

**Arnold Schönberg**

**Sechs kleine Klavierstücke op. 19**

**Six Little Piano Pieces op. 19**

**1911**

**annotated score**

Introduction, Analysis, Performance Data and Edition by Thomas Glaser, Laurence Willis and Christian Utz

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*Performing, Experiencing and Theorizing Augmented Listening [PETAL], <http://petal.kug.ac.at>*

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## Preface

The project *Performing, Experiencing and Theorizing Augmented Listening* [PETAL] scrutinizes the intersection between musical analysis and musical performance by building on the interaction of quantitative and qualitative research methods. PETAL focuses on the area of macroformal analysis by systematically investigating and categorizing performance strategies towards cyclic works through a specific disposition of tempo, dynamics, or timing in performance. By integrating diverse perspectives on the interdependence between local and global dimensions of musical form into a comprehensive analytical model, our research sets out to contest the widely shared assumption that large-scale form is irrelevant for perception and performance and that musical meaning is predominantly created and grasped “from moment to moment”. We hypothesize, in contrast, that different performance strategies towards the large-scale form of the same piece of music may have a substantial effect on how this form may be experienced or analysed. We employ a threefold research strategy including research into secondary historical sources, studies of musical recordings as well as dialogic forms of research in a series of interactive workshops.

This annotated score edition of Schoenberg’s op. 19 includes the following features:

- an introduction on history and performance of the cycle,
- analytical notation and remarks on the musical content of each piece and on aspects of the cyclic macroform,
- different tempo graphs, derived from 31 complete performances of op. 19, dating from 1925 to 2018, synchronized with the musical notation,
- alternative readings of the notation, incorporating early manuscript versions.

The analytical materials, the data from recordings as well as recordings contributed by pianists associated with PETAL during a workshop in March 2018 based on the annotated score will be confronted with one another during the workshop and in further course as part of the PETAL research, placing a particular emphasis on the different impact which different performances might have on the perception of the cyclic macroform.

# 1 Introduction to the History and Performance of Schoenberg's op. 19

## 1.1 Historical Background

Nos. 1–5 were composed on February 19, 1911 and no. 6 was composed on June 17, 1911 during a highly creative period of Schoenberg's life (1906–1913/16). In the works listed below, Schoenberg took considerable steps towards a transition to atonal composition:

1906: Chamber Symphony for 15 Solo Instruments op. 9

1907: Two Ballads for Voice and Piano op. 12, *Friede auf Erden* op. 13

1907/08: Second String Quartet op. 10, Two Songs for Voice and Piano op. 14

1909: Three Piano Pieces op. 11, Fifteen Verses from "The Book of the Hanging Gardens" by Stefan George op. 15, Five Orchestral Pieces op. 16, *Erwartung* op. 17

1910: *Die glückliche Hand* op. 18 (completed Nov. 1913)

1911: Six Little Piano Pieces op. 19, *Herzgewächse* op. 20, *Gurre-Lieder* (fair copy), *Harmonielehre* (completed)

1912: *Pierrot lunaire* op. 21

1913: *Four Songs* op. 22 (finished Nov. 1916)

An "urge to expression" ("Ausdrucksbedürfnis") forms, according to the composer, the centre of Schoenberg's thoughts on atonal composition:

"In composing I make decisions only according to feeling, according to the feeling for form. This tells me what I must write; everything else is excluded. Every chord I put down corresponds to a necessity, to a necessity of my urge to expression; perhaps, however, also to the necessity of an inexorable but unconscious logic in the harmonic structure."<sup>1</sup>

"Ich entscheide beim Komponieren nur durch das Gefühl, durch das Formgefühl. Dieses sagt mir, was ich schreiben muß, alles andere ist ausgeschlossen. Jeder Akkord, den ich hinsetze, entspricht einem Zwang; einem Zwang meines Ausdrucksbedürfnisses, vielleicht aber auch dem Zwang einer unerbittlichen, aber unbewußten Logik in der harmonischen Konstruktion."<sup>2</sup>

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<sup>1</sup> Arnold Schoenberg, *Theory of Harmony* [1911/1922], translated by Roy E. Carter, Berkeley/Los Angeles: University of California Press, 1978, 417.

<sup>2</sup> Arnold, Schönberg, *Harmonielehre*, Wien: Universal Edition, 1966, 499.

In his article “Schönbergs Musik” (1912), Anton Webern confirms this:

“Schönbergs Verhältnis zur Kunst wurzelt ausschließlich im Ausdrucksbedürfnis. Seine Empfindung ist von versengender Glut; sie schafft völlig neue Ausdruckswerte, also braucht sie auch neue Ausdrucksmittel. Inhalt und Form sind ja nicht zu trennen.”<sup>3</sup>

In terms of musical aesthetics, Edward Steuermann, the main pianist of the Viennese School, draws a historical comparison between Schoenberg and Schumann in a letter to Michael Gielen<sup>4</sup> (Santa Monica, July 24, 1942):

“Inasmuch as expressionism is the child of the romantic ‘innerness’ [*Innerlichkeit*], Schoenberg’s Op. 19 may share some subconscious goals (or the approach to the problem of writing piano pieces) with Schumann [...]. One might perhaps say that whereas Schumann identifies his inner feeling by pointing out the relations to ‘life’ as we know it, Schoenberg does it by *avoiding* any noticeable relation. (at any rate, it is said that the last piece of the series was composed after the funeral of Gustav Mahler. I never had the courage to ask the master whether this is true or not).”<sup>5</sup>

In his 1912 memorial speech on Gustav Mahler, Schoenberg summarized the impact Mahler’s music had on his own composing. The relationship of Schoenberg’s op. 19, no. 6 to Mahler, the fact that Schoenberg composed this piece shortly after Mahler’s death, has given rise to different interpretative approaches in musicology. Albrecht von Massow interprets this relation as follows:

“Möglicherweise wollte Schönberg mit den Tönen des ersten Akkords einen fernen Anklang an den Beginn von Mahlers letztem vollendeten Werk schaffen [...]. Zweifel an dieser bestimmten Deutung des ersten Akkords ergeben sich unter anderem durch die Frage, wie vertraut Schönberg mit der zur Zeit der Niederschrift von op. 19,6 noch nicht uraufgeführten 9. Symphonie war. Ihre Erwähnung in seiner Prager Gedenkrede am 25. März 1912 noch vor der Uraufführung am 26. Juni läßt vermuten, daß er die Partitur schon länger kannte, womit allerdings nicht geklärt ist, welche kompositorischen Merkmale, Themen und Motive ihm wichtig waren.”<sup>6</sup>

Mahler, Symphony No. 9, Andante comodo, m. 3

Schoenberg, op. 19, no. 6, m. 1



<sup>3</sup> Anton Webern, “Schönbergs Musik”, in: *Arnold Schönberg. Mit Beiträgen von Alban Berg, Paris von Gütersloh, K. Horwitz* [et al.], München: Piper, 1912, 22–48: 22.

<sup>4</sup> Gielen, Steuermann’s nephew, who was residing in Buenos Aires at that time, had asked Steuermann to share his ideas on interpreting op. 19. Gielen was studying the pieces with his teacher Erwin Leuchter.

<sup>5</sup> Edward Steuermann, “Solving the Puzzle: Notes on the Interpretation of Schoenberg’s Six Little Piano Pieces, Op. 19” [1942], in: Id., *The Not Quite Innocent Bystander. Writings of Edward Steuermann*, ed. by Clara Steuermann/David Porter/Gunther Schuller, Lincoln/London: University of Nebraska Press, 1989, 103–106: 103–104 (square brackets by editors).

<sup>6</sup> Albrecht von Massow, “Abschied und Neuorientierung – Schönbergs Klavierstück op. 19,6”, in: *Archiv für Musikwissenschaft* 50/2 (1993), 187–195: 190–191.

Schoenberg, "Gustav Mahler" (1912)

"His [Mahler's] Ninth is most strange. In it, the author hardly speaks as an individual any longer. It almost seems as though this work must have a concealed author who used Mahler merely as his spokesman, as his mouthpiece. This symphony is no longer couched in the personal tone. It consists, so to speak, of objective, almost passionless statements of a beauty which becomes perceptible only to one who can dispense with animal warmth and feels at home in spiritual coolness. We shall know as little about what his Tenth (for which, as also in the case of Beethoven, sketches exist) would have said as we know about Beethoven's or Bruckner's. It seems that the Ninth is a limit. He who wants to go beyond it must pass away. It seems as if something might be imparted to us in the Tenth which we ought not yet to know, for which we are not yet ready. Those who have written a Ninth stood too near to the hereafter. Perhaps the riddles of this world would be solved, if one of those who knew them were to write a Tenth. And that probably is not to take place."<sup>7</sup>

Schönberg, "Mahler" (1912)

"Seine *Neunte* ist höchst merkwürdig. In ihr spricht der Autor kaum mehr als Subjekt. Fast sieht es aus, als ob es für dieses Werk noch einen verborgenen Autor gebe, der Mahler bloß als Sprachrohr benützt habe. Dieses Werk ist nicht mehr im Ich-Ton gehalten, Es bringt sozusagen, objektive, fast leidenschaftslose Konstatierungen, von einer Schönheit, die nur dem bemerkbar wird, der auf animalische Wärme verzichten kann und sich in geistiger Kühle wohlfühlt. Was seine *Zehnte*, zu der, wie auch bei Beethoven, Skizzen vorliegen, sagen sollte, das werden wir so wenig erfahren wie bei Beethoven und Bruckner. Es scheint, die *Neunte* ist eine Grenze, Wer darüber hinaus will, muß fort. Es sieht aus, als ob uns in der *Zehnten* etwas gesagt werden könnte, was wir noch nicht wissen sollen, wofür wir noch nicht reif sind. Die eine Neunte geschrieben haben, standen dem Jenseits nahe. Vielleicht wären die Rätsel dieser Welt gelöst, wenn einer von denen, die sie wissen, die Zehnte schriebe. Und das soll wohl nicht so sein."<sup>8</sup>



Arnold Schönberg, *Begräbnis von Gustav Mahler*<sup>9</sup> (after May 22, 1911)

<sup>7</sup> Arnold Schoenberg, "Mahler" [1912], in: Id., *Style and Idea. Selected Writings of Arnold Schoenberg*, ed. by Leonard Stein, Berkeley/Los Angeles: University of California Press, 1984, 449–472, here 470.

<sup>8</sup> Arnold Schönberg, "Mahler" [1912], in: Id., *Stil und Gedanke. Aufsätze zur Musik*, ed. by Ivan Vojtěch, Frankfurt am Main: Fischer, 1976, 7–24, here 23.

<sup>9</sup> <http://www.schoenberg.at/index.php/de/component/joomgallery/naturstuecke/153-164> (retrieved Feb. 15, 2018).

## 1.2 Musical Performance

### 1.2.1 Performance – Interpretation – Execution: The Viennese School

Schoenberg expressed his thoughts on musical performance in a great number of documents. His own *Theory of Performance/Vortragslehre* is only a fragment. The first quotation below stems from an undated typescript, entitled *Theory of Performance (Interpretation) Execution*, the second from an article published in 1926. The further quotations in this section discuss problems of deciphering a musical text from different perspectives.

“Performance, in music, the rendering into actual sounds of musical ideas hitherto only written in musical notation. As notation (scription) according to Ferruccio Busoni (‘Versuch einer neuen musikalischen Aesthetik’ [sic]) is only transcription, the process of defining P. should be reversed. Instead of examining what performance does to musical ideas, the problem should be ‘What notation does do to musical performances’. Realizing that music for many centuries was forced to a definite development by being in the three-dimensional Procrustean bed of standardized welltemperature, standardized twelve pitches within the octave and equal time units, one may transform Busonis statement to: ‘Notation was at no time adequate to musical phantasy’. [...]

Any how: imperfection of notation causes problems of performances and causes the necessity of interpretation.

Present days demands of absolute precision, lucidity, transparency, poetic freedom (in spite of strict measurements) should require a still more severe Prokustrean bed. Metronomization indicates only each beginning: modifications of tempo come out thereby awkwardly stiff, unprepared, unconnected; There is no description given as to ritardando and accelerando. Generally performers become suddenly twice as slow or double as fast. A Fermata, should, with the inclusion of a rest only double the value of the beat in question: who knows this rule and who knows whether it is true today, whether we would not find such an extension of a measure as a violation of our rhythmic feeling.”<sup>10</sup>

Schoenberg, “Mechanical Musical Instruments” (1926)

“Mahler was at the height of his career as an interpreter when he said, ‘I consider it my greatest service that I force the musicians to play exactly what is in the notes.’

[...] For the true product of mind – the musical idea, the unalterable – is established in the relation between pitches and time-divisions.

But all the other things – dynamics, tempo, timbre and the character, clarity, effect, etc., which they produce – are really no more than the performer’s resources, serving to make the idea comprehensible and admitting of variations. [...] At the first performance of works whose ideas are not superficial, correct tempi can, for the most part, not be taken at all, because this would make everything too hard to understand, and too unusual. [...]

Schönberg, “Mechanische Musikinstrumente” (1926)

“Mahler stand auf dem Höhepunkt seiner Laufbahn als Interpret, als er sagte: ‚Ich betrachte es als meine Hauptaufgabe, die Musiker zu zwingen, das zu spielen, was in den Noten steht.‘

[...] Denn das wirklich Gedachte, der musikalische Gedanke, das Unveränderliche, ist in dem Verhältnis der Tonhöhen zur Zeiteinteilung festgelegt.

Alles andere hingegen: Dynamik, Tempo, Klang und was daraus entsteht: Charakter, Deutlichkeit, Wirkung etc. ist eigentlich nur Mittel des Vortrages, dient dazu, die Gedanken verständlich zu machen, und läßt Veränderungen zu. [...] Bei Erstaufführungen gedanklich nicht oberflächlicher Werke kann man meist überhaupt nicht die richtigen Tempi nehmen, weil sonst alles zu schwer verständlich wird und zu ungewöhnlich. [...]

<sup>10</sup> Arnold Schoenberg, *Theory of Performance (Interpretation) Execution*, undated typescript, T75.01, Arnold Schönberg Center.

The sound-relationships established by means of notation need interpreting. Without interpretation they are not understood. Not only does each age have different tempi and make different demands on performance [...], but even the demand for greater or less clarity in the constitution of the texture alters.”<sup>11</sup>

Die durch Noten fixierten Klangverhältnisse bedürfen der Interpretation. Ohne diese bleiben sie unverstanden. Nicht nur hat jede Zeit andere Tempi und andere Anforderungen an den Vortrag [...], sondern sogar die Ansprüche an die größere oder geringere Verdeutlichung der Zusammensetzung des Gewebes ändern sich.”<sup>12</sup>

### 1.2.2 The Musical Text

Steuermann, “Urtext and Practical Edition” (1928)

“A new critical-practical edition of musical masterworks has already become a ‘problem’ today. The importance of an absolute unbiased musical text – that the slightest addition, be it fingering, pedalling, bowing, already changes the impression – has become self-evident to all serious musicians – perhaps, however, more self-evident than the problem permits. [...]

The notational picture (according to Schoenberg, the musical picture puzzle<sup>[13]</sup>) is the manifestation which transmits the composer’s musical experience to the outside world: the need to relate to the spiritual world of the composer by means of this manifestation alone, without any intermediary, is legitimate. But the understanding and the manifestation and interpretation of this manifestation, the ‘solution’ of the picture puzzle, become infinitely variable, and everybody will take from it what he can grasp in accordance with his own abilities. [...] The root of the ambiguity probably lies in the notation itself which, far from representing the music completely, forces the composer to express his ‘real’ musical vision by means of traditional cultural conventions. ‘Reading between the lines’ is what makes a piece of music into a work of art; that is precisely why we so strongly emphasize that ‘reading between the lines’ means reading the lines correctly.”<sup>14</sup>

Steuermann, “Urtext und praktische Edition” (1928)

“Eine kritisch-praktische Neuauflage musikalischer Meisterwerke ist heute schon zu einer ‘Frage’ geworden. Die Überzeugung von der Wichtigkeit des absolut unbeeinflussten Notentextes – daß die geringste Zutat, selbst Fingersatz, Pedalbezeichnung oder Bogenstrich den Eindruck bereits verändert, ist bei allen ernsten Musikern selbstverständlich geworden, – vielleicht aber selbstverständlicher, als es das Problem zuläßt. [...]

Das Notenbild (nach Schönberg: das musikalische Bilderrätsel) ist die Erscheinung, welche das musikalische Erlebnis des Komponisten der Außenwelt übermittelt: richtig ist wohl das Bedürfnis, durch diese Erscheinungsform allein, ohne Vermittlung, mit der Geisteswelt des Komponisten in Verbindung treten zu wollen. Aber das Verstehen und Deuten dieser Erscheinungsformen, das ‘Lösen’ des Bilderrätsels wird nun unbegrenzt variabel, und jeder wird nach seinem Vermögen daraus entnehmen, was zu ‘greifen’ ihm gegeben ist. [...] Die Wurzel der Vieldeutigkeit liegt wohl in der Notenschrift selbst, die, weit davon entfernt, Musik vollkommen wiederzugeben, den Komponisten zwingt, seine ‘wirkliche’ musikalische Vision durch übernommene Kulturübereinkommen auszudrücken. Und so ist das ‘Zwischen den Zeilen lesen’ eben, was das Musikstück erst zu einem Kunstwerk macht, mag dabei noch so stark betont werden, daß ‘zwischen den Zeilen lesen’ die Zeilen richtig lesen heißt.”<sup>15</sup>

<sup>11</sup> Arnold Schoenberg, “Mechanical Musical Instruments” [1926], in: Id., *Style and Idea. Selected Writings of Arnold Schoenberg*, ed. by Leonard Stein, Berkeley/Los Angeles: University of California Press, 1984, 326–330: 326–327.

<sup>12</sup> Arnold Schönberg, “Mechanische Musikinstrumente”, in: *Pult und Taktstock 3/3–4* (1926), 71–75: 72–72.

<sup>13</sup> In an unpublished text of the aforementioned collection, Schoenberg writes: “Musical notation is as multiple meaning as are rebusses. [...] imperfection of notation causes problems of performances and causes the necessity of interpretation.”, Schoenberg, *Theory of Performance (Interpretation) Execution*, undated typescript, T75.01, Arnold Schönberg Center.

<sup>14</sup> Edward Steuermann, “Urtext and Practical Edition” [1928], in: Id., *The Not Quite Innocent Bystander. Writings of Edward Steuermann*, ed. by Clara Steuermann/David Porter/Gunther Schuller, Lincoln/London: University of Nebraska Press, 1989, 98–100: 98–99.

<sup>15</sup> Eduard Steuermann, “Urtext und praktische Ausgabe”, in: *Pult und Taktstock 5/8–9* (1928), 85–87: 85–86.



## Rudolf Kolisch, “Musical Performance: The Realization of Musical Meaning” (1939)

“Exactness: The musical thought is put down, or is ‘objectivated’ in the text. Our task, thus, would only be to read the text exactly and to make audible, ‘to realize’, as I call it, the results of our reading. But the matter is not at all as simple as that. [...] This mechanical procedure is only a necessary condition.

Notation: It does not solve the real problem, because the musical notation is by no means a system of signs which determinates the thoughts, objectivated by it, with absolute exactness. [...] In fact, the musical text is more or less a code which has to be deciphered, and the problem consists in the ways in which the deciphering is done.”<sup>16</sup>

Theodor W. Adorno, *Towards a Theory of Musical Reproduction*, undated entry

“[...] true reproduction is not simply a realization of the analytical results. This would give rise to an insufferable rationalism, and would tend towards an instatement of musicology as the authority on musical presentation. It must rather contain the idiomatic element as sublated within itself. To the extent that musical notation is not simply a sign system, but rather a model for imitation, analysis must uncover the intended object of imitation, as yet locked within the text; but imitating it still remains the task of reproduction, and demands the element of spontaneity. I must know what I am seeking to imitate, but cannot do so without the requisite musicality. [...] True interpretation is neither the irrational idiomatic (critique of the minstrel) nor the analytically pure kind, but rather that restoration of the mimetic element which passes through analysis. The neumatic is really the instruction for this. – Kolisch exemplifies my idea.”<sup>17</sup>

Theodor W. Adorno, *Zu einer Theorie der musikalischen Reproduktion*, undatierter Eintrag

“[...] die wahre Reproduktion ist nicht einfach die Realisierung des Befundes der Analyse. Das ergäbe einen unerträglichen Rationalismus und setzte tendenziell die Musikwissenschaft als Instanz der musikalischen Darstellung ein. Sondern sie muß das idiomatiche Element als aufgehobenes in sich enthalten. Insofern die Notenschrift nicht nur Zeichensystem sondern Modell einer Nachahmung ist, muß die Analyse das Nachzunehmende herausstellen das im Text sich verschließt, aber es nachzunehmen bleibt nach wie vor die Aufgabe der Reproduktion und in ihr ist das Moment der Spontaneität gefordert. Ich muß wissen was ich nachahmen will, aber um es nachahmen zu können, bedarf es der Musikalität. [...] Wahre Interpretation ist weder die irrational-idiomatische (Kritik des Musikanten) noch die analytisch reine, sondern die Wiederherstellung des mimetischen Elements durch die Analysis hindurch. Das Neumische ist eigentlich die Anweisung darauf. – Exemplarisch in meinem Sinn ist Kolisch.”<sup>18</sup>

### 1.3 Performing Schoenberg’s Piano Pieces Op. 19

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<sup>16</sup> Rudolf Kolisch, “Musical Performance: The Realization of Musical Meaning” [1939], in: *Musiktheorie* 24/3 (2009), 201–207: 204.

<sup>17</sup> Theodor W. Adorno, *Towards a Theory of Musical Reproduction: Notes, a Draft and Two Schemata*, ed. by Henri Lonitz/transl. by Wieland Hoban, Cambridge/Malden: Polity Press, 2006, 81.

<sup>18</sup> Theodor W. Adorno, *Zu einer Theorie der musikalischen Reproduktion. Aufzeichnungen, ein Entwurf und zwei Schemata*, ed. by Henri Lonitz, Frankfurt am Main: Suhrkamp, 2001, 106–107.

A private performance of op. 19 by **Egon Petri** in Vienna took place on January 22, 1912.

After this private performance (and before the first public performance), Schoenberg made the following diary entry:

„[Petri] wird die Stücke wahrscheinlich ausgezeichnet spielen. Mindestens klavieristisch. Im Ganzen nahm er alles zu rasch; oder vielmehr zu eilig. Ich sagte zu Webern: zu meiner Musik muß man Zeit haben. Die ist nichts für Leute, die anderes zu tun haben. Aber es ist jedenfalls ein großes Vergnügen, seine Sachen von jemanden zu hören, der sie technisch vollkommen beherrscht.“<sup>19</sup>

Petri (1881–1962), pupil of Ferruccio Busoni, is considered as one of the most prominent interpreters of Busoni’s music during the composer’s lifetime. James Methuen-Campbell describes Petri’s playing:

“Although Petri was a large-scale player in the Busoni mould, his playing differed in many respects from that of his teacher. He was considerably more dutiful in regard to both correct style and adherence to the printed text. In contrast to the tonal richness of Busoni’s playing, Petri’s piano sound frequently had a rough edge to it. His playing was noted for a massiveness of conception and for its dedicated interpretative insight. Particularly admired in Bach, Beethoven and Liszt, Petri was also a staunch advocate of his mentor’s compositions, a number of which he recorded.”<sup>20</sup> And according to Peter Seidle: “Petri wählte meistens zügige Tempi, sein Spiel war kraftvoll, ohne auffällige Bravour hoch virtuos und doch feinsinnig. Seine Interpretationen wurden durch die Struktur der Komposition bestimmt, weniger vom Klang.”<sup>21</sup>

The first public performance of op. 19 by **Louis Closson** took place in Berlin on February 4, 1912.

Closson was also a pupil of Busoni and dedicatee of No. 4: *Introduzione e Capriccio* (Paganinesco) in Busoni’s piano album *An die Jugend* (1909). Later, Closson became professor of piano at the Royal Conservatory of Liège.

The Berlin concert ended with an eighth-handed version of three of Schoenberg’s *Five Orchestral Pieces* op. 16 (Nos. 1, 2, 4) performed by Steuermann, Closson, Theodor Louis Gruenberg and Anton Webern. Since there was not enough rehearsal time, the first performance of Schoenberg’s *Herzgewächse* op. 20, with Martha Winternitz-Dorda (soprano), Closson (celesta), Webern (harmonium) and Max Saal (harp), had to be cancelled.<sup>22</sup>

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<sup>19</sup> Qtd. in Raymond Fearn, “Sechs kleine Klavierstücke op. 19”, in: *Arnold Schönberg. Interpretationen seiner Werke*, ed. by Gerold Gruber, Vol. 1, Laaber: Laaber, 2002, 269–281, here 269.

<sup>20</sup> James Methuen-Campbell, Art. “Petri, Egon” (2001), in: *Grove Music Online*, [www-1oxfordmusiconline-1com-1000008tn04e0.han.kug.ac.at/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021466](http://www-1oxfordmusiconline-1com-1000008tn04e0.han.kug.ac.at/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021466) (retrieved Feb. 9, 2018).

<sup>21</sup> Peter Seidle, “Petri, Egon” (2016), in: *MGG online*, <https://www-1mgg-2online-1com-1000046tn04df.han.kug.ac.at/article?id=mgg10039&v=1.1&q=egon%20petri&rs=mgg10039> (retrieved Feb. 9, 2018).

<sup>22</sup> Erinn E. Knyt, *Ferruccio Busoni and His Legacy*, Bloomington: Indiana University Press, 2017, 169; Klaus Döge, “Erwin Steins Bearbeitung der Schönbergschen Orchesterstücke op. 16, I, II, IV für 2 Klavire zu 8 Händen. Studien zu einem wiederaufgefundenen Manuskript”, in: *Jahrbuch des Staatlichen Instituts für Musikforschung Preußischer Kulturbesitz* 1995, 249–276.

In the aforementioned letter to Gielen, **Eduard Steuermann** shares some ideas on performing Schoenberg's op. 19:

"It would be hardly possible to play the first piece according to any metronome. [...] In the case of Schoenberg you must try to keep the balance between unity of tempo (which is here needed very much to make it sound like normal music, not like a continuous recitative) and the expressive demands, the necessity of clearly separating the phrases and the characters. [...] My advice is: play always so that the expression and the character are established absolutely and in *the way you feel it*. Then try to give the piece that unity of movement which comes out of your feeling. If you are able to control it by metronome (in some parts), so much the better. The deviations from the general tempo (for instance, in the first piece) should be as slight as possible (I don't know how far advanced you are in controlling the tempo when you play without the metronome). You must fully master the technique of the half and quarter cadences, otherwise the piece will be disrupted. You must also be very adept at re-establishing the tempo immediately (this can be controlled by metronome). Very important also is the ability to play absolutely without weight the chords and entrances on weak beats (like the left hand in the first bar). The more you are able to give the impression of a constant tempo, the better. (The melody in m. 13 should somehow be the same voice with which the piece began.) I would start the first piece at about ♩ = 100 (at least *today*, in Santa Monica – in Buenos Aires it might be different; that is not a joke).

In the second piece the thirds, G–B, must be absolutely detached and must preserve the inexorable consistency of the movement. The right hand starts rather expressively. (I don't hesitate to 'connect' the melody tones by giving a  *fresher impulse* to the first tones, but I am often criticized for such things.) The ending gives way to the 'motionless' movement of the thirds again. The third piece does not change tempo, except that the second part (m. 5) is more 'flexible' than the 'organ-like' beginning. Observe strictly the dynamic indications, which mean: give the *right hand so much sonority* that you don't 'need' the left for sonority. The fourth: very rhythmical, but without giving accents on the inner divisions of the measures or the beginnings of the measures; every phrase as one rhythmic unit. The fifth: very 'flowing' [*fliessend*] in the beginning, also somehow 'rushing' [*rauschend*]. The change to a more reflective mood in mm. 10–11 I start somehow hesitatingly. Back to the first tempo in m. 12, but 'put on the brakes' immediately, of course. The last piece as 'ethereal' and soft as possible. The chords are difficult in touch as the *sound* has to be *long* and the 'percussion' softened as much as possible.

The metronome mark for the second piece: about 52 to the quarter note. The third about the same, with the second part a little more moving for the sake of melodic connection. The fourth: about 112; the last four measures (the *martellato*) as fast as possible *in martellato, but not faster*. The fifth: I start about 144 to the eighth note, feeling it at first in whole measures, with the fourth measure already somehow different (in eighth notes). It is hardly possible (for me) to play this piece in one tempo. The last: about 50 to the quarter note, but mm. 7 and 8 probably a little more moving; the last measure exactly like the first.

Needless to say, all this is my personal opinion, as I feel it *at this moment*.<sup>23</sup>

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<sup>23</sup> Steuermann, "Solving the Puzzle", 104–105.

## 2 Analytical Perspectives

### 2.1 Cyclic and Non-Cyclic Aspects in Form in op. 19

Overlooking the fact that Schoenberg composed nos. 1 to 5 of op. 19 during one day, one might ask what the unifying musical idea behind this cycle of piano pieces is. And subsequently another question arises: How does no. 6, composed four months after nos. 1–5, relate to the earlier pieces and what is its function within this set?

As a framework of the first five pieces, there is an underlying eighth note beat in nos. 1 and 5 (see 2.2 Analytical Synopsis), whereas no. 1 is not only the longest piece (considering both the number of beats and measures) and the sole piece with a change of meter (6/8, 3/8, 2/4, 6/8), but also the only one for which Schoenberg merely designates a musical character and no tempo indication (“Leicht, zart”; no. 4 is entitled “Rasch, aber leicht”, it thus evokes both a tempo and a character). These two facts already may provide an impression of the first piece’s significance within the cycle. As the main movement, it has the most complex motivic and thematic structure. For nos. 2, 3, 5 and 6, Schoenberg indicates a main tempo and specifies only one meter.

What the analytical table on the next page already shows in some detail is the idea of grouping the pieces according to both their mutual relation and according to their position within the cycle. For example, two subsequent groups of two pieces, nos. 2 and 3 and nos. 4 and 5, are characterised by a gradation within a tempo category: “Langsam (♩)”–“Sehr langsame ♩” (nos. 2 and 3); “Rasch, aber leicht (♩)” – “Etwas rasch (♩)” (nos. 4 and 5). Of course, the sequence of slow movements (nos. 2+3) and fast “dance-like” movements (nos. 4+5) point to the inner movements of a sonata or symphony cycle (Adagio-Scherzo). Raymond Fearn in his introduction to op. 19 has interpreted nos. 4 and 5 as recitative and aria.<sup>24</sup> On the other hand, although the final sonority of no. 5 is clearly related as a “neighbor chord” to the first sonority of no. 6 (taking up a technique of pitch relation that also connects nos. 1 and 2 as well as nos. 2 and 3), the end of no. 5 definitely has a closing character, as it is preceded by a long dynamically marked cadence. Did Schoenberg consider this piece as the end of the cycle while composing the five first pieces? This idea is discussed by Albrecht von Massow:

„Sie [nos. 1–5] könnten ursprünglich schon als in sich zusammenhängendes und abgeschlossenes Werk gedacht gewesen sein. Dafür spricht die Gruppierung mehrerer Stücke unterschiedlichen Tempos um einen langsamen Mittelsatz (Nr. 3), wie sie Schönberg, vielleicht in Anlehnung an traditionelle Satzfolgen, auch schon in den *Fünf Orchesterstücken* op. 16 (1909) wählte. Darüberhinaus enden das erste und das fünfte im Unterschied zu den mittleren Stücken in eindeutigen Schlußbildungen, was ihnen eher den Charakter von Ecksätzen verleiht.

Schönberg hätte demnach eine solche formale Symmetrie, wenn sie ihm tatsächlich erstrebenswert war, durch die Anfügung des sechsten Stücks neu konzipieren müssen. Man könnte den gedehnten Halbtonschritt dis<sup>♯</sup>-e<sup>♯</sup>-dis<sup>♯</sup> im sechsten Stück [...] in Beziehung zu den Melodietönen der Schlußgeste des ersten Stücks sehen. Der pathopoetische Halbtonschritt als Schließbewegung bildete so gesehen eine motivische Klammer um das ganze Werk, die inhaltlich als Schmerz um das Vergangene gedeutet werden könnte.

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<sup>24</sup> Fearn, “Sechs kleine Klavierstücke op. 19”, 278.

Möglicherweise aber sind diese Beobachtungen zu sehr an einem konventionellen Formempfinden orientiert. Die Anfügung des sechsten Stücks führt zu der näher liegenden Frage, ob überhaupt ein formaler und motivischer Zusammenhang das gesamte Werk verbindet, durch den die Zusammengehörigkeit und Reihenfolge der Stücke unbedingt zwingend erscheint.“<sup>25</sup>

As mentioned above, Schoenberg composed no. 6 after having attended Mahler's funeral. There is another striking similarity between Schoenberg's op. 19 and Mahler's Ninth Symphony which is not mentioned by Massow: As Mahler, Schoenberg concludes his set with a slow movement, alluding to the final measure of Mahler's Adagio-Finale three measures before the end of the piece, thus putting his cycle in relation to the formal solution which Mahler found for his last completed symphonic cycle.

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<sup>25</sup> Massow, "Abschied und Neuorientierung", 193–194.

## 2.2 Analytical Synopsis

	Character	Main Dynamic	Meter	Form	Phrase Structure	Length <i>measures/ beats</i>	Pitch Connection
No. 1	<i>Leicht, zart</i> (♩)	<i>ppp-p</i>	$\frac{6}{8}$ $\frac{3}{8}$ $\frac{2}{4}$ $\frac{6}{8}$	<i>main movement</i> sonata form (?)	1+1+1.5 (basic idea/b.i. variant/continuation) 1.5+1 (transition/fragmentation) 0.5+0.5/0.5+{0.5 (b.i./b.i. variant/fragment./cad.) 0.5}+4 (development) <sup>v</sup> 1+1 (espressivo phrase/fragm. recapitulation) 3 (final sonority/echo/open ending)	mm. 17 b. 86	<i>neighbor chord</i>
No. 2	<i>Langsam</i> (♩)	<i>pp</i>	<b>C</b>	<i>slow movement 1</i> theme/countertheme/epilogue	2+1+1 (rhythmic ostinato/cantabile "theme"/ostin. var.) 1+1 (interruption+echo/"countertheme"/ <i>chord 1</i> ) 3 (shifted ostinato/open ending, <i>chord 2</i> )	<b>mm. 9</b> b. 36	<i>neighbor chord</i>
No. 3	<i>Sehr langsame</i> (♩)	<i>f/pp</i> – <i>ppp</i>	<b>C</b>	<i>slow movement 2</i> sentence	2+2 (basic idea/b.i. variant) 2+1+2[1] (fragmentation 1/2/cadence, open ending)	<b>mm. 9</b> b. 36	--
No. 4	<i>Rasch, aber leicht</i> (♩)	<i>p-pp</i> <i>f-fff</i>	$\frac{2}{4}$	<i>Scherzo 1</i> varied ternary form	2+3 (basic idea/contrasting idea+cadential) 2+2 (contrasting middle) 1+3 (compressed recapitulation of b.i./cadence)	mm. 13 b. 27	--
No. 5	<i>Etwas rasch</i> (♩)	<i>p</i> <i>f-pp</i>	$\frac{3}{8}$	<i>Scherzo 2 ("Waltz")</i> attempted theme	3+3[1-1-1]+2 (basic idea, interrupted/fragment./cadential) 1+2 (fragmentation) 4 (cadential collapse)	mm. 15 b. 45	<i>neighbor chord</i>
No. 6	<i>Sehr langsam</i> (♩)	<i>pp-pppp</i>	$\frac{4}{4}$	<i>Adagio Finale</i> (fragmented) sonata form (?)	1.5+2 (motto-chord/variant) 2.5 (development, transformation) 1 (recitative) 1 (reminiscence) 1 (fragmented recapitulation)	<b>mm. 9</b> b. 37	--

# 3 Reading the Annotated Score

## 3.1 Components of the Annotated Score

The annotated score has four main components highlighted in different colors in Fig. 1 below.

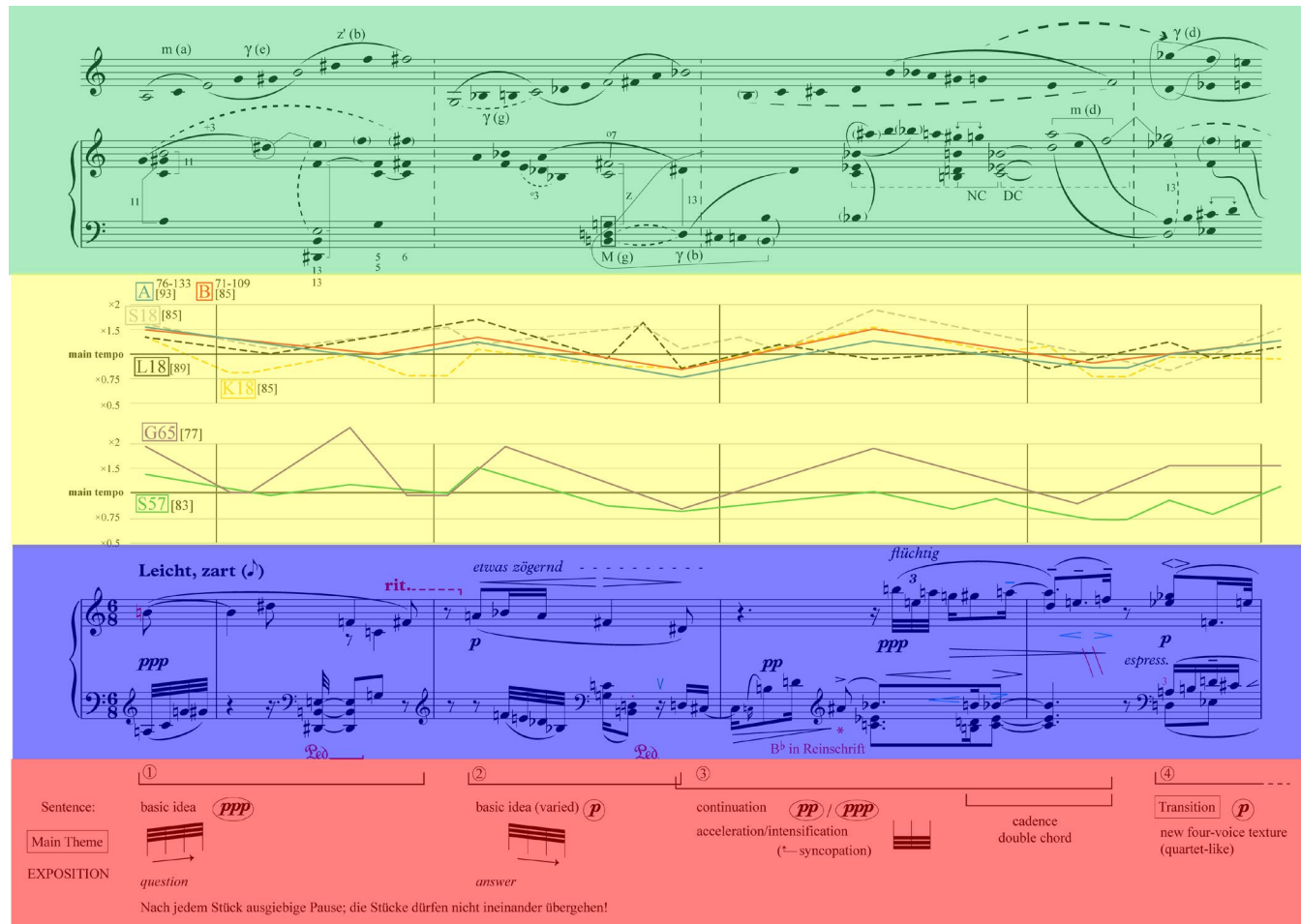


Fig. 1 A page from the annotated score with each component highlighted in a different color.

The portion colored blue is the score itself. The portion colored green is a pitch analysis of the score. The portion colored yellow contains suggestions for dynamics and tempo derived from data analysis of recordings of Op. 19. The red portion is a formal analysis of the score. Below is a description of each of these components of the annotated score, a guide to reading its notation, and glossaries for particular terms and symbols used in the analysis.

## 3.2 The Score

The score is a reproduction of the collected works edition edited by Eduard Steuermann and Reinhold Brinkmann published in 1968 by Schott (Mainz) and Universal Edition (Vienna). Everything colored in black corresponds to this edition. There are three other layers of annotations on the score derived from the autograph fair copy (Reinschrift) and first autograph (Erste Niederschrift). The Reinschrift has two clearly distinguished hands, one in grey pencil and the other in blue pencil. The grey pencil probably includes corrections and notes by Schoenberg himself, but the majority of these annotations are made by a performer (either Louis Closson or Egon Petri). Red colored annotations in the score are reproductions of the grey pencil annotations from the Reinschrift. They consist of two types of annotations: musical differences between the Reinschrift and the 1968 edition (such as added accidentals, different dynamics, enharmonic spellings, etc.) and notes the performer made for themselves (such as fingerings, accents, and beat alignment lines). The blue hand from the Reinschrift has been rendered in blue in the annotated score. This is likely Schoenberg's hand and mostly includes musical adjustments to the score that were later eliminated in the published edition. The Niederschrift annotations are colored in green in the annotated score. They are mostly dynamic and note spelling differences from the published score.

## 3.3 Analytical Annotations and Terminology

The green, yellow, and red sections of **Fig. 1** correspond to three different analytical overlays of the score. Below, each is described in turn before a glossary of terms and symbols.

### 3.3.1 Pitch Analysis

The green area of **Fig. 1** contains pitch analysis of the score. This is intended to be playable by the performers, if they wish. There are either three or four staves in this section. The bottom two are almost the same as the score itself, but with certain harmonies and intervals labelled and slurs connecting pitches that have an important relationship. The top staff(s) are more abstract, generally containing idealized voice-leading structures. In piece No. 3, the two staves at the top correspond to the two systems of the printed score. In piece No. 6, the two top staves give extra space for excerpts of pieces that Schoenberg alludes to in the music.

In the analysis, a pitch with an open note head is interpreted as being more fundamental to the pitch structure of the piece than a pitch with a closed note head. The dotted barlines are used to relate together areas of the piece that conform to a given scale, which usually appears in the top staff(s). Often, below the staves there are numbers that look similar to figured bass. These are semitone figurations that show the distance in semitones between the pitches above from lowest to highest. Below is a glossary of the abbreviations and symbols used in the pitch analysis.



### Analytical Abbreviations and Symbols

\***vertical interval notation** below or next to sonorities indicates the intervals by semitones (e.g., 4: major third; 11: major seventh; 13: minor ninth etc.), e.g.  $\frac{4}{4}$  designates an augmented triad

\***bracketed horizontal interval notation** above, below or next to sonorities indicates set classes, e.g. (0125) indicates set class (0125) = Forte set 4-4

\***sonorities reminiscent of tonal harmony** are indicated by the following symbols:

M: major triad with root added in brackets, e.g. M (G) designates a G-major-triad in any inversion

m: minor triad with root added in brackets, e.g. m (e) designates an e-minor-triad in any inversion

$^{\circ}3/^{\circ}7$ : diminished triad; diminished seventh chord

+3: augmented triad

$^{\circ}7$ : half-diminished seventh chord

\***recurring sets/sonorities or progressions with particular importance for atonal harmony** are indicated by the following symbols:

$\gamma$ :  $\gamma$ -chord (*gamma*-chord) = triad with minor and major third (set class 0347) in any inversion with root added in brackets, e.g.  $\gamma$  (e) designates the set e-g-g $^{\#}$ -b.

z: z-chord = any occurrence of set class 016 / 056, e.g. b-f-f $^{\#}$  or b-c-f $^{\#}$

$\gamma'$ : any chord that has a  $\gamma$ -chord as a subset/component

z': any chord that has a z-chord as a subset/component

NC: *neighbor (note(s)) cadence*: cadence in which the penultimate chord approaches the final chord mostly or exclusively by steps of a minor and/or major second

DC: *double chord*: chord in which two sonorities from tonal harmony (usually a dominant and a tonic chord) are merged into one sonority

$\vee \wedge$  semitone/chromatic steps/relations

$\lrcorner \llcorner$  whole tone steps/relations

$\vee \wedge$   
t t tritone steps/relations

### 3.3.2 Performance Analysis

The yellow area of Fig. 1 contains tempo curves derived from statistical analysis of recordings of op. 19 by different performers. We used Sonic Visualiser<sup>26</sup> (version 3.0.3) for the analysis of 31 recordings of op. 19 by different performers. The tempo layers of each piece constituted the basis for creating and visualising tempo graphs in Microsoft Excel. Furthermore, statistical data analysis with SPSS helped us to form two groups of pianists (A and B), each one comprising similar characteristics in performance data. Basically, the annotated score synchronizes these tempo graphs (mean of groups A and B and individual performers) with the musical score and the analytical notation. Labels in the score identifying the tempo curves refer to groups A and B as well as to abbreviated names and dates of specific recordings (see 3.4.).

Two systems of tempo graphs are placed on top of one another with each graph showing an overlay of different tempo curves. The bold line in the middle of both systems marks the *main tempo*, auxiliary lines above and below mark faster tempo ( $\times 1.5$  and  $\times 2$  = double tempo) and slower tempo ( $\times 0.75$  and  $\times 0.5$  = half tempo) respectively. If we assume a main tempo of 60 bpm (beats per minute), then the auxiliary lines would mark the tempo degrees 30, 45, 60, 90 and 120 bpm read from bottom to top. However, in no. 6 the scale was adapted since the tempo deviations generally were less pronounced in this piece. The auxiliary lines here therefore mark the factors of 0.75, 0.875, 1.25 and 1.5, thus in case the main tempo would be 60 bpm, the lines would mark 45, 52.5, 60, 75 and 90 bpm respectively.

For the groups A and B the mean absolute tempo as well as the range between the slowest and the fastest main tempo are indicated in brackets at the beginning of each piece. For the individual performers the main tempo is equally provided in brackets at the beginning of each piece. The individual performances shown in the lower graph comprise Eduard Steuermann's 1957 Columbia recording which tends to be considerably different from both groups in most of the six pieces and one second performer (changing with each piece) whose tempo dramaturgy is also remarkably different from the main tendency of both groups in that respective piece.

### 3.3.3 Formal Analysis

The red area of Fig. 1 contains formal analysis of the score. This uses mostly an approach to form derived from Schoenberg, Ratz, and Caplin. Each phrase is numbered with a number in a circle. In some places, square brackets are used to denote the extent of the phrase and in others a single bold vertical line shows the onset of a new phrase. There are three types of notation in the formal analysis: form functions, hermeneutic labels, and descriptions highlighting important components of the score. The form function labels are defined in the glossary below. The hermeneutic labels are sometimes drawn from interpretations that can be found in the bibliography of this edition and are rendered in italic script. Below is a glossary of the terms used in the formal analysis.

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<sup>26</sup> For a short introduction see: Nicholas Cook/Daniel Leech-Wilkinson, *A Musicologist's Guide to Sonic Visualiser*, [http://www.charm.rhul.ac.uk/analysing/p9\\_1.html](http://www.charm.rhul.ac.uk/analysing/p9_1.html) (retrieved Feb. 23, 2018).

*Glossary of Formal Terms*

**basic idea:** an initiating function of an idea that usually contains several melodic or rhythmic motives constituting the primary material of a theme

**continuation:** a medial phrase function that destabilizes the prevailing formal context by means of fragmentation and faster surface rhythms

**contrasting idea:** an idea that contrasts with a preceding basic idea in terms of harmony, melody, or rhythm

**EXPOSITION/DEVELOPMENT/RECAPITULATION** etc.: the sections of a sonata form

**fragmentation:** a reduction in the length of units in relation to the prevailing grouping structure

**“harpsichord” accent:** according to Fearn 2002 (who cites Krieger 1968), No. 4 can be thought of like a recitative, with the chordal attacks reminiscent of harpsichord accentuation.

**Main Theme / Transition / Secondary Theme:** mid-scale form functions in sonata form

**Sentence:** a theme type that consists of a basic idea, its (varied) repetition, and a continuation (usually ending in a cadence)

**x/o rhythmic notation:** x means there is an attack and o means there is no attack

**∨:** caesura; a break in the flow of the music

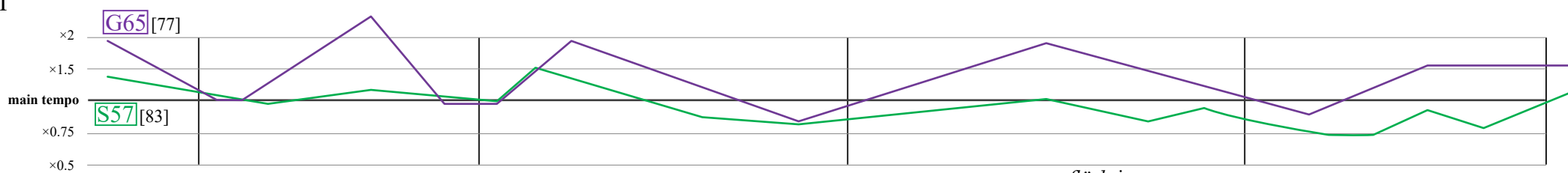
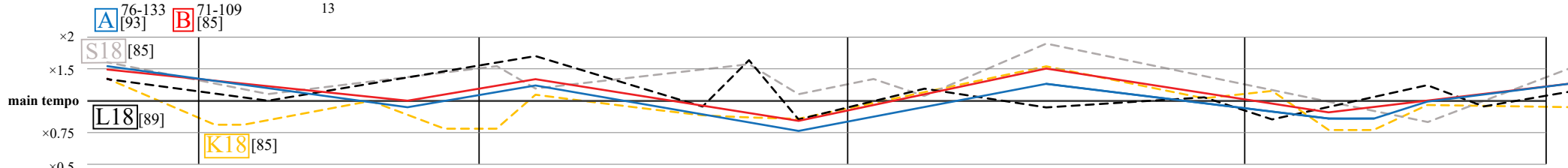
### 3.4 Overview of Analyzed Recordings

31 recordings of Schoenberg's piano pieces op. 19, dating from 1925 to 2018, have been analysed in this study. Our basic aim is to give a broad overview over the recording history of op. 19. We have mostly been working with CD recordings. Due to technical restrictions, transfers from LP or other media into a digital format (except for Kraus, Liubimov and Reimann) were not yet realised. Out of six analyzed recordings by Steuermann<sup>27</sup>, we have chosen the 1957 Columbia recording as it is supposed to have the most wide-ranging impact on recording and reception history.

Pianist	abbreviation in score	recorded	first published	Label
Giesecking, Walter		1925		Welte 3832 (piano roll); digital transfer: <a href="https://sverigesradio.se/sida/avschnitt/690310?programid=4778">https://sverigesradio.se/sida/avschnitt/690310?programid=4778</a> (18.1.2018)
Sanromá, Jesús María		1937	pre 1940	Pearl GEM 0076 mono ADD (CD 2000)
Steuermann, Edward	<b>S57</b>	1957	1957	TACET 186 (CD 2009), originally as Columbia ML 5216 mono (LP)
Kraus, Else C.	<b>K60</b>	1960	1960?	Bärenreiter Musicaphon BM 30 L1503 (LP, digital transfer)
Steiner, Karl		1962	1995	Edited by Österreichischer Musikrat, Wissenschaftszentrum Arnold Schönberg (CD 2003)
Gould, Glenn	<b>G65</b>	1965	1966	CBS MPK 45558 (CD 1989)
Helfffer, Claude		1969	1970	Harmonia Mundi France HMA 190752 stereo ADD (CD 1992)
Liubimov, Aleksei			1971	Melodiiia 33S10-06869/70 stereo (LP, digital transfer)
Pollini, Maurizio		1974	1975	Deutsche Grammophon 423 249-2 GC stereo ADD (CD 1988)
Takahashi, Yuji		1977	1979	Denon 60CO 1060/61 stereo DDD (CD 1986)
Reimann, Aribert		1984	1985	EMI His Master's Voice (067) (EL) 27 0076 1 digital stereo (LP, digital transfer)
Wytttenbach, Jürg		1989	1991	Accord 200972 stereo DDD (CD)
Hinterhäuser, Markus		1991	1992?	London Hall docu 5 stereo DDD (CD)
Wolpe, Katharina			1991	Symposium 1107 stereo DDD (CD)
Barenboim, Daniel		1994	1995	Teldec 4509-98256-2 stereo DDD (CD)
Henck, Herbert		1994	1995	Wergo WER 6268-2 stereo DDD (CD)
Schleiermacher, Steffen	<b>Sch94</b>	1994	1995	Musikproduktion Dabringhaus und Grimm MD G 613 0579-2 stereo DDD (CD)
Chen, Pi-Hsien		1996	1999	hat[now]Art 125 DDD (CD)
Hill, Peter		1996	1999	Naxos 8.553870 stereo DDD (CD)
Larcher, Thomas		1998	1999	ECM New Series 465 136-2 (ECM 1667) stereo DDD (CD)
Polyzoides, Janna		1999	1999	Austro Mechana EM 1707 stereo ??D (CD)
Sherman, Russel		1999	2002	GM Recordings GM2071CD stereo ??DD (CD)
Eschenbach, Christoph		2000?	2000	Koch International – 3-7496-2 HI (CD)
Uchida, Mitsuko		2000	2001	Philips 289 468 033-2 PH stereo DDD (CD)
Groh, Markus	<b>Gr02</b>		2002	Schmidt Artists MG1232 stereo DDD (CD)
Dünki, Jean-Jacques		2005	2006	Part of Jean-Jacques Dünki, <i>Schoenbergs Zeichen. Wege zur Interpretation seiner Klaviermusik</i> , Wien: Lafite, 2006
Serkin, Peter	<b>Se09</b>		2009	Arcana (4) – A 315 (CD)
Boffard, Florent			2013	Mirare – MIR 191 (CD)
Skogstad, Håkon	<b>S18</b>	2018		private recording for PETAL
Körber, Till Alexander	<b>K18</b>	2018		private recording for PETAL
Lie, Han-Gyeol	<b>L18</b>	2018		private recording for PETAL

<sup>27</sup> Recordings of op. 19 by Steuermann: 1949: studio recording (Dial DLP 14); 1962: unreleased live recording, master class at Mozarteum University Salzburg, July 29, 1962; 1954: unreleased live recording, Darmstadt International Summer Courses for New Music, August 22, 1954; 1957: studio recording (Columbia ML 5216); 1957: live recording, Darmstadt International Summer Courses for New Music, July, 17, 1957 (Darmstadt Aural Documents, Box 4, Pianists, NEOS 11630); 1963: studio recording, Berlin-Lankwitz (Schoenberg – Berg – Webern: The RIAS Second Viennese School Project, audite 21.412)

## **4 Arnold Schoenberg: Sechs kleine Klavierstücke, op. 19 – Annotated Score**



No. 1

① Sentence: basic idea (ppp) Main Theme EXPOSITION question

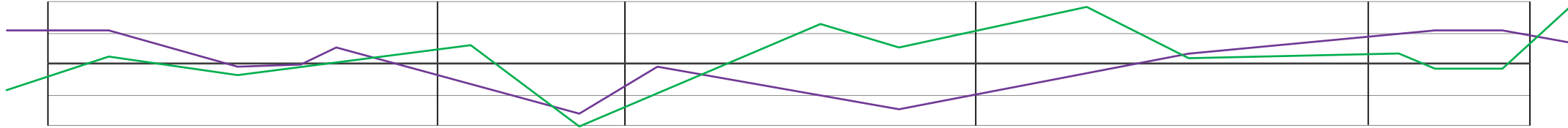
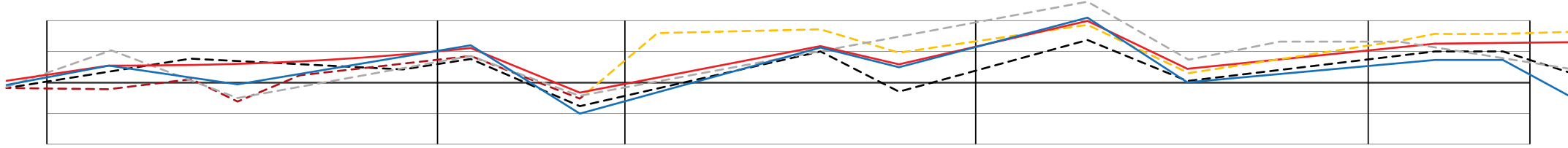
② basic idea (varied) (p) answer

③ continuation (pp) / (ppp) acceleration/intensification (← syncopation)

④ Transition (p) cadence double chord new four-voice texture (quartet-like)

Nach jedem Stück ausgiebige Pause; die Stücke dürfen nicht ineinander übergehen!

Annotations in the first system include  $\gamma (d)$ ,  $t$ ,  $z/\gamma (eb)$ ,  $\gamma (d)$ ,  $11 \left[ \begin{smallmatrix} 3 \\ 8 \end{smallmatrix} \right]_6$ ,  $m (es)$ ,  $\left[ \begin{smallmatrix} 4 \\ 4 \end{smallmatrix} \right]_6$ ,  $z \left[ \begin{smallmatrix} 5 \\ 6 \end{smallmatrix} \right]$ ,  $\left[ \begin{smallmatrix} 1 & 2 & 3 \\ 4 & 5 & 6 \end{smallmatrix} \right]$ ,  $\left[ \begin{smallmatrix} 6 \\ 1 \\ 4 \\ 4 \end{smallmatrix} \right]$ ,  $t$ ,  $7$ ,  $3$ ,  $11$ ,  $11$ ,  $10$ ,  $6$ ,  $4$ ,  $4$ .



Annotations in the second system include  $5$ ,  $3$ ,  $1$ ,  $2$ ,  $5$ ,  $pp$ , *leicht*, *ppp frei*, *flüchtig*, *fpp trem.*, *pp*, *p*, *r.H.*,  $5$ ,  $6a$ ,  $6b$ ,  $6c$ .

fragmentation



basic idea

Secondary Theme



contrast: *pp*, sparse texture, diminished rhythmic values (compared to mm. 5-6)

basic idea (varied)

continuation (liquidation) (→ m. 3)

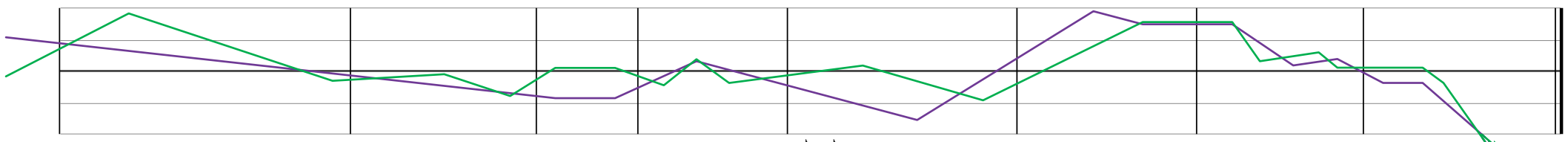
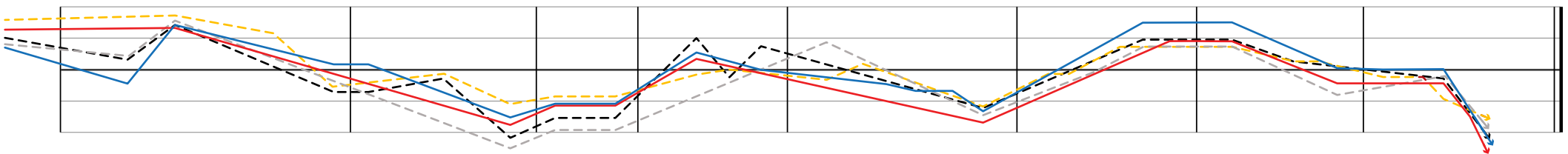
cadence

DEVELOPMENT

[ Closing Theme ]

↳ "upbeat chord"/ "Auftaktakkord"

Musical score for three staves: Treble, Guitar, and Bass. The score includes various annotations such as  $\gamma(c\#)$ ,  $m(c\#)$ ,  $m(b^b)$ ,  $\gamma(d)$ ,  $\gamma(b^b)$ , and  $\gamma(d)$ . It also features chord diagrams for guitar and bass, including  $+3/M(G)$ ,  $[M(G)]$ , and  $\gamma(d)$ . A section labeled "NC" is indicated with a dashed line. The guitar staff includes fret numbers (6, 7, 4, 6, 11) and a chord diagram for  $\gamma(d)$  with fingerings: 7 4 6, 8 4 4, 7 4 6.



Musical score for the second system, including dynamics and performance instructions. The score features markings such as *pp*, *rit.*, *flüchtig*, *mit Ton*, *rall.*, *molto rit.*, *ppp*, *p*, *mpf*, and *pp*. It also includes a green annotation "B<sup>b</sup> in Niederschrift" and a red annotation "Led. pp". The score is divided into sections labeled ⑥d, ⑥e, ⑦a, ⑦b, and ⑧.

pre-cadential signal  
(→ m. 3, m. 8)



(*expressivo-topos*)  
↳ m. 4.5  
CODA/  
RECAPITULATION (?)  
five-voice texture  
(→ ④ + ⑤)

(echo)  
ending sound

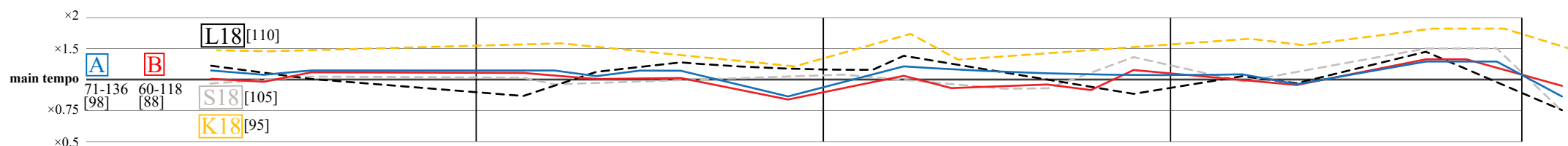
ending cadence  
(open)



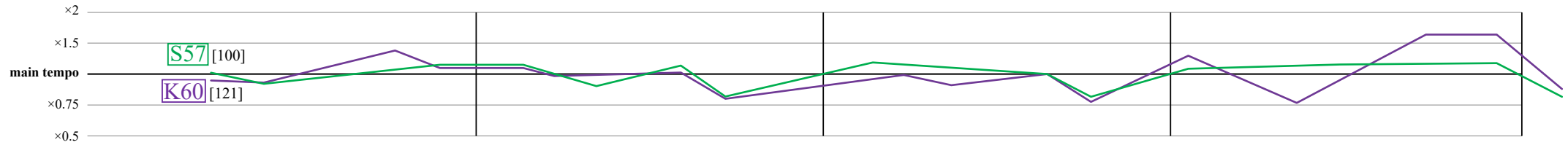
NC

[No. 1] M(G) m(b) M(B) M(A<sup>b</sup>) m(c) (0148)

Third (symbol of tonality)



No. 2

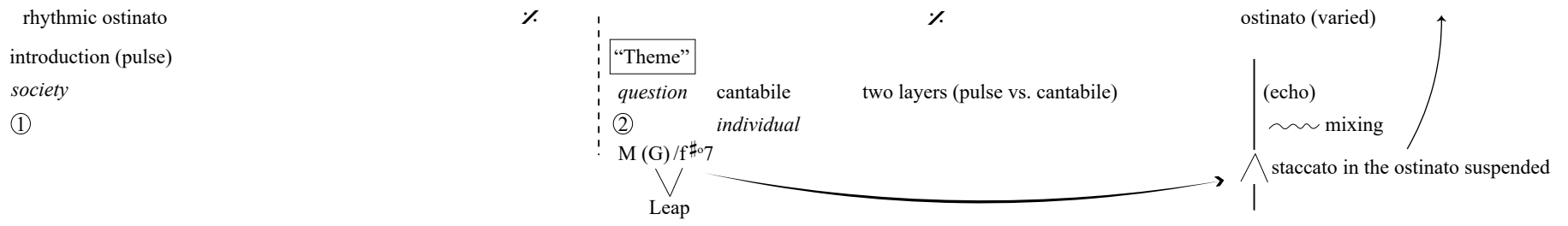


Langsam (♩)

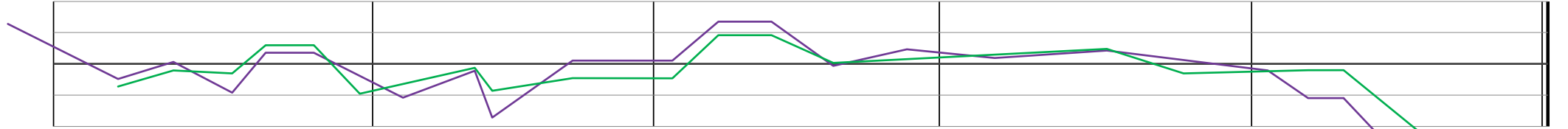
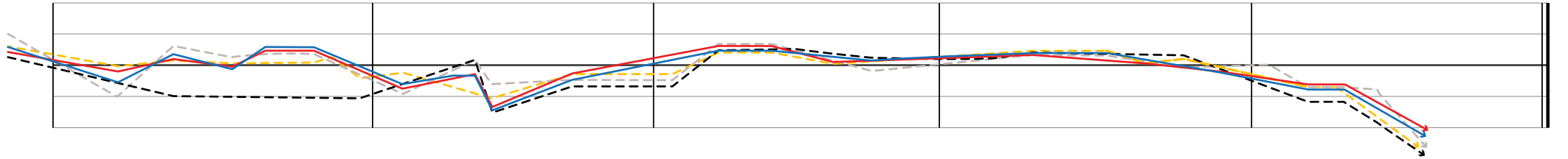
*mf* *p espress.* *pp*

*pp* äußerst kurz

0 0 X X X 0 0 X



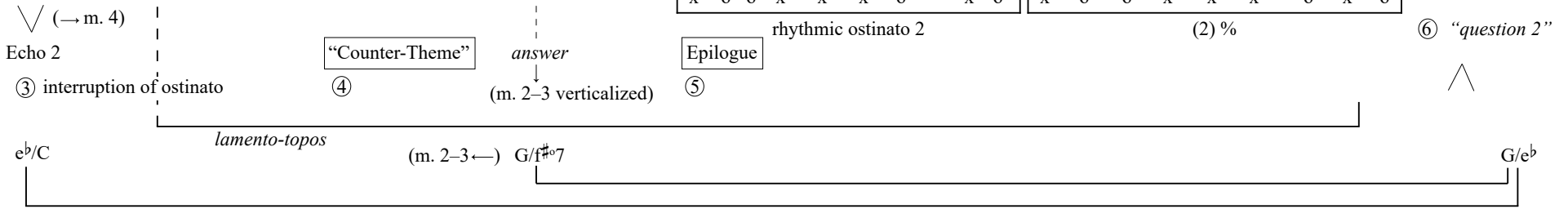
(02368) (013467) (014589)  
 m. 2.4  
 M(A<sup>b</sup>) M(A)  
 M(G) γ(b)  
 +3  
 m(e<sup>b</sup>) M(G)



5 *gut im Takt*  
*pp*  
*etwas gedehnt*  
*poco rit.*

X O O X X X O X O X O O X X X O X O

rhythmic ostinato 2 (2) %



R.H.

L.H.

No. 2

M (G) m (f#) m (f) M (D<sup>b</sup>)

enlarged

+3 -2

+9 [+2 -3] (= -1)

+5 -7 -2

NC

5

+1 -2 (+1)

5

+1 -2 (+1)

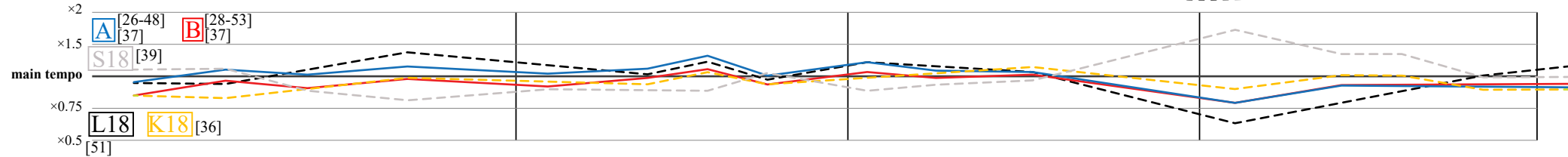
-7 +2 (inverse)

m (b<sup>b</sup>)

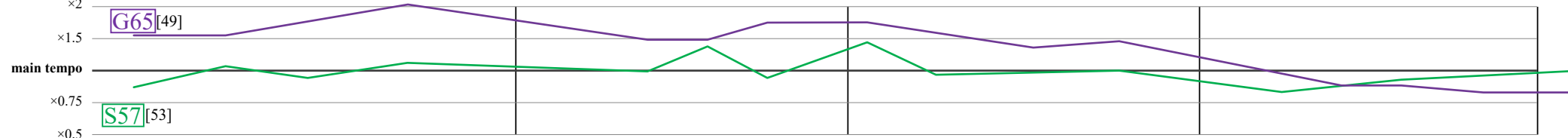
-2 +1

+8 -2

+3



No. 3



Sehr langsame

*f* *pp* *f* *f* *pp* *pp* *pp*

In den ersten 4 Takten soll die rechte Hand durchaus *f*, die linke durchaus *pp* spielen.

a1 b1 a2 b2 a3 b3

1a 1b

Presentation basic idea (polyphonically entangled voices, delineated by dynamics and tonal context) See Op. 11 No. 3 for similar texture.

basic idea (varied) → developing variation

R.H.

L.H.

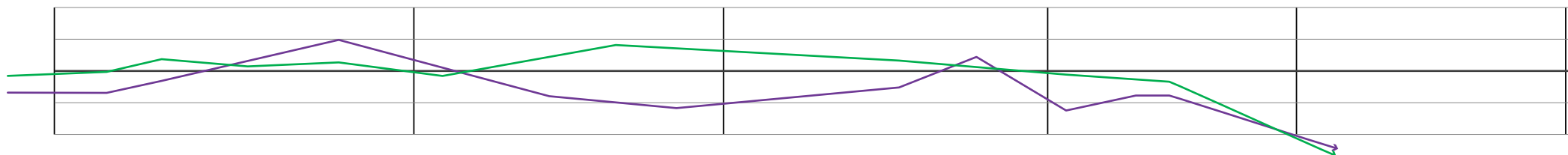
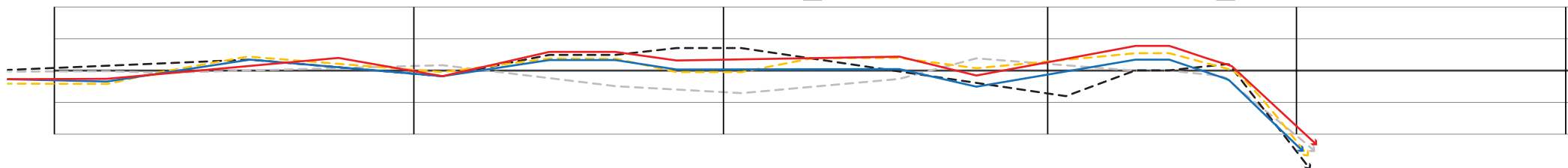
No. 2

(m. 1.8-2) +2 -8

augmented 6th in G?

DC (g+d)

Fingerings:  $\begin{matrix} 6 \\ 5 \\ 6 \\ 10 \end{matrix}$ ,  $\begin{matrix} 2 \\ 3 \\ 8 \end{matrix} 11$ ,  $\begin{matrix} 6 \\ 4 \\ 3 \\ 6 \end{matrix} 13$ ,  $\begin{matrix} 11 \\ 5 \\ 11 \end{matrix}$ ,  $\begin{matrix} 10 \\ 6 \\ 10 \end{matrix}$ ,  $\begin{matrix} 2 \\ 5 \\ 4 \end{matrix} 11$



5

*p*

*pp*

*ppp*

melodic phrygian "cadence" (E-D<sup>#</sup>/E<sup>b</sup>)

Continuation? 2 fragmentation 1

- tonal clarification (?) [E<sup>b</sup> as minor sixth of G/g-center]
- reduction of polyphonic structure
- four-voice homophonic texture
- unified dynamics

3 fragmentation 2

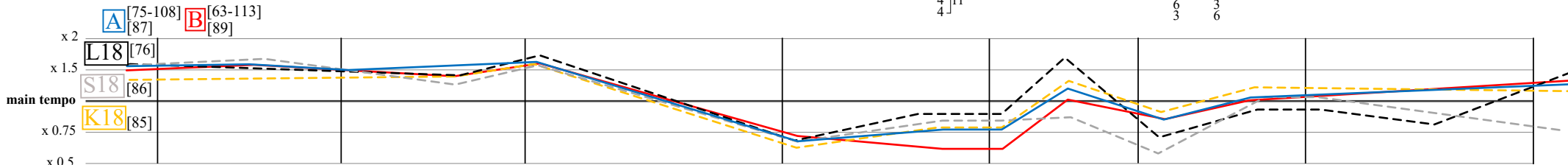
further reduction to monophonic line

4 cadence (open ending)

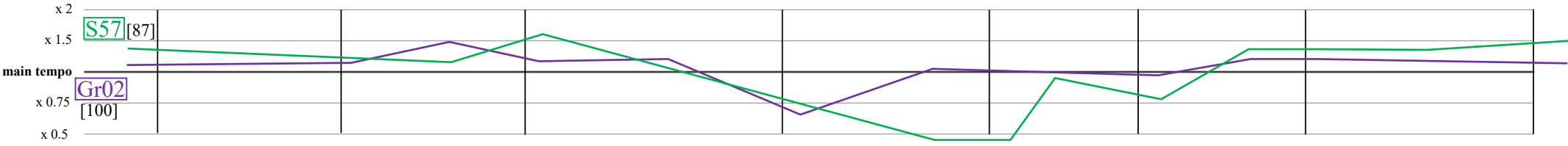
D, E<sup>b</sup>, and G possibilities combined

reminiscence of harmonic texture

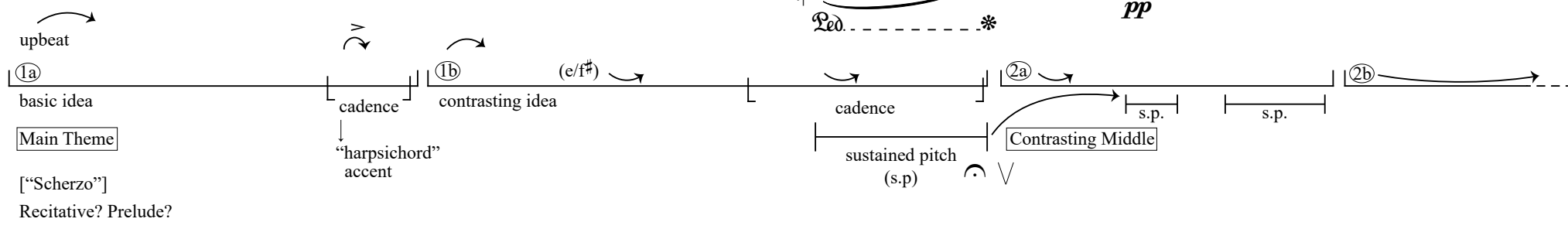
Annotations in the score include: m. 4, (0148), (0137), (0137), m. 1 ← (0148), (02368), (01258), 11 Pitch Classes (e<sup>b</sup> missing), M (F), m (b<sup>b</sup>), z L<sub>5</sub><sup>6</sup>, (-11), 023, (+9), (-6), 024, 013, (5), m. 2-3 ← T<sub>5</sub>, (-11), γ (d),  $\frac{3}{4}$  11,  $\frac{6}{3}$ ,  $\frac{1}{7}$ ,  $\frac{3}{6}$ .



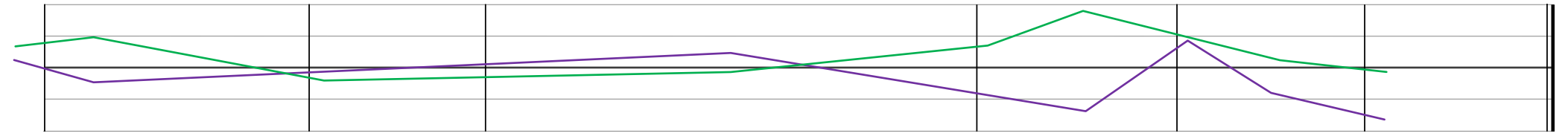
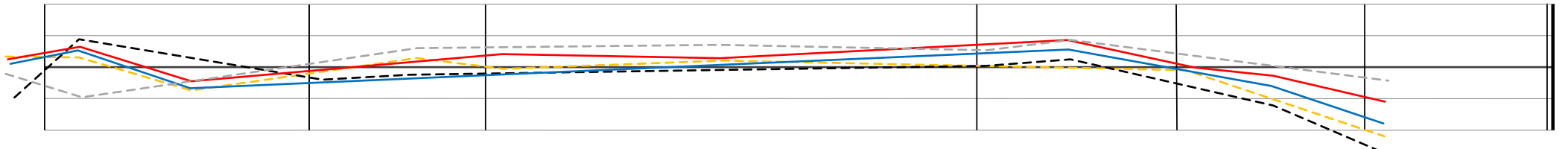
No. 4



Performance markings: *p*, *f*, *poco rit.*, *pp*, *langs.*, *leicht*, *poco rit.*, *poco rit. p*.



Musical score for measures 9-12. The top staff shows a melodic line with fingerings (01568), (0148), (01248), (013578), and (01236). The middle staff shows piano accompaniment with chords and fingerings (013, 024, -10, 013, 024, -8, +9, -9, M(G), γ(g), M(G)). The bottom staff shows guitar chord diagrams:  $11 \begin{bmatrix} 6 \\ 5 \\ 8 \\ 2 \end{bmatrix}$ ,  $z \begin{bmatrix} 5 \\ 4 \\ 2 \\ 5 \end{bmatrix} 6$ , and  $11 \begin{bmatrix} 5 \\ 6 \\ 3 \\ 11 \end{bmatrix}$  (m. 8 ←).

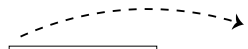


Musical score for measures 8-12. Measure 8 starts with a red '1' above the staff. Measure 9 features a triplet of eighth notes marked 'f martellato' and 'm.g.'. Measure 10 has a red asterisk above the staff and 'G<sup>b</sup> und E<sup>b</sup>' below. Measure 11 has a red '3' above the staff and 'ff sf' below. Measure 12 has a red '5' above the staff and 'fff ff' below. Red annotations include 'm.g.' and 'sf.' with arrows pointing to specific notes.

“harps.” acc.

s.p.

3a



Recapitulation

(varied, contrasting)

=  
Development? (compressed)

“harps.” acc.

s.p.

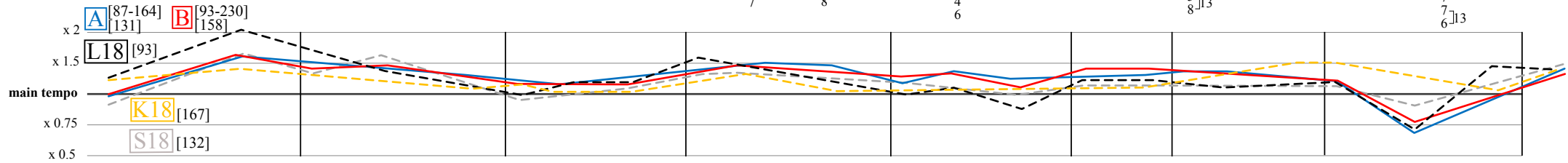
s.p.

final cadence

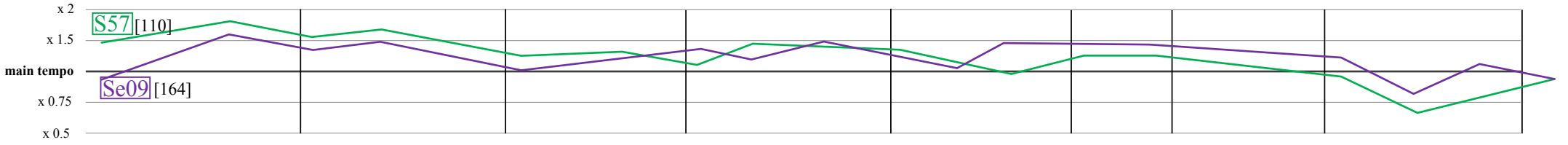
(syncopation

→ continuation?)

↓ sudden close



No. 5



**Etwas rasch** (♩)

*zart, aber voll*  
**p**

cantabile—

① “Main Theme” —interrupted  
contrary motion  
bitonal layering of  $0^7$   
11 as structuring interval

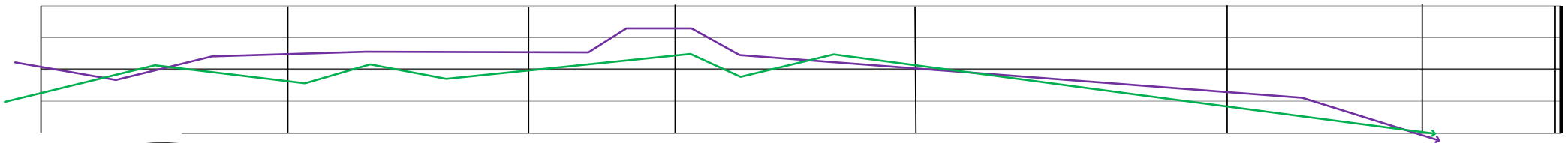
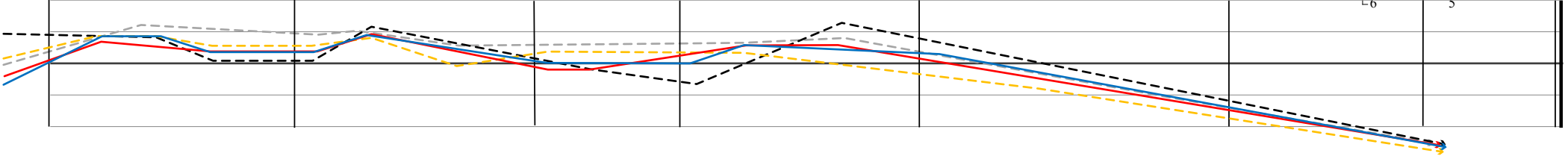
v ② second attempt—fragmentation  
(main theme varied)  
↓  
cantabile character lost/  
not achieved

(premature)  
cadential ———— (3a)  
shifts to ———→ stacked  
fifths over  
tritone f#-c

“Waltz” [“Scherzo 2”]

012 07 m. 1 13 03 11 013 NC DC M(E) 07f# missing

NC  
+3  $\begin{bmatrix} 4 \\ 4 \end{bmatrix}$   $\begin{bmatrix} 11 \\ 4 \end{bmatrix}$   $\gamma(d)$   
z  $\begin{bmatrix} 5 \\ 6 \\ 4 \end{bmatrix}$   $\begin{bmatrix} 13 \\ 4 \end{bmatrix}$   $\gamma(b^b)$



9 *pp* l.H.stacc. *pp* l.H.stacc. *f* *pp* *pp*

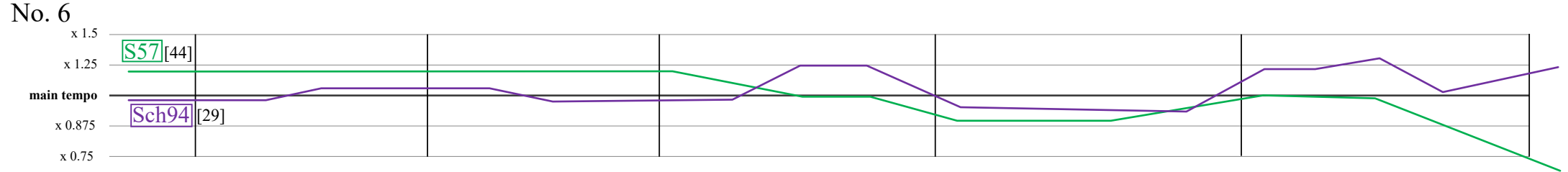
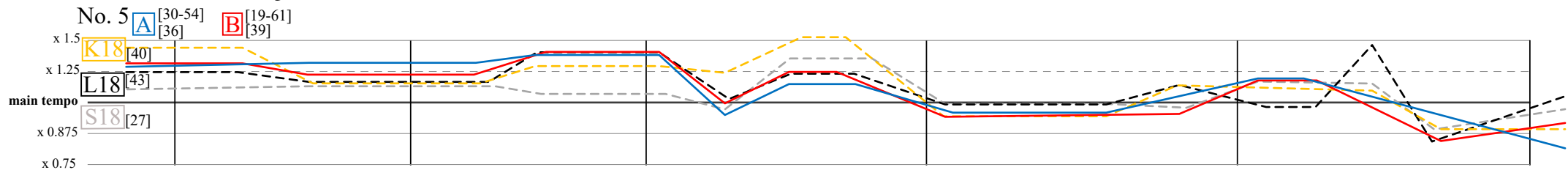
- (3a) third attempt (main theme varied)  $\nabla$  fragmentation increases
  - (3b) further fragmentation or "successful" evocation of m. 1 (→recapitulation) → interrupted again
  - (4) sudden cadential collapse stacked thirds (→ No. 2) (→ op. 11 No. 1 m. 34)
- NC  
DC  
double chord  
(E/d#07)



(012467) Mahler, Symphony No. 9/1 mm. 3-4, harp

Schoenberg, Chamber Symphony No. 1 op. 9, 2 mm. before R 86 (simplified)

NC  
DC  
M7 (B)  
M (C)  
DC



Sehr langsam (♩)

pp  
pppp  
pp  
pppp

No. 1 ←  
(upbeat to m. 1, first sonority framed by A3/B4)

Red. --- \*  
D#5/E5 as resonance tone (heavenly echo) ✓

Red. --- Red. ---

- ① Exposition motto-chord [→ op. 16 No. 3] multiple intertextual relations, see foreword
  - ← Mahler, Symphony No. 9 (1909)
  - ← Schoenberg, Chamber Symphony No. 1 (1906) (l.h.)

- ② Exposition 2 motto-chord DC/NC-principle
  - ↳ 'horizontalized' as neighbor tone

- ③ Development transformation of motto-chord into fourth chord incomplete

Mahler, Symphony No. 9/I m. 7, Vln 2

Mahler, Symphony No. 9/IV final three measures, strings without Vc.

whole-tone scale

allusion to contour/gesture

Vln. 1 *pppp* Vln. 2 *ppp* Vln. 3 *ppp* Vln. 4 *ppp* Vla. *ppp* *ersterbend*

m. 5 m. 6 m. 8 m. 9

[M (D)]

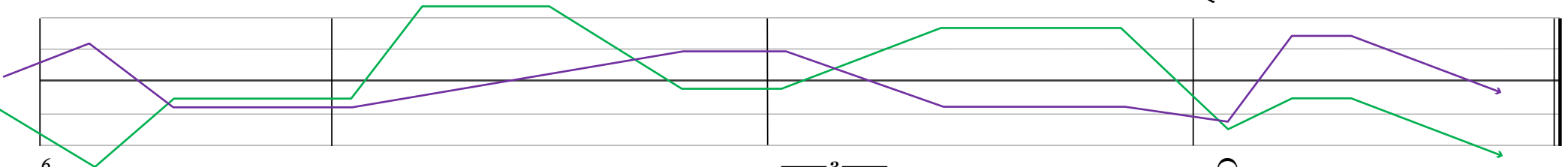
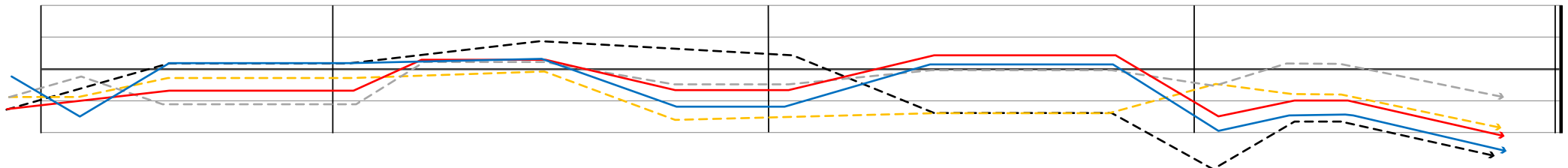
NC

M (A<sup>b</sup>)

M (G)

DC

mm. 5-6 T<sub>2</sub>



6

*ppp*

*p*

*pp*

*ppp*

*mit sehr zartem Ausdruck*

*genau im Takt*

*wie ein Hauch*

*pppp*

falling ninth m. 9 (Mahler No. 9)

transformation into whole-tone chord

\* 'c' : consonance

'd' : dissonance

④ 'recitative' (sudden) suspension of sustained chord(s)

↳ individuality, rhetoric/interrupted (?)

⑤ compressed reminiscence of earlier material —at the limit of speechlessness

long silence (commemoration)

⑥ Recapitulation

Coda

↳ lowest pitch of the entire cycle (except for the doubled octaves in No. 3)

## 5 Appendix

### 5.1 Analyzed Performance Data – Tables

Main tempo (mean (tempo I)) and standard deviation (average deviation from tempo I expressed in percentage of tempo I\*)

	op. 19,1		op. 19,2		op. 19,3		op. 19,4		op. 19,5		op. 19,6	
	Mean	St.Dev.	Mean	St.Dev.	Mean	St.Dev.	Mean	St.Dev.	Mean	St.Dev.	Mean	St.Dev.
GieseKing1925	<b>111,77</b>	35,68	<b>118,72</b>	16,30	<b>42,26</b>	7,92	<b>107,77</b>	25,14	<b>137,40</b>	23,73	<b>48,71</b>	8,18
Sanromá1937	<b>108,63</b>	39,90	<b>87,84</b>	13,67	<b>48,88</b>	12,45	<b>106,99</b>	44,24	<b>229,63</b>	33,05	<b>48,45</b>	9,15
Steuermann1957	<b>82,83</b>	22,02	<b>100,37</b>	13,23	<b>52,57</b>	8,14	<b>87,23</b>	24,11	<b>109,52</b>	24,10	<b>43,34</b>	8,25
Kraus1960	<b>82,47</b>	25,97	<b>120,90</b>	24,84	<b>48,48</b>	11,29	<b>94,11</b>	26,97	<b>162,53</b>	45,37	<b>61,26</b>	16,81
Steiner1962	<b>117,39</b>	21,63	<b>100,30</b>	10,44	<b>47,36</b>	6,76	<b>91,90</b>	18,59	<b>156,24</b>	19,29	<b>54,34</b>	10,44
Gould1965	<b>77,11</b>	23,34	<b>75,75</b>	8,26	<b>49,04</b>	17,85	<b>89,60</b>	22,46	<b>143,86</b>	25,25	<b>35,69</b>	5,89
Helffer1969	<b>100,00</b>	32,84	<b>78,45</b>	10,94	<b>34,59</b>	4,97	<b>94,33</b>	24,12	<b>143,32</b>	36,47	<b>34,34</b>	5,68
Liubimov1971	<b>132,72</b>	36,18	<b>85,20</b>	7,73	<b>35,78</b>	4,59	<b>104,18</b>	25,02	<b>171,66</b>	37,39	<b>33,72</b>	5,10
Pollini1974	<b>82,05</b>	17,78	<b>96,02</b>	10,00	<b>37,28</b>	4,72	<b>79,40</b>	16,27	<b>117,98</b>	21,53	<b>39,75</b>	7,03
Takahashi1977	<b>77,63</b>	18,30	<b>76,34</b>	10,16	<b>28,28</b>	4,90	<b>79,09</b>	17,79	<b>134,08</b>	20,38	<b>30,94</b>	4,09
Reimann1984	<b>84,08</b>	21,93	<b>117,78</b>	12,05	<b>30,71</b>	6,21	<b>93,18</b>	25,27	<b>129,00</b>	33,32	<b>34,55</b>	10,47
Wyttenbach1989	<b>87,59</b>	21,83	<b>101,39</b>	22,00	<b>39,33</b>	8,41	<b>75,11</b>	19,06	<b>132,50</b>	28,89	<b>39,16</b>	9,53
Wolpe1991	<b>76,09</b>	23,53	<b>74,51</b>	6,64	<b>31,36</b>	5,01	<b>100,27</b>	37,95	<b>170,39</b>	52,95	<b>32,03</b>	7,21
Hinterhäuser1991	<b>86,31</b>	40,84	<b>88,27</b>	9,96	<b>32,69</b>	6,05	<b>113,29</b>	38,94	<b>166,26</b>	38,40	<b>30,59</b>	7,19
Schleiermacher1994	<b>77,55</b>	24,14	<b>77,75</b>	12,32	<b>41,57</b>	7,01	<b>102,54</b>	18,09	<b>136,52</b>	24,09	<b>28,69</b>	3,34
Barenboim1994	<b>90,85</b>	19,25	<b>108,08</b>	10,21	<b>38,63</b>	8,41	<b>87,90</b>	18,95	<b>144,29</b>	28,04	<b>49,86</b>	10,17
Henck1994	<b>85,42</b>	15,15	<b>114,56</b>	15,51	<b>28,22</b>	3,94	<b>96,36</b>	21,16	<b>197,19</b>	23,66	<b>38,28</b>	12,30
Chen1996	<b>82,83</b>	21,87	<b>82,01</b>	7,07	<b>32,75</b>	3,61	<b>92,95</b>	34,23	<b>130,52</b>	26,24	<b>29,68</b>	9,49
Hill1996	<b>84,98</b>	24,46	<b>104,51</b>	12,81	<b>37,99</b>	5,85	<b>79,23</b>	25,18	<b>112,47</b>	17,93	<b>32,09</b>	7,86
Larcher1998	<b>71,86</b>	18,22	<b>75,76</b>	7,53	<b>31,82</b>	4,10	<b>76,06</b>	18,05	<b>120,22</b>	20,90	<b>26,91</b>	4,05
Polyzoides1999	<b>90,92</b>	21,45	<b>70,88</b>	7,13	<b>33,00</b>	4,04	<b>94,20</b>	27,22	<b>126,76</b>	20,23	<b>37,12</b>	6,26
Sherman1999	<b>89,28</b>	27,31	<b>71,60</b>	7,42	<b>36,51</b>	8,44	<b>87,86</b>	31,97	<b>127,10</b>	35,63	<b>31,99</b>	4,78
Eschenbach2000	<b>87,56</b>	25,50	<b>59,95</b>	6,24	<b>28,06</b>	4,14	<b>82,03</b>	20,85	<b>97,06</b>	14,66	<b>29,01</b>	8,05
Uchida2000	<b>104,36</b>	34,38	<b>73,56</b>	8,31	<b>26,04</b>	5,49	<b>97,06</b>	43,56	<b>87,12</b>	24,79	<b>18,69</b>	2,85
Groh2002	<b>98,97</b>	18,23	<b>89,50</b>	9,77	<b>34,89</b>	4,37	<b>99,71</b>	17,82	<b>133,61</b>	14,12	<b>39,00</b>	8,47
Dünki2005	<b>71,25</b>	18,13	<b>136,32</b>	16,01	<b>38,96</b>	6,37	<b>63,29</b>	9,12	<b>128,46</b>	21,62	<b>50,60</b>	7,31
Serkin2009	<b>89,46</b>	18,07	<b>72,65</b>	7,82	<b>39,13</b>	8,49	<b>84,69</b>	16,34	<b>163,51</b>	24,06	<b>33,53</b>	4,56
Boffard2013	<b>77,65</b>	17,51	<b>69,84</b>	5,08	<b>32,17</b>	3,31	<b>79,60</b>	22,60	<b>170,59</b>	29,89	<b>42,01</b>	6,68
Körber2018	<b>85,37</b>	25,66	<b>94,80</b>	8,82	<b>35,61</b>	3,86	<b>84,89</b>	17,45	<b>166,84</b>	17,10	<b>39,87</b>	7,34
Lie2018	<b>89,00</b>	18,46	<b>109,93</b>	16,58	<b>51,00</b>	8,00	<b>75,79</b>	21,88	<b>93,35</b>	21,88	<b>42,64</b>	5,93
Skogstad2018	<b>84,90</b>	23,35	<b>105,23</b>	14,31	<b>38,63</b>	3,66	<b>86,00</b>	20,09	<b>131,89</b>	21,28	<b>27,19</b>	3,05

\*Generally, this value is an indicator of the degree of rubato used by the respective performer.

## Durations (min:sec)

<i>Pianist</i>	<b>op. 19,1</b>	<b>op. 19,2</b>	<b>op. 19,3</b>	<b>op. 19,4</b>	<b>op. 19,5</b>	<b>op. 19,6</b>	<b>total</b>
Giesecking 1925	01:00	00:42	00:51	00:17	00:29	00:52	<b>04:10</b>
Sanromá 1937	01:04	00:54	00:48	00:20	00:18	01:01	<b>04:25</b>
Steuermann 1957	01:08	00:48	00:41	00:20	00:31	00:57	<b>04:25</b>
Kraus 1960	01:06	00:43	00:44	00:19	00:27	00:47	<b>04:07</b>
Steiner 1962	00:55	00:47	00:45	00:18	00:23	00:49	<b>03:58</b>
Gould 1965	01:23	01:02	00:48	00:18	00:25	01:16	<b>05:13</b>
Helffer 1969	01:13	01:05	01:02	00:20	00:29	01:09	<b>05:17</b>
Liubimov 1971	00:55	00:51	01:00	00:17	00:22	01:18	<b>04:43</b>
Pollini 1974	01:12	00:51	00:54	00:23	00:31	01:06	<b>04:56</b>
Takahashi 1977	01:20	01:02	01:12	00:20	00:29	01:19	<b>05:43</b>
Reimann 1984	01:13	00:43	01:07	00:19	00:28	01:21	<b>05:12</b>
Wyttenbach 1989	01:17	00:53	00:56	00:25	00:30	01:11	<b>05:13</b>
Hinterhäuser 1991	01:30	00:55	01:06	00:17	00:28	01:20	<b>05:36</b>
Wolpe 1991	01:27	01:07	01:08	00:18	00:28	01:32	<b>06:01</b>
Barenboim 1994	01:08	00:45	00:57	00:20	00:24	00:53	<b>04:28</b>
Henck 1994	01:19	00:44	01:14	00:18	00:18	01:26	<b>05:19</b>
Schleiermacher 1994	01:33	01:04	00:55	00:18	00:32	01:38	<b>06:00</b>
Chen 1996	01:22	01:03	01:07	00:21	00:32	01:44	<b>06:08</b>
Hill 1996	01:23	00:49	00:58	00:24	00:32	01:24	<b>05:31</b>
Larcher 1998	01:24	01:02	01:09	00:26	00:28	01:32	<b>06:00</b>
Polyzoides 1999	01:16	01:08	01:09	00:21	00:28	01:16	<b>05:38</b>
Sherman 1999	01:10	01:05	01:01	00:22	00:31	01:23	<b>05:32</b>
Eschenbach 2000	01:23	01:25	01:15	00:24	00:37	01:38	<b>06:42</b>
Uchida 2000	01:21	01:12	01:19	00:22	00:46	02:22	<b>07:22</b>
Groh 2002	01:07	00:55	01:01	00:16	00:30	01:13	<b>05:02</b>
Dünki 2005	01:24	00:40	00:54	00:26	00:31	00:54	<b>04:49</b>
Serkin 2009	01:17	01:10	01:03	00:20	00:23	01:24	<b>05:37</b>
Boffard 2013	01:16	01:02	01:06	00:24	00:20	01:01	<b>05:09</b>
Skogstad 2018	01:24	00:48	00:55	00:21	00:28	01:37	<b>05:35</b>
Körber 2018	01:15	00:49	01:01	00:21	00:22	01:05	<b>04:52</b>
Lie 2018	01:10	00:45	00:43	00:25	00:38	01:05	<b>04:46</b>

## Association of performers to groups A and B assembled according to factor analysis gained from SPSS

### op. 19,1

Group A	Mean	St. Dev.	Group B	Mean	St.Dev.	Individual Pianists	Mean	St. Dev.	Annotated Score	Mean	St. Dev.
Giesecking1925	111,77	35,68	Sanromá1937	<b>108,63</b>	39,90	Steuermann1957	<b>82,83</b>	<b>22,02</b>	Skogstad2018	84,90	23,35
Steiner1962	117,39	21,63	Pollini1974	82,05	17,78	Kraus1960	82,47	<b>25,97</b>	Körber2018	85,37	<b>25,66</b>
Helfffer1969	100,00	32,84	Reimann1984	84,08	21,93	Gould1965	<b>77,11</b>	23,34	Lie2018	<b>89,00</b>	<b>18,46</b>
Liubimov1971	<b>132,72</b>	<b>36,18</b>	Hinterhäuser1991	86,31	<b>40,84</b>	<i>Mean</i>	<i>80,80</i>	23,78	Steuermann1957	82,83	22,02
Takahashi1977	77,63	18,30	Barenboim1994	90,85	19,25				Gould1965	<b>77,11</b>	23,34
Wyttenbach1989	87,59	21,83	Larcher1998	71,86	18,22				<i>Mean</i>	<i>83,84</i>	<i>22,57</i>
Wolpe1991	<b>76,09</b>	23,53	Sherman1999	89,28	27,31						
Henck1994	85,42	<b>15,15</b>	Dünki2005	<b>71,25</b>	18,13						
Schleiermacher1994	77,55	24,14	Boffard2013	77,65	<b>17,51</b>						
Chen1996	82,83	21,87	<i>Mean</i>	<i>84,66</i>	<i>24,54</i>						
Hill1996	84,98	24,46									
Polyzoides1999	90,92	21,45									
Eschenbach2000	87,56	25,50									
Uchida2000	104,36	34,38									
Groh2002	98,97	18,23									
Serkin2009	89,46	18,07									
Skogstad2018	84,90	23,35									
Körber2018	85,37	25,66									
Lie2018	89,00	18,46									
<i>Mean</i>	<i>92,87</i>	<i>24,25</i>									

### op. 19,2

Group A	Mean	St. Dev.	Group B	Mean	St.Dev.	Individual Pianists	Mean	St. Dev.	Annotated Score	Mean	St. Dev.
Giesecking1925	118,72	16,30	Helfffer1969	78,45	10,94	Sanromá1937	87,84	13,67	Skogstad2018	105,23	14,31
Steuermann1957	100,37	13,23	Liubimov1971	85,20	7,73	Gould1965	75,75	8,26	Körber2018	<b>94,80</b>	<b>8,82</b>
Kraus1960	120,90	<b>24,84</b>	Takahashi1977	76,34	10,16	Wolpe1991	74,51	6,64	Lie2018	109,93	16,58
Steiner1962	100,30	10,44	Reimann1984	<b>117,78</b>	12,05	Henck1994	<b>114,56</b>	15,51	Steuermann1957	100,37	13,23
Pollini1974	96,02	10,00	Wyttenbach1989	101,39	<b>22,00</b>	Chen1996	82,01	7,07	Kraus1960	<b>120,90</b>	<b>24,84</b>
Hinterhäuser1991	88,27	9,96	Barenboim1994	108,08	10,21	Hill1996	104,51	12,81	<i>Mean</i>	<i>106,25</i>	<i>15,56</i>
Schleiermacher1994	77,75	12,32	Larcher1998	75,76	7,53	Uchida2000	73,56	8,31			
Polyzoides1999	<b>70,88</b>	<b>7,13</b>	Eschenbach2000	<b>59,95</b>	<b>6,24</b>	Serkin2009	72,65	7,82			
Sherman1999	71,60	7,42	Groh2002	89,50	9,77	Boffard2013	<b>69,84</b>	<b>5,08</b>			
Dünki2005	<b>136,32</b>	16,01	<i>Mean</i>	<i>88,05</i>	<i>10,74</i>	Lie2018	109,93	<b>16,58</b>			
Skogstad2018	105,23	14,31				<i>Mean</i>	<i>86,52</i>	<i>10,17</i>			
Körber2018	94,80	8,82									
<i>Mean</i>	<i>98,43</i>	<i>12,56</i>									

op. 19,3

Group A	Mean	St. Dev.	Group B	Mean	St.Dev.	Individual Pianists	Mean	St. Dev.	Annotated Score	Mean	St. Dev.
Giesecking1925	42,26	7,92	Steuermann1957	<b>52,57</b>	<b>8,14</b>	Sanromá1937	48,88	12,45	Skogstad2018	38,63	<b>3,66</b>
Kraus1960	<b>48,48</b>	<b>11,29</b>	Helfffer1969	34,59	4,97	Gould1965	<b>49,04</b>	<b>17,85</b>	Körber2018	<b>35,61</b>	3,86
Steiner1962	47,36	6,76	Pollini1974	37,28	4,72	Liubimov1971	35,78	4,59	Lie2018	51,00	8,00
Takahashi1977	28,28	4,90	Wolpe1991	31,36	5,01	Schleiermacher1994	41,57	7,01	Steuermann1957	<b>52,57</b>	8,14
Reimann1984	30,71	6,21	Hinterhäuser1991	32,69	6,05	Hill1996	37,99	5,85	Gould1965	49,04	<b>17,85</b>
Wyttenbach1989	39,33	8,41	Henck1994	28,22	3,94	Polyzoides1999	<b>33,00</b>	<b>4,04</b>	<i>Mean</i>	45,37	8,30
Barenboim1994	38,63	8,41	Larcher1998	31,82	4,10	Serkin2009	39,13	8,49			
Chen1996	32,75	3,61	Eschenbach2000	<b>28,06</b>	4,14	<i>Mean</i>	40,77	8,61			
Sherman1999	36,51	8,44	Skogstad2018	38,63	<b>3,66</b>						
Uchida2000	<b>26,04</b>	5,49	Lie2018	51,00	8,00						
Groh2002	34,89	4,37	<i>Mean</i>	36,62	5,27						
Dünki2005	38,96	6,37									
Boffard2013	32,17	<b>3,31</b>									
Körber2018	35,61	3,86									
<i>Mean</i>	36,57	6,38									

op. 19,4

Group A	Mean	St. Dev.	Group B	Mean	St.Dev.	Individual Pianists	Mean	St. Dev.	Annotated Score	Mean	St. Dev.
Giesecking1925	<b>107,77</b>	25,14	Steiner1962	91,90	18,59	Kraus1960	94,11	26,97	Skogstad2018	86,00	20,09
Sanromá1937	106,99	<b>44,24</b>	Helfffer1969	94,33	24,12	Gould1965	<b>89,60</b>	22,46	Körber2018	84,89	<b>17,45</b>
Steuermann1957	87,23	24,11	Liubimov1971	104,18	25,02	Reimann1984	93,18	25,27	Lie2018	<b>75,79</b>	21,88
Pollini1974	79,40	<b>16,27</b>	Takahashi1977	79,09	17,79	Wolpe1991	100,27	<b>37,95</b>	Steuermann1957	87,23	<b>24,11</b>
Wyttenbach1989	<b>75,11</b>	19,06	Hinterhäuser1991	<b>113,29</b>	38,94	Schleiermacher1994	<b>102,54</b>	18,09	Groh2002	<b>99,71</b>	17,82
Barenboim1994	87,90	18,95	Henck1994	96,36	21,16	Groh2002	99,71	<b>17,82</b>	<i>Mean</i>	86,72	20,27
Larcher1998	76,06	18,05	Chen1996	92,95	34,23	<i>Mean</i>	96,57	24,76			
Polyzoides1999	94,20	27,22	Hill1996	79,23	25,18						
Eschenbach2000	82,03	20,85	Sherman1999	87,86	31,97						
Serkin2009	84,69	16,34	Uchida2000	97,06	<b>43,56</b>						
Boffard2013	79,60	22,60	Dünki2005	<b>63,29</b>	<b>9,12</b>						
<i>Mean</i>	87,36	22,98	Skogstad2018	86,00	20,09						
			Körber2018	84,89	17,45						
			Lie2018	75,79	21,88						
			<i>Mean</i>	89,02	24,94						

op. 19,5

Group A	Mean	St. Dev.	Group B	Mean	St.Dev.	Individual Pianists	Mean	St. Dev.	Annotated Score	Mean	St. Dev.
Gieseking1925	137,40	23,73	Sanromá1937	<b>229,63</b>	33,05	Steuermann1957	109,52	24,10	Skogstad2018	131,89	21,28
Gould1965	143,86	25,25	Steiner1962	156,24	19,29	Kraus1960	162,53	<b>45,37</b>	Körber2018	<b>166,84</b>	<b>17,10</b>
Takahashi1977	134,08	20,38	Helffer1969	143,32	36,47	Liubimov1971	<b>171,66</b>	37,39	Lie2018	<b>93,35</b>	21,88
Reimann1984	129,00	<b>33,32</b>	Wolpe1991	170,39	<b>52,95</b>	Pollini1974	117,98	21,53	Steuermann1957	109,52	<b>24,10</b>
Schleiermacher1994	136,52	24,09	Henck1994	197,19	23,66	Wyttenbach1989	132,50	28,89	Serkin2009	163,51	24,06
Barenboim1994	144,29	28,04	Sherman1999	127,10	35,63	Hinterhäuser1991	166,26	38,40	<i>Mean</i>	<i>133,02</i>	<i>21,68</i>
Chen1996	130,52	26,24	Dünki2005	128,46	21,62	Polzoides1999	126,76	20,23			
Hill1996	112,47	<b>17,93</b>	Boffard2013	170,59	29,89	Eschenbach2000	<b>97,06</b>	14,66			
Larcher1998	120,22	20,90	Körber2018	166,84	<b>17,10</b>	Groh2002	133,61	<b>14,12</b>			
Uchida2000	<b>87,12</b>	24,79	Lie2018	<b>93,35</b>	21,88	Skogstad2018	131,89	21,28			
Serkin2009	<b>163,51</b>	24,06	<i>Mean</i>	<i>158,31</i>	<i>29,15</i>	<i>Mean</i>	<i>134,98</i>	<i>26,60</i>			
<i>Mean</i>	<i>130,82</i>	<i>24,43</i>									

op. 19,6

Group A	Mean	St. Dev.	Group B	Mean	St.Dev.	Individual Pianists	Mean	St. Dev.	Annotated Score	Mean	St. Dev.
Sanromá1937	48,45	9,15	Gieseking1925	48,71	8,18	Schleiermacher1994	28,69	3,34	Skogstad2018	<b>27,19</b>	<b>3,05</b>
Steiner1962	<b>54,34</b>	10,44	Steuermann1957	44,35	7,11	Barenboim1994	49,86	10,17	Körber2018	39,87	<b>7,34</b>
Helffer1969	34,34	5,68	Kraus1960	<b>61,26</b>	<b>16,81</b>	Boffard2013	42,01	6,68	Lie2018	42,64	5,93
Pollini1974	39,75	7,03	Gould1965	35,69	5,89	Körber2018	39,87	7,34	Steuermann1957	<b>44,35</b>	7,11
Liubimov1971	33,72	5,10	Wolpe1991	32,03	7,21	<i>Mean</i>	<i>40,11</i>	<i>6,88</i>	Schleiermacher1994	28,69	3,34
Takahashi1977	30,94	4,09	Hill1996	32,09	7,86				<i>Mean</i>	<i>36,55</i>	<i>5,35</i>
Reimann1984	34,55	10,47	Sherman1999	31,99	4,78						
Wyttenbach1989	39,16	9,53	Uchida2000	<b>18,69</b>	<b>2,85</b>						
Hinterhäuser1991	30,59	7,19	Dünki2005	50,60	7,31						
Henck1994	38,28	<b>12,30</b>	<i>Mean</i>	<i>39,49</i>	<i>7,56</i>						
Chen1996	<b>29,68</b>	9,49									
Larcher1998	26,91	4,05									
Polzoides1999	37,12	6,26									
Eschenbach2000	29,01	8,05									
Groh2002	39,00	8,47									
Serkin2009	33,53	4,56									
Skogstad2018	27,19	<b>3,05</b>									
Lie2018	42,64	5,93									
<i>Mean</i>	<i>36,07</i>	<i>7,27</i>									

main tempo ("mean") and standard deviation (in % of tempo I); (minimum and maximum values in **bold**; mean in *italics*)

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