***Gurrelieder***

A conducting score (Wien and Leipzig: Universal-Edition, 1912; U.E. 3697) has 'Dirigier-Partitur' and Schoenberg's signature handwritten on the title page. Conducting marks and corrections appear mainly in the first movement. The conducting annotations in blue and red pencils concern dynamics, names of instruments, deletion of passages, and tempo.

Another large conducting score (Wien and Leipzig: Universal-Edition, 1920; U.E. 6300) has 'Dirigier-Partitur' handwritten on the cover and the title page. Three Schoenberg address stamps: 'Mèodling bei Wien', 'Berlin W. 50', and 'Zandvoort Holland' are stamped on the title page and elsewhere in the score. Two leaves, one covering performance durations and one planning brass rehearsal are laid in at the title page, with the concert announcement 'Mahler-Feest, Amsterdam, 6-21 Mei 1920'. Places and dates of performances are listed on the title page: from 1914-1918 in Leipzig, Wien,

Amsterdam and London.<sup>8</sup> There are annotations in the margins of page 60, 62, 87 and 129. There are conducting marks and corrections throughout the score. The annotations are in red, black, green, blue, grey pencils and concern names of instruments, entrances of instruments, time signatures, slurs, dynamics and tempo.

### ***Von Heute auf Morgen, Op. 32***

Op. 32 has a conducting score (Berlin: Im Selbstverlag des Komponisten; 1930) with 'Dirigier-[Partitur] mit Korrekturen A.S.', 'Op. 32' and 'Handexemplar' handwritten on the title page. 'Arnold Schönberg/Charlottenburg 9/Nussbaum-Allee 17/Tel.: Westend 2266' is stamped on the title page. There are conducting annotations and corrections on pages 3-27, 29-36, 38-48, 51-61, 64-76, 78-93, 95-101, 103-145, 148-155 and 158-164. There are annotations regarding clarity of rhythmic notation on page 80; other lengthy annotations appear on pages 46 and 153. The score is in handmade grey hardcover binding with black cloth spine and hand-lettered cover title. The conducting annotations are in black, red, green, and blue pencils and concern time signatures, metronome indications, tempo, dynamics, beat counting (for complicated rhythms – as in *Suite*, Op. 29) and *Hauptstimmen*. The annotations appear on almost every page of the score. A description of the score (**D<sup>H</sup>**) can be found in GA, *Von Heute auf Morgen*, III/7, 2, page 30.

There is a recording of the piece with the composer conducting the Funkstunde Radio in Berlin in 1930. The duration of the recording is 13'30".

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<sup>8</sup> Annotations on verso of title page: 'Diese Partitur, die auf die denkbar dümmsteWeite gestochen ist (unerhørte Eigenmèchtigkeiten des Stechers bei der Zusammenziehung der Stimmen, Unklarheit der Stimmfèhrung und Besetzung etc) und niedertrèachtig schlecht 'gelesen' wird, mèusste bald einmal mit dem Original verglichen werden, um einigermaßen den Sinn wieder herzustellen. Schèonberg 10./I.1928'; 'Eine Partitur mit soviel Verdopplungen kann nicht gestochen werden nach[?] den Prinzipien meiner 'vereinfachten[?] St.-Part! Ich habe das auch nicht angeschafft[?]!'; '...auf folgendes:/1. blèodsinnig 'geteilte' Stimmen, die von mir als Doppelgriffe gedacht waren!/2. Selbstèandige Ab... jedes[?] stimmt. [?] wie sonst bei mir/3. Bèogen[?], wie sonst bei mir!'; 'Zum Beispiel Seite 60, Takt 679 in den Bratschen kann man absolut die Stimmfèhrung nicht entnehmen. Das ist alles idiotisch.'

### *Lied der Waldtaube aus den 'Gurreliedern'*

The conducting score is an excerpt from a cantata for mezzo-soprano or contralto soloist with orchestra accompaniment, arranged by Schoenberg for 17 solo instruments (Wien; New York: Universal-Edition, 1923; U.E. 7272 and U.E. 7273). The Mödling address is stamped on various places on the score and parts.<sup>9</sup> Corrections appear on pages 1, 5, 9, 13, 15, 19, 20 and 22. There are no conducting annotations. ASC has parts for this piece that have handmade cardboard envelope with the handwritten title: 'Lied der Waldtaube für Kammerorchester : 17 Stimmen / Arnold Schonberg, Modling'. Performance annotations and corrections appear throughout each part. There is a recording of the piece with Schoenberg conducting; Rose Bampton, mezzo soprano; Cadillac Symphony Orchestra; Los Angeles, 1934; duration 16'40".

## **Schoenberg conducting the music of others**

### *Gustav Mahler's Second Symphony*

The only recording of Schoenberg conducting the music of others is a broadcast of the second movement of Gustav Mahler's Second Symphony, with the Cadillac Symphony Orchestra, in Los Angeles, 1934. The duration of the recording is 11'30".

## **Performers that Schoenberg coached**

### *Second String Quartet, Op. 10.*

There is a special performance score (Wien: Universal-Edition; 1910) with 'Dirigier-Partitur/3. Juni 1919/Sch' handwritten on the title page. There are annotations and corrections on pages 1-16, 20-24, 26-32, 34, 36-38, 40, 42 and 46-47. 'II. Quartett

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<sup>9</sup> On the cover, title page., pages 1, 31 and outside the back cover of score; at least twice on each part, except for the Piano part which has no stamp ; on outside of parts envelope. 'Kopenhagen 1923 / Modling u. Wien Januar u. Februar 1924' is handwritten on the title page.

Dirigierpartitur' is handwritten on the cover. The score is in handmade green hardcover binding with hand-lettered cover title. The score is in Paul Sacher Archive in Basel. Herman Danuser wrote about this score in his article 'Instruktion durch der Autor: Zur Vortragsästhetik von Schönbergs 2. Streichquartett, op. 10', in *Musikwissenschaft zwischen Kunst, Ästhetik und Experiment: Festschrift Helga de la Motte-Haber zum 60. Geburtstag* (Wurzburg: Königshausen & Neumann, 1998), 75-87.

There is a private recording of the four quartets with the Kolisch Quartet (Rudolf Kolisch and Eugene Lehner, Violins; Felix Khuner, Viola; and Benar Heifetz, Cello), from 29 December 1936.<sup>10</sup> The original records can be found in ASC.

### ***Kammersymphonie, Op. 38b* (arrangement for two pianos)**

The scores of this piece, which are heavily annotated (mainly with grey pencil), can be found in ASC. There is a recording (duration 15'11') of Clara Silvers and Leonard Stein playing the pianos in Los Angeles, 1943.

## **Historical recordings**

In this section one can find recordings by performers who worked with Schoenberg but did not necessarily prepare together for those specific recordings. At the end of this section I mention a voice recording by the composer. There is a possibility to hear some of the historical recordings at the Arnold Schönberg Center in Vienna web site: [http://www.schoenberg.at/9\\_webradio/recordings\\_e.htm](http://www.schoenberg.at/9_webradio/recordings_e.htm)

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<sup>10</sup> Clemence Gifford, alto; Kolisch String Quartet (Rudolf Kolisch, violin; Felix Khuner, violin; Eugene Lehner, viola; Benar Heifetz, violoncello) (recorded: United Artists film studio, Hollywood, CA, 31 December 1936), Music & Arts CD-1056 mono AAD (2003) 6 CD.

- There is a recording from 1957 made by Columbia Records of Eduard Steuermann playing Opp. 11, 19, 23, 25, 33a and 33b for piano. Steuermann's scores can be found in ACS.
- Else C. Kraus (1960), piano; recordings of Opp. 11, 19, 23, 25, 33a and 33b.
- *Kammersymphonie*, Op. 38; CBS Symphony Orchestra, Bernard Herrman; New York, 1949; duration: 23'41". There is a correspondence between Herrmann and Schoenberg on this.
- String Trio Op. 45; Koldofsky Trio (Adolf Koldofsky, violin; Cecil Figelski, viola; George Neikrug, cello); Dial, (1950); duration: 17'20".
- Phantasy for Violin with Piano Accompaniment Op. 47; Koldofsky Trio (Adolf Koldofsky, violin; Eduard Steuermann, piano); Dial, (1951); duration: 9'16".
- A voice recording of Schoenberg analysing a fragment of his Variations, Op. 31 where one can hear him speak in German and play some musical examples on the piano. Originally broadcast on Radio Frankfurt; 22 March 1931; duration: 17'23". A transcription and a translation can be found on ASCW: [www.schoenberg.at/6\\_archiv/voice/voice3\\_e.htm](http://www.schoenberg.at/6_archiv/voice/voice3_e.htm)

## Other scores

There are huge amount of scores from the Archiv des Vereines für musikalische Privataufführungen with many performance annotations. A great amount of work is needed in order to go through all the scores and evaluate their potential for research. One can find a list of these scores in ASC. The performance annotations on these scores were occasionally done by Schoenberg. These scores bear special interest since Schoenberg coached many of the rehearsals of the society. One can find performance annotations on scores by famous composers such as Debussy, Ravel, Scriabin, Mussorgsky, Reger and Josef Suk.

Other scores by Schoenberg with his performance annotations (not conducting scores) exist in ASC. I will briefly mention some of them: *Sechs Lieder für eine mittlere Singstimme und Clavier*, Op. 3; *Sechs Orchester-lieder*, Op. 8 (Webern, Anton, Klavierauszug); *Sechs Stücke für Klavier zu vier Händen*; *A survivor from Warsaw*, Op.

46; Variations on a recitative: for organ, opus 40; Waldesnacht. Heyse, Paul. [Waldesnacht]. [1897?]; Der Tanz um das goldenen Kalb: aus der Oper Moses und Aron; *Friede auf Erden*, Op. 13; and Herzwächse. Finally, I would like to note that ASC has scores by many other composers with Schoenberg's performance annotations on them.