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A PROFILE OF VIENNESE SOCIETY: AN INTERPRETATIVE GUIDE
TO ERICH W. KORNGOLD'S SECOND PIANO SONATA AND ARTUR
SCHNABEL'S SONATA FOR PIANO

by

Daniel Jacob Kubus

An essay submitted in partial fulfillment of the requirements for the Doctor of Musical
Arts Degree in the Graduate College of The University of Iowa

May 2011

Essay Supervisor: Associate Professor Alan Huckleberry

Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

D.M.A. ESSAY

This is to certify that the D.M.A. essay of

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My inspiration for this essay was provided by my piano professor, Uriel Tsachor. Dr. Tsachor was responsible for my discovery of the composer Erich W. Korngold, and when I first listened to his Piano Sonata No. 2, my fascination with it was immediate. As I was undertaking to prepare Korngold's sonata for a recital, Dr. Tsachor shared many insights regarding Expressionism, life and culture in *fin de siècle* Vienna, and the importance of Korngold, Artur Schnabel, Stefan Zweig, and others. I owe much gratitude to Dr. Tsachor, for had he not enlightened me to the existence of a solo piano sonata by Schnabel and the possibility of comparing it with Korngold's, as well as vivid anecdotes on the Viennese way of life, this essay would never have come to fruition.

Further debts of gratitude extend to my essay supervisor, Dr. Alan Huckleberry, whose encouragement was vital to my progress, and who empowered me to work efficiently. I also sincerely thank the rest of my committee for their generous time and service to me via their guidance. All of them were instrumental to my growth, not merely on the present essay, but also throughout my time at The University of Iowa.

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INTRODUCTION

Erich Wolfgang Korngold (1897-1957) was a “remarkable child prodigy composer,”¹ one who came to be embraced by the city of Vienna, a musical culture well acquainted with musical geniuses. Brendan Carroll described Korngold as an individual so remarkable in his youth as to be a consummate phenomenon. He began taking piano lessons from a relative at about six years of age. Said Carroll:

The lessons began uneventfully, but soon the teacher [Emil Lamm] began to write letters expressing his amazement at the [child’s] competence, his rapid strides in theory, and the extraordinary aptitude he displayed in harmonizing at the keyboard and in forming chordal progressions.²

Several foremost musicians of the day acknowledged Korngold’s precocity, Gustav Mahler being one of the first; those who agreed included Giacomo Puccini, Jean Sibelius, and Bruno Walter. Korngold continued to excel in his pianistic ability through his youth, despite receiving no tutelage from any of the highly esteemed teachers of Vienna. Reputed instructor Alexander von Zemlinsky began teaching Korngold when the boy was eleven years old.³ Through this time, Carroll asserted, Korngold accomplished perhaps even greater feats than musicians who currently enjoy much more fame than he:

Even Mozart’s juvenilia, though precocious and technically proficient, have yet to exhibit the true personality of the composer or be worthy of regular performance. ... Korngold was unique in this respect. He produced music in his extreme youth that practically has no parallel. ... He embraced [the] highly sophisticated language [of Strauss, Mahler, Debussy, and Stravinsky] wholeheartedly, and from it forged a style of his own without intellectualizing the process.⁴

¹ Brendan G. Carroll, “Korngold, Erich Wolfgang,” *Grove Music Online (Oxford Music Online)*, <http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/15390?q=Korngold&search=quick&pos=1&_start=1#firsthit>, Accessed 5 March 2011.

² Carroll, *The Last Prodigy: A Biography of Erich Wolfgang Korngold* (Portland, OR: Amadeus Press, 1997), 29.

³ *Ibid.*, 35.

Korngold's attitudes toward and philosophies on music were strongly influenced by his father, Julius, who abhorred radical styles of music, including Impressionism.⁵ Korngold exhibited mixed feelings toward these overt influences. Despite this pervasive influence, Korngold came to appreciate several modern works, such as Igor Stravinsky's *Petrushka*.⁶ Nevertheless, Korngold generally considered atonal works vastly inferior to the inspirational, transcendental capabilities of the tonal system. Carroll said:

[Korngold] could not embrace complete atonality or serialism. All of his works sprang from uninhibited inspiration and were based on a strict adherence to traditional musical forms. . . . He regarded an abrogation of *melody*, in a strictly tonal sense, as wholly unacceptable.⁷

His Piano Sonata No. 2 in E Major (1910) is convincing evidence that this lifelong philosophy was beginning to take hold when he was just a boy of thirteen years of age.

Artur Schnabel (1882-1951) was born in the Austrian (now Polish) village of Lipnik but moved with his family to Vienna at age seven. At this time he studied piano with Theodor Leschetizky, who deeply impressed Schnabel by telling him, "You will never be a pianist; you are a musician."⁸ This counsel shaped his lifelong performing niche.

Schnabel is much better known as a pianist than a composer, but he wrote more than a mere handful of compositions.⁹ He made a conscious effort to meld the two

⁴ Ibid., 22.

⁵ Ibid., 22-23, 26.

⁶ Ibid., 45.

⁷ Ibid., 157.

⁸ William Glock and Stephen Plaistow, "Schnabel, Artur," *Grove Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/24970?q=Schnabel&search=quick&pos=1&_start=1#firsthit>, Accessed 5 March 2011.

⁹ Cesar Saerchinger, *Artur Schnabel: A Biography* (New York: Dodd, Mead & Co., 1957), 325-326.

aspects of his career in his edition of the complete sonatas of Ludwig van Beethoven.¹⁰ His motivation for this task was part of a desire to shun “interpretative mud” that many editions had become, as well as to help other performers become informed and similarly avoid these flawed editions.¹¹ He had great integrity as a performer regarding the authenticity of the composer’s intentions.¹² Moreover, he had a particular affinity for classical composers’ music, specializing in the music of Beethoven, Wolfgang A. Mozart, and Franz Schubert, all of which Schnabel considered the “greatest challenge.”¹³

Nevertheless, he occasionally took risks as a performer. One of these was his decision to publically perform Korngold’s then-new Sonata No. 2. This was risky not so much because it was an unproven piece written by a teenager, but more because Korngold’s father’s reputation as a powerful music critic could have provoked (and, indeed, did provoke) gossip in the music community that Schnabel was trying to solicit favorable reviews.¹⁴

Korngold and Schnabel’s musical philosophies were similar, aside from one major difference. Both men highly prized traditional tonal harmony—Korngold in his composition (and pianism) and Schnabel in his pianism—no doubt because they were convinced of its limitless cathartic possibilities. Yet Schnabel’s compositions generally drastically departed from traditional harmony. “He opened up new channels apart from the mainstream, fascinating to those who would follow him on his inspirational

¹⁰ Ibid., 171-172.

¹¹ Schnabel, quoted in Saerchinger, 172.

¹² Saerchinger, 172, 312.

¹³ Ibid., viii.

¹⁴ Ibid., 106.

wanderings. His work became as unconventional as any revolutionary spirit could wish. . . .”¹⁵

His Sonata for Piano (1922) is a perfect example. It is “not only of vast design but full of imagination, of passionate and even vehement expression, yet not without tender and strangely ethereal moments. It is ultra-chromatic and ultra-dissonant throughout, with only rare lapses into traditional harmony.”¹⁶ Schnabel’s own perspective toward atonality, when directly asked by students at the University of Chicago in 1945, was pedestrian, for he seemed to think that an atonal system of composition was just as worthy as the traditional system. When a student asked if he composed using an “atonal system,” Schnabel answered:

Not strictly. I don’t believe in being tied too much to any system. . . . I think you should always make a student familiar with the technical practices of the past, with pure part-writing and the development of the harmonic system, which is a very good school and will not be lost as a discipline even on him who writes in a completely different medium of procedure.¹⁷

This philosophy sharply contrasts that held by Julius Korngold and, by extension, his son Erich, who thought of the two systems as generally irreconcilable with one another.

Upon investigating these two works, one will find that they are similarly grounded in Expressionism. “Practically every early discussion of Expressionism has stressed its provenance in the world of the unconscious.”¹⁸ Expressionist music, art, and literature are characterized by “extraordinary manic-depressive [qualities, such as]

¹⁵ Ernst Křenek, “On Artur Schnabel’s Compositions,” in Saerchinger, 318.

¹⁶ Saerchinger, 156-157.

¹⁷ Schnabel, *My Life and Music & Reflections on Music* (New York: St. Martin’s Press, 1961), 190-191.

¹⁸ David Fanning, “Expressionism,” *Grove Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/09141?q=Expressionism&search=quick&pos=1&_start=1#firsthit>, Accessed 7 March 2011.

visions of universal brotherhood alternating with the blackest despair,”¹⁹ as well as properties of “expressive emphasis and distortion.”²⁰

Through Expressionism, both sonatas explore the hidden, dark depths of the human psyche, but through different points of view.²¹ Korngold, through the use of more traditional harmonies, progressive chromaticism, and waltz dance rhythms juxtaposed with abruptly harsh dissonances, seemed to depict the outward opulence of the Vienna in which he grew up.²² As an impressionable youth, Korngold was perceptive to the popularity of waltzes, opera, and other forms. He fashioned many of these elements as a façade designed to conceal underlying foreboding. Perhaps most especially in the first movement, harmonies, dotted rhythms, and loud dynamics create a positive and almost jubilant mood, but only inconsistently. The later movements strive less to maintain this veneer.

Schnabel’s sonata, on the other hand, conceivably reflects his internal absorption of “the atmosphere in Vienna, of jesting defeatism and precious, playful morbidity in the [1890s and] of her gradual decay.”²³ The notion of carnal, visceral emotions welling up from deep within the unconscious or subconscious mind applies to both sonatas under discussion, but especially so to the third and fourth movements—and more tangentially to the second and fifth movements—of Schnabel’s sonata. It is almost entirely atonal, has no time signature and no barlines, and could symbolize impending chaos despite being a

¹⁹ John Willett, *Expressionism* (New York: World University Library, 1970), 9.

²⁰ *Ibid.*, 8.

²¹ Fanning, Accessed 16 April 2011.

²² Uriel Tsachor, “Major Piano,” (class lectures, The University of Iowa, various dates).

²³ Schnabel, *Life and Music*, 46.

highly organized piece. His sonata reflects both the perceived (but deteriorating) security and the tranquil, light-hearted, self-absorbed social atmosphere.²⁴ Elements of structure include use of a twelve-tone series, frequent metronome markings and alterations, as well as frequent and specific performance instructions. Characteristics of Expressionism achieve, over the course of the five movements, a gamut of moods, some of which are furious, placid, mystical, ominous, and deranged. In this way, Schnabel more overtly, more frankly communicated the condition of a decaying world without a façade of appealing elements, as in Korngold's sonata.

The following chapters provide an interpretation of these two sonatas. The music of each movement will be explained from the standpoint of the lifestyles, culture, mannerisms, and philosophies of the Viennese, a people who made an indelible impression on the two composers. Prevalent themes include decadence, unwarranted optimism, self-absorption, and the consequences that necessarily result. The following interpretations are not an attempt to prove or speculate on the composers' actual musical intentions. They are merely to enlighten performers with a possible aesthetic comprehension of these pieces.

²⁴ Stefan Zweig, *The World of Yesterday: An Autobiography* (New York: Viking Press, 1964), 1, 24.

PART I:

ERICH W. KORNGOLD'S PIANO SONATA NO. 2 IN E MAJOR

CHAPTER 1: KORNGOLD, MVT. I: MODERATO

Korngold composed his Sonata No. 2 merely a few years prior to the beginning of World War I. Though he was but a young boy at the time, he readily perceived the growing political tension that the Viennese so fervently tried to ignore but gradually forced itself to be felt:

Making music, dancing, the theatre, conversation, proper and urbane development, these were cultivated here as particular arts. It was not the military, nor the political, nor the commercial, that was predominant in the life of the individual and of the masses. The first glance of the average Viennese into his morning paper was not at the events in parliament, or world affairs, but at the repertoire of the theatre, which assumed so important a role in public life as hardly was possible in any other city.²⁵

The Viennese author Stefan Zweig offered insights to life in Vienna prior to World War I, “calling it the Golden Age of Security. Everything in our almost thousand-year-old Austrian monarchy seemed based on permanency. . . .”²⁶ One can realize the possibility that this psychology lulled the people into a false sense of security and overconfidence, that nothing could possibly bring about the downfall of their way of life and of Austria as they knew it. After all, at that time, “no one thought of wars, of revolutions, or revolts. All that was radical, all violence, seemed impossible in an age of reason.”²⁷

Nevertheless, the atmosphere prior to World War I was a chilling one, even if the Viennese chose to ignore it. Zweig went on to say, “It was not yet panic, but there was a constantly swelling unrest. . . .”²⁸

²⁵ Ibid., 14-15.

²⁶ Ibid., 1.

²⁷ Ibid., 2.

An “opera without singing” is perhaps the most astute assessment of this movement, and, indeed, the whole sonata. Korngold’s sonata constantly—sometimes gradually, sometimes abruptly—changes character between blitheness and tumult. Orchestral and operatic elements such as thick textures, melodic lines resembling specific instruments, and phrases evoking perceptions of characters in dialogue combine with harmonic and many other musical features to seem to infuse the first movement with attitudes of pretense. It is not thematically structured as a traditional Classical sonata. Many differences separate the recapitulation from the exposition, both structurally and characteristically. Consequently, the cheery demeanor of the rhythms and harmonies becomes progressively inconsistent. An overview of the form of the initial movement will help explain how the exposition and recapitulation correspond to one another and how they differ.

The form of the first movement (Table 1) is unconventional, having been composed somewhat like a narrative, despite having clear sonata-form divisions. The sonata form is established by discernible recapitulations of the two themes beginning in mm. 78 and 101, and less so by key areas. Therefore, an analysis of specific key areas of the exposition is not crucial in understanding the form, because the recapitulation does not contain analogous key areas, as a traditional sonata would.

These theoretical points are merely details that highlight the inconsistencies in the underlying whole. Moments of hyperactivity, liveliness, and generally positive emotion that occur toward the beginning of the first movement either are belied by neighboring contradictory elements, or become more fragmented and distorted as the movement

²⁸ Ibid., 198.

| | |
|-------------|---|
| mm. 1-9 | Pre-exposition |
| mm. 10-30 | Exposition, first theme |
| mm. 30-44 | Exposition, second theme |
| mm. 45-57 | Development |
| mm. 57-67 | Retransition |
| mm. 68-77 | Recapitulation, first theme, false entrance |
| mm. 78-101 | Recapitulation, first theme |
| mm. 101-116 | Recapitulation, second theme |
| mm. 116-120 | Codetta |

Table 1: Form of Korngold, first movement.

progresses and the façade crumbles. Other indications and details in the score betray these otherwise positive features, warranting a scrutinizing reinvestigation of how these moments should interact.

The first movement begins with a declamatory motive: a *fortissimo* dynamic level, aligned with the sixteenth rest on the downbeat, even before the thickly textured melody begins. The next musical indication, *mit Schwung*, (with momentum, or verve)²⁹ encourages an interpretation of optimistic exuberance. The sixteenth rests during beat 2 of mm. 1 and 3 add syncopation to the dance rhythm; in fact, all the sixteenth rests in the first five measures contribute to a spirited mood (Figure 1). This initial theme is a *leitmotif*, an idea that is modified and varied as the movement progresses. The first movement also frequently borrows the dotted-rhythm portion of the theme, chaining a few of them together in diminution for a hyperactive effect (Figure 2). The first nine measures are a pre-exposition, where a waltz rhythm is established. The time signature throughout most of the first movement is 4/4, which begins in m. 10, and this point marks the beginning of the first theme of the exposition.

²⁹ Google Translate, Google, Inc., Accessed 25 November 2010 (<http://translate.google.com/?hl=en&tab=wT#>).



Figure 1: Korngold, mvt. I, mm. 1-5

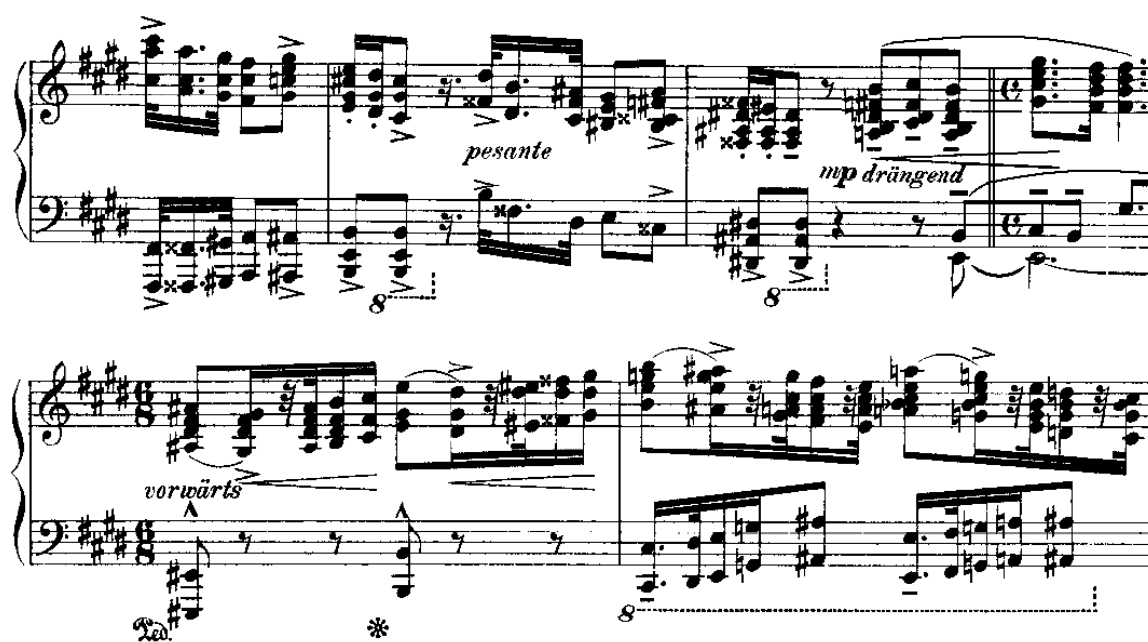


Figure 2: Korngold, mvt. I, mm. 7-10 and 17-18

However, the disjunct octaves in m. 2 are a strange response to the apparently confident, declamatory theme in m. 1. The concluding C-naturals might be viewed as a flat-6 scale degree, which would be a logical, chromatic segue to the octave B's beginning m. 3; however, the *poco rit.* immediately deflates the energy from the previous measure. The E[#]'s, F[#]'s, G[#]'s, and A[#]'s in m. 4 are an even stranger continuation. Chromatic voice-leading from m. 4 to m. 5 is more difficult to argue than from mm. 2 to 3, because of the interrupting quarter rest and the root-position E major chord, which cause aural memory of the A[#]'s to fade. Moreover, the register changes in mm. 2 and 4, together with the *poco rit.*, create a feeble and almost eerie sensation, as if the theme tries but fails to progress. This rapid alternation between purpose and indecision from one measure to the next is a manifestation of the manic-depressive property of Expressionism.

This bipolarity continues into mm. 5-9. The waltz rhythm begins confidently, hyperactively doubling in speed (viz. mm. 7-8 in Fig. 2), but the ensuing *pesante* indication contributes an irritating, grating quality. Korngold could have indicated *mit Kraft* or *gioioso* in order to establish a truly triumphant or carefree character. *Pesante*, on the other hand, does not effect a feeling of triumph, but rather of heavy-handedness, irritability, and perhaps even foreboding. So begins the casting of ominous shadows over a theme initially perceived as "optimistic."

When the first theme of the exposition begins (mm. 10-11), the harmonic progression is simple and calm. However, merely after a modulation to D major (m. 12), a crescendo builds the dynamic from a calm *mezzo piano* to a wild *fortissimo* as the range rapidly increases to C[#]₇ and G₁ at its widest point (m. 14). The energetic dance rhythms



Figure 4: Korngold, mvt. I, mm. 24-30

This five-measure outburst is suddenly interrupted by a cessation—as per the breath mark—and a serene melody with harp-like accompaniment at a slower tempo.

More extensive lyrical phrases are in mm. 30-44, which comprise the second theme of the exposition. This segment is somewhat of an analytical anomaly, being in the tonic key of E major. In a “typical” sonata, the second theme of the exposition would be in the dominant key of B major. The presence of A[#]s—the leading tone of B major—

in mm. 30, 31, 34, and 36 creates some ambiguity, but the B₁-B₂ octaves in mm. 36-38 prepare the resolution to E major in the latter half of m. 38, functioning similarly to the E₂s and B₁s in mm. 30-32. E major is concretely established by m. 42, evidently atypical of the traditional form. A significantly slower tempo with sweeping arpeggios in the left hand achieves a poignant character.

However, all is not serene in mm. 30-44. The sharply contrasting moods characteristic of Expressionism make themselves felt again in mm. 36-37. The floating, dreamlike melody in mm. 34-35 (Figure 5) emulates a melodramatic violin solo; the next



Figure 5: Korngold, mvt. I, mm. 34-36

phrase, though of similar contour, sounds more mysterious by virtue of the harmony on the downbeat of m. 36, as most of the notes are from the whole-tone scale (C₄-F₄[#]-A₄[#]-E₅-D₆-A₅[#]). After this melody trails off, harsh harmonies of broken half-diminished-seventh chords resembling chimes rudely shatter the serenity, descending chromatically. After two beats, smooth lyricism returns in m. 37 in the right hand, while the opening *leitmotif* returns in the left hand. This idea reiterates from beat 3 of m. 37 to beat 2 of m.

38. The remainder of the exposition is lyrical once again, as the general mood strives to pretend that all is well.

The moodiness and sharp contrasts of the first movement described so far become only more pronounced as the movement elapses. The material that begins the development (mm. 45-54) is related to the opening material, as its melodic contour is vaguely similar, but its character is completely different. The time-signature change in m. 45 is given in parentheses, as if the change is unofficial or an afterthought. While this does achieve heightened energy, the open fifths project a disposition that is hollow, depraved, and belligerent.

Variations on the energetic dance rhythms are scattered throughout much of the development. The waltz rhythms from the initial nine measures return, but they are much faster and more energetic, effected by the 12/8 time signature. As shown in Figure 6, the thematic rhythm from m. 1, distributed over two beats, is condensed to dotted-quarter pulses from beat 7 of m. 49 to beat 6 of m. 54, and reiterated several times consecutively with some interruptions. The jovial dotted rhythms from mm. 7-8 return in triplet form in order to fit the 12/8 meter, initially sparsely (m. 46, beats 10-12), then more frequent (m. 48, beats 4-6 and 10-12), and finally prevalent (m. 49, beat 4 to m. 52, beat 6).



Figure 6: Korngold, mvt. I, portions of mm. 1 and 49

The two interruptions—beats 10-12 of m. 50 and beats 4-6 of m. 51—are violent, *sforzati* interjections featuring highly dissonant intervals. These intervals, a minor ninth ($A_2-B^b_3$) in m. 50 and a perfect eleventh ($F^\sharp_2-B_3$) in m. 51, are designed to shock the listener, not unlike stabbings,³¹ during an otherwise rollicking pattern, yet another instance of mood swings in this Expressionistic work.

With regard to form, the development modulates so quickly that the harmonic path cannot realistically be considered to consist of key areas at all. The initial sonority is E minor, owing partly to the G_2 and G_3 on beat 3 of m. 45. The F^\sharp_7 harmony in beats 10-12 of m. 46 progresses atypically, by a return to E minor. In m. 48, A^7 quickly resolves to D minor and E^7 to A minor (m. 49), followed by more quick modulations in mm. 49-54, often being little more than flurries of broken chords. The festive demeanor degenerates into a downward spiral, as if unnerved, in mm. 52-57, and although the rhythms are betimes restored, their harmonies are anything but consonant and pleasant (m. 54, beats 1-3).

In terms of the character deportment, the development section completely fizzles, descending in pitch and volume, slowing down, and dying away (i.e., *morendo* in m. 57). Lastly, a development section ordinarily concludes with a return to the tonic, but Korngold's instead elides to a G^\sharp_7 preparatory to a C-sharp minor sonority at the beginning of the recapitulation (m. 58).

During the retransition (mm. 57-67), most of the harmonies are in minor mode. Beat 3 of m. 57 suddenly returns to the former meter with a sharply dissonant chord (by the F^x_3 of the D-sharp dominant-seventh clashing with the G^\sharp s), using the same *sforzato* shocking tactic as mm. 50-51. *Sforzati* are also used in mm. 58 and 59, and although the

³¹ Uriel Tsachor, "Major Piano," (class lecture, The University of Iowa, October 1, 2010).

harmonies are different, the same two notes clash—F^x and G[#]. The negative atmosphere is further demonstrated by the *pesante* indication in m. 58 and the greatly contrasted dynamics expected in Expressionism: the *forte* melody in the bass against G-sharp dominant-seventh chords at *pianississimo*.

The melodic material in mm. 60-61 is clearly derived from mm. 23-24 and is in much the same character. The singing melodies in mm. 20, 22, and 25-26 are revisited in mm. 62-65, but with much different features. In the exposition, tension and ferocity did not escalate until the third and fourth iterations of the phrase, peaking in m. 26. However, virtually every note is accented in mm. 62-65, indicating immediate irascibility. The texture quickly thickens at m. 64, which contributes to the storminess, along with more extreme register differences. The drama reaches a local maximum at mm. 66-67 at the German sixth chord (B^b-D-F-G[#]) and French sixth chord (B^b-D-E-G[#], with C[#]). Yet for all its implied drama, a pianist should not play this retransition percussively. The indicated dynamic level is *mezzo piano* at m. 59 and never increases until the *mezzo piano* indication beyond the retransition at m. 68—and no *crescendo* is even written! Therefore, the attributes that imply heightened intensity (e.g., accents, thicker texture, etc.) should be tempered with the prevailing overall dynamic level, in order to maintain musical control.

The recapitulation is characterized by moments of grim drama, coarse harmonies and melodies, and even panicked desperation, all of which logically follow the hardships depicted by the increasing dissonance and chaos in the development. One may easily observe that the exposition (mm. 10-44) and recapitulation (mm. 78-116) are roughly similar by the mere presence of two separate themes that both return. However, the two

sections are disparate in their iterations of the first theme, while the second theme maintains a much higher degree of similarity. A direct comparison of the beginnings of the sections clearly illustrates their disparity (Figure 7). The statements of the theme are



Figure 7: Korngold, mvt. I, mm. 9-11 and 78-80

metrically regular in mm. 10-12, but they are stretched over five beats in mm. 78-80. By the fifth measure of the exposition's first theme (m. 14), the harmony has journeyed through D major and F-sharp minor; but by the fifth measure of the recapitulation (m. 82), the theme has taken an entirely different harmonic direction, mainly to B-flat major. Measures 85-88 hearken back to mm. 17-19, with the same 6/8 time signature, but the mood of each passage is radically different. While mm. 20-24 had been lyrical, the analogous mm. 89-93 are decidedly not lyrical.

As shown in Table 1, the first theme is recapitulated twice: first in m. 68, and again in m. 78. The first passage is actually a false entrance of the recapitulation. It

gives reference to the pre-expository material of the movement, but it is much calmer and more delicate. The right-hand notes from beat 2.5 of m. 75 to beat 2 of m. 77 is a slower version of the “hyperactive” dance rhythms from Figure 2. The passage from mm. 68-77 is one of the lengthiest peaceful moments in the first movement.

The recapitulation truly begins in m. 78, and at this point it more closely resembles the first theme of the exposition, because it has modulated to the original key and has comparable dynamics. However, the recapitulation deviates considerably from the initial section regarding conventional expectations of sonata form, helping one conceive of the work as a narrative. Instead of straightforwardly repeating material, Korngold fashioned the climax to occur about three-fourths through the movement, distinct from the exposition, and approximately where a climax in a novel—or opera—would occur. Korngold accomplished this in the following ways. Aside from the general shape of melodic contour and phrase rhythm, mm. 78-101 deviate significantly from mm. 10-30, including key areas, as already shown. The tempo acceleration in m. 84 prepares the return of hyperactive dance rhythms in frenzied hysteria, intensified further by a sprawling *crescendo* extending from m. 80, passing through *fortissimo*, and culminating at *fortississimo* on the downbeat of m. 90. Increasing dissonance, extreme ranges, and intervallically jagged melodies (especially $E_7-D^\#_7-C_7$) and harmonies of mm. 85-88, in turn, prepare the most delirious two phrases of the first movement (mm. 90-93). The topmost notes contain the initial theme from mm. 1-4 and include a *poco rit.* in approximately the analogous position, yet mm. 90-93 are severely dissonant, thickly textured, and punctuated by tremolo octaves that resemble dramatic timpani rolls (Figure 8).



Figure 8: Korngold, mvt. I, mm. 90-94

The second theme of the recapitulation (mm. 101-116) is closely related to the similar theme of the exposition (mm. 30-44). By m. 114, the opening theme sounds exhausted, and even fragmented by m. 117. The double-*sforzati* octaves in mm. 116-117 contrast convulsively with the surrounding dynamics—*pianississimo* in m. 116, followed by progressively diminishing dynamics (*mf*, *mp*, *p* with *una corda*). The conflict is over, but not without residual pain (*con dolore*), and that pain never leaves as the movement ends.

In several ways, the first movement resembles the opening act of an opera without singing, as described earlier. Orchestral elements include an abundance of octaves, many lush chords, and timpani tremolos. In addition, segments such as mm. 20-24 and mm. 94-101 are singing textures that change registers, implying the presence of singers engaging in conversation. An opera, like any narrative, needs a conflict, and a listener

can perceive a palpable conflict grow in intensity and come to a head in mm. 90-93.

Finally, various *leitmotifs* unite within this sonata to be like an absolute-music version of an opera whose essence encompasses corruption, false pretense, hypocrisy, nihilism, and depravity.

CHAPTER 2: KORNGOLD, MVT. II: ALLEGRO IMPETUOSO

The second movement of Korngold's Sonata, in general, continues the philosophy established in the preceding movement. The *Moderato* of the first movement explored both the positive and negative of humanity, with its frequent mood swings. The second movement *Scherzo* and Trio, on the other hand, exaggerate the lavishly positive by embodying a self-indulgent, lecherous celebration. They are dominated by the same dance rhythms as before, rhythmically augmented to dotted-quarter and eighth notes, instead of dotted-eighth and sixteenth notes. Accordingly, the second movement is more successful than the first movement in forcing to the foreground a festive atmosphere. The term "*Scherzo*" means "joke,"³² but the performer is left to himself to decide what the joke is about.

Furthermore, the *Scherzo* demonstrates Korngold's precocious understanding of the waltz as a five-part dance structure (Table 2). That Korngold consciously understood this structure cannot be conclusively ascertained. Yet the uncanny resemblance between the *Scherzo*'s structure and that of Johann Strauss I's model strongly suggests a keen awareness of the components of this wildly popular dance.³³

The second movement begins with a suddenly loud phrase (mm. 1-3) in a waltz rhythm, but the actual tonic key of G major is barely discernible. It is, in fact, thematic and outlines a dominant augmented triad (D-F[#]-A[#]), but its disjunct contour, its monophonic texture, and the suspended tonality of the subsequent measures make this

³² Tilden A. Russell and Hugh Macdonald, "Scherzo," *Grove Music Online*, <http://www.oxfordmusiconline.com.proxy.lib.uiowa.edu/subscriber/article/grove/music/24827?q=scherzo&search=quick&pos=1&_start=1#firsthit>, Accessed 7 March 2011.

³³ Joseph Wechsberg, *The Waltz Emperors: The Life and Times and Music of the Strauss Family* (New York: G. P. Putnam's Sons, 1973), 61.

| | |
|-------------|----------------------------|
| mm. 1-15 | Pre-exposition |
| mm. 16-23 | Exposition, phrase 1 |
| mm. 24-31 | Exposition, phrase 2 |
| mm. 32-39 | Exposition, phrase 3 |
| mm. 40-47 | Exposition, phrase 4 |
| mm. 48-55 | Exposition, phrase 5 |
| mm. 55-68 | Exposition, conclusion |
| mm. 69-154 | Development |
| mm. 155-162 | Recapitulation, phrase 1 |
| mm. 163-170 | Recapitulation, phrase 2 |
| mm. 171-178 | Recapitulation, phrase 3 |
| mm. 179-186 | Recapitulation, phrase 4 |
| mm. 187-194 | Recapitulation, phrase 5 |
| mm. 195-207 | Recapitulation, conclusion |
| mm. 208-225 | First codetta |
| mm. 226-307 | Trio |
| mm. 308-319 | Second codetta |

Table 2: Form of Korngold, second movement.

but a subtle reference to G major (Figure 9). Phrases such as those in mm. 48-55, 179-186, and especially 102-110 provide mm. 1-3 with a proper context. The octaves in mm. 102-104 outline a D augmented triad (Figure 10), resolving by circle progression to G (m. 105), which is itself a dominant-seventh chord with a flat fifth scale degree; then, the octaves in mm. 106-109 trace a G augmented triad that progresses by descending fifth to

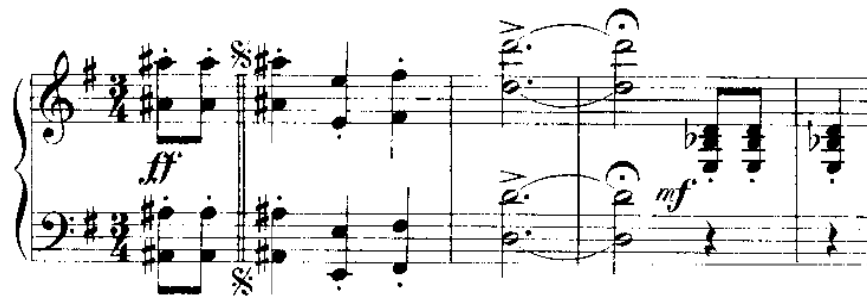


Figure 9: Korngold, mvt. II, mm. 1-4



Figure 10: Korngold, mvt. II, mm. 102-110

C major in m. 110. Yet in m. 3, the potential resolution from the D augmented harmony is interrupted by an E half-diminished-seventh chord, and a tonal journey begins.

Aspects of the joke may be partially seen in the initial key areas. The first definitive arrival to a key is B major in m. 16. B major would seem to be a random choice—B major is never established as a key area in the first movement—but the establishment of a mediant relationship (i.e., opening theme in B major, followed by a recapitulation in G major in m. 155, shown in Figure 11) is consistent with Romantic theoretical practices.³⁴ Furthermore, the modulation to F-sharp major by m. 39 has a logical dominant relationship to B major, but in the context of the G-major key signature, a tonic sonority of F-sharp major is even stranger, while G major itself has yet to be broached.

³⁴ David Kopp, *Chromatic Transformations in Nineteenth-Century Music*, Cambridge Studies in Music Theory and Analysis, (New York: Cambridge University Press, 2002), 3.



Figure 11: Korngold, mvt. II, mm. 14-16, 154-156

Other possible aspects of the joke would be grounded in the rhythmic details. The rhythmic motives in this movement are such that the second beat is slightly elongated, as is typical in waltz rhythms.³⁵ “[Korngold’s] rhythms give . . . that inherent Viennese lilt so beloved of Johann Strauss.”³⁶ However, multiple designations of *poco rit.* strategically positioned over the second beats of mm. 17, 19, 21, and others exaggerate the rhythms, even beyond the anticipation of the second beat that was already natural and customary. By contrast, analogous rhythms at other points, such as mm. 5, 9, 41, 49, etc. lack these repetitive designations.

Though the second movement is like the first in that the *Scherzo* fails to conceal the decadent overall character under a façade of optimistic happiness, the depravity is now much more thinly veiled. The actual key of the movement is camouflaged by quasi-parallel seventh chords (mm. 3-14) that convey tension and restrained excitement as they gradually ascend in pitch. The left-hand octaves in this passage harmonize with the right-

³⁵ Wechsberg, 61.

³⁶ Carroll, *The Last Prodigy*, 23.

hand chords but otherwise do not aid progression toward a harmonic goal until m. 15, when the B^b_1 - B^b_2 octaves suddenly switch to $A^\#_1$ - $A^\#_2$ as a leading tone to B major. The octaves exude a sneaking, menacing demeanor by their lack of sense of apparent progression, their low register, and the *crescendo*.

This foreboding atmosphere carries over from—yet is much more pronounced than—the first movement; however, starting in m. 16, the foreboding permanently yields to raucous partying. Much of the second movement, particularly the thematic material in the exposition and recapitulation, is indicated to be played at *fortissimo*, and the dynamic is constantly reiterated (mm. 15, 17, 19, 21, 23, 31, 33, 35, 37, etc.). Yet the performer should not play progressively louder with each iteration, for Korngold did not write a *crescendo* in any of these passages (although some have hairpins, such as mm. 25, 29, 41, etc.). The purpose of recurrent *fortissimo* indications is twofold: first, as an instruction to the performer to maintain the dynamic level; and second, to help evoke the mood of riotous revelry.

With this character in mind, one need not employ extreme force in playing *fortissimo*; merely using one's arm weight to drop firmly onto the keys is sufficient. In mm. 24-31, as well as mm. 40-47, this technique will adequately exploit the textural differences, by simply allowing the single voice (e.g., B_3 , B_3 , G^x_3 , $A^\#_3$, $D^\#_4$, $F^\#_4$) to sound naturally softer than the subsequent chords. The *crescendo* hairpins in mm. 25, 29, 41, and 45 help shape this accordingly (Figure 12). Excessive forcefulness, on the other hand, would negate the necessary bounce and liveliness befitting the style. These characteristics give the entire movement an aura of debauchery.



Figure 12: Korngold, mvt. II, mm. 24-27

Furthermore, this atmosphere of carousal is communicated by means of a suspension of tonality. As already seen, Korngold sometimes used sudden, harsh dissonances to express drama, tragedy, or antagonism (such as in mm. 50-51, 85-94, and 107-108 in the first movement). Additionally, mm. 4-15, almost entirely filled with half-diminished-seventh chords, have no tonal center. That Korngold, who was raised and staunchly conditioned by his austere father to revere tonality, dared to write a piece in his youth—and therefore under his father’s supervision—that is temporarily atonal is truly remarkable. Even while he was young, “his [musical] language could be astonishingly ambiguous.”³⁷ Composing in a style that goes against one’s grain is a signal that the composer wishes to convey a conflict of some sort. That conflict is vivid in this pre-expository passage.

Korngold impressively combined forms by superimposing the sonata-allegro form over the *Scherzo* portion of the second movement. Sonata form is somewhat more accurate than in the previous movement in part because the recapitulation does not deviate from the exposition as significantly. Therefore, the general mood of riotousness

³⁷ Ibid., 23.

is maintained rather uniformly throughout (excepting the Trio). However, two elements regarding the form are noteworthy. First, the exposition does not conclude on a tonicized dominant chord. Instead it continues functioning as a dominant harmony (mm. 55-68; C₅-D₅-F[#]₅-A[#]₅-D₆), eventually eliding to the development section in m. 69. Second, the development, at 86 measures, is proportionally much longer (mm. 69-154) than the development of the first movement (mm. 45-57). The development section comprises, by measures, approximately 10% of the entire first movement, but nearly 40% of the *Scherzo* (counting 225 measures, excluding the Trio and second codetta).

Within each outer section are five 8-measure phrases (Table 2). The only irregularity is the fifth eight-measure phrase, which is interrupted on the downbeat of m. 55 by the lengthy augmented dominant-seventh harmony that concludes the exposition. Korngold's use of five segments refers to Strauss I's signature style of waltz composition. While the waltzes of Franz Schubert were intended to be performed rather than danced and consisted of two main parts, Strauss and Joseph Lanner expanded the form to have a five-part construction.³⁸

Johann Strauss II innovated the bewitching waltz "that made people delirious, with its daring harmonies and ever-changing rhythms."³⁹ Korngold's *Scherzo* aptly fits this description. The melody in mm. 16-23 and analogous phrases descends chromatically while the unchanging left hand implies the same harmony throughout (Figure 13). The right hand of mm. 47-51 is one segment that utilizes a different rhythm in each measure. Korngold composed a waltz that not only makes evident an understanding of the Strausses' model, but also captures the essence of its historical

³⁸ Wechsberg, 51.

³⁹ Ibid., 56.



Figure 13: Korngold, mvt. II, mm. 16-23

popularity. Waltzes were particularly popular among younger people (of which Korngold was one), being of a sensual or erotic nature, even deemed “scandalous” by its opponents,⁴⁰ and provided a diversion from political cares. Despite the chilling atmosphere of pre-war Vienna, “the Viennese remained incorrigible optimists,”⁴¹ and music, dancing, and merrymaking supplanted the bleakness of international strife.⁴² Quite simply, Korngold’s long development section represents persistent optimism and a subconscious desire that the dancing and good times not end. To put this in perspective,

⁴⁰ Ibid., 50.

⁴¹ Ibid., 55.

⁴² Zweig, 14-15.

“after the defeat of the Austrian Army against the Prussians at Königgrätz in 1866 many Viennese ‘celebrated’ by getting drunk.”⁴³

The Trio continues the varied waltzing rhythms but is of contrasting mood. The harmonies are much tamer, with traditional progressions, much chromaticism, and frequent modulations (e.g., mm. 243, 246, 254, etc.). The Trio is more reminiscent of the “poetic . . . romantic charm” of Schubert’s waltzes, before the refinements of Strauss II.⁴⁴

Yet the Trio’s contrast necessitates an understanding of the overall character that is anything but simplistic. The much slower tempo, quieter dynamics, thinner texture, and higher range require reconciliation with the saturnalia of the *Scherzo*. The Trio is introduced by a phrase (mm. 222-224) of dissonant harmonies foreshadowing the new setting. The phrase consists of a single harmony, B diminished-seventh, preparing the Trio’s key of C major, while decreasing in volume and tempo. Thus the Trio is characterized by a measure of quietude, yet the waltz continues uninterrupted. Through its first several phrases (mm. 226-257), the dynamics rarely swell above *forte*.

These elements suggest gluttony and the attainment of worldly satisfaction. The Trio moves slower, as do people who have gorged themselves. The softer dynamics remind one of the consequent sleepiness. Even moments of *fortissimo* (mm. 262 and 296) are different from those in the *Scherzo*. In the context of the prevailing bliss, *fortissimo* signifies fleeting euphoria in a world seemingly devoid of conflict. Just when revelers would be lulled to sleep by their self-indulgence, the cry to continue the perpetual festival rises again (m. 307).

⁴³ Wechsberg, 55.

⁴⁴ Ibid., 51.

Korngold's harmonies in the second movement may not be revolutionary, but they, like Strauss's, are daring. One thing largely missing from the second movement is the manic-depressive attribute with which the first movement was so rife. Depressive elements are completely withheld until the succeeding movement. The movement's structure, varied rhythms, and largely boisterous dynamics, as well as the slower Trio, faithfully depict the glory days of the waltz and epitomize the ever-celebratory disposition of the nostalgic, imprudent Viennese.

CHAPTER 3: KORNGOLD, MVT. III: LARGO: CON DOLORE

The third movement is essentially the emotional opposite of the second. In the *Largo*, almost all optimism is stripped away, leaving behind only depression—almost. In this continuation of Korngold's microcosm of Viennese culture, such a slow, pained movement does not represent incorrigible optimism, but rather the periodic abasements that inevitably occur and the ensuing struggle to assuage the gloom.

The first two measures are harmonically hybrid, establishing the key of C minor (C_2, G_2, E^b_3) followed by scattered non-harmonic tones that have no intention of resolving ($B_2, F^\sharp_3, D_3, A_3, F\text{-natural}_3$ in m. 1). The damper pedal blends these divergent sonorities to create a feeling that one is in the throes of an eerie nightmare.

The melody is often highly disjunct, yet singable, which, along with several other properties, reflects its severe, agonizing pain. The pitches of the first phrase, in mm. 3-6, mostly maneuver smoothly, the most obvious exception being the descent to and ascent from G_3 . The melodic contour continues to have segments of conjunct pitches followed by disjunct moments. The ascending phrases leading into m. 7 and in m. 9 are thematic, borrowed from m. 6 of the first movement (Figure 14).



Figure 14: Korngold, mvt. III, mm. 7-10; mvt. I, m. 6

After each ascent, the melody gradually descends in a slightly disjunct manner, with multiple pitch direction changes (e.g., mm. 7-8). Measure 12 again borrows thematic

material from the first movement (m. 28, beats 1-2; m. 29, beats 3-4) as dynamics grow louder and drama heightens; the phrase then descends conjunctly from the zenith (B^b_6) through m. 13 before disjoining again (Figure 15).

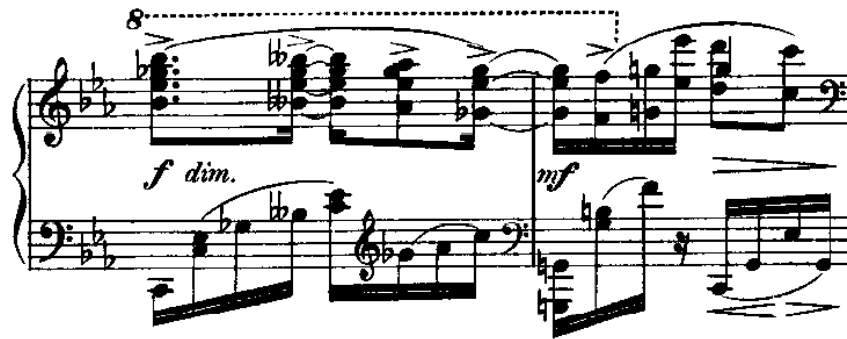


Figure 15: Korngold, mvt. III, mm. 13-14

The second theme of the *Largo* movement (mm. 15-22) extends the pattern still further (Figure 16). The right-hand gestures of mm. 15-16 are mostly conjunct. The melody of m. 17 incorporates a small skip via the appoggiatura (C^\sharp_4 to E_4). As the leaps increase in distance and intensity—perfect fifths in m. 18 (E_4 to B_4), m. 19 (B_4 to double-*sforzato* F^\sharp_5 , and m. 20 (E_5 to B_5)—the dynamics and dissonance also increase, culminating on a *fortissimo* B-major chord as B_4 clashes with C_5 (m. 20, beat 5). Once this climax occurs, only the dramatic, disjunct segments of the melody are played to end the section. Fervent introspection continually evolves into wailing and lamentation. The *drängend* markings (mm. 17-19) intensify the feeling of restlessness via accelerations; therefore, the thirty-second notes and sixty-fourth notes of the left hand and lower voice of the right hand should not be played metrically, or else the effect is reduced.

The musical score for Korngold's mvt. III, mm. 15-22, is presented in four systems. The piano part (left hand) and vocal part (right hand) are shown. The score includes various dynamics (p, mf, f, ff, p, mf, p) and tempo markings (drängend, rit., a tempo, ten.). The piano part features complex chordal textures and arpeggiated figures. The vocal part includes a tenor line with a 'ten.' marking. The score is written in a modern, expressive style with many accidentals and slurs.

Figure 16: Korngold, mvt. III, mm. 15-22

The left hand also contains elements of despondency. The bass line begins its descent from E_1 - E_2 in m. 7 to B^b_0 - B^b_1 in m. 10. Then, creating the illusion of descending

even lower, the line continues with A^b_1 - A^b_2 , followed by G_2 , F_2 , and E^b_2 , amounting to a descent of more than a full octave, disregarding the register shift (Figure 17).



Figure 17: Korngold, mvt. III, mm. 7-12

Aside from the elements thus far discussed, the third movement does not exhibit much in the way of Expressionism for the first 71 measures (and even some of what has been discussed are not exclusively Expressionistic). The harmonies, harmonic progressions, and dissonances and other forms of chromaticism are common in much music of the German Romantic tradition, as are disjunct and melodramatic melody lines. The dynamics fluctuate widely but are never abrupt. The general mood does not change suddenly, but remains anguished throughout—until the beginning of the codetta in m. 72 (Table 3). Most of the codetta is in C major and emotionally swells as if with determination, but even these alterations are prepared, rather than sudden. The harmonic shift to C major occurs in beat 5 of m. 71. Although the dynamics achieve the highest volume in the codetta (*ffff* in m. 81, beat 3), all dynamic shifts are commuted by either

| | |
|-----------|------------------------------|
| mm. 1-2 | Pre-exposition |
| mm. 3-14 | Exposition, first theme |
| mm. 15-23 | Exposition, second theme |
| mm. 23-42 | Development |
| mm. 43-51 | Retransition |
| mm. 52-63 | Recapitulation, first theme |
| mm. 64-71 | Recapitulation, second theme |
| mm. 72-85 | Codetta |

Table 3: Form of Korngold, third movement.

crescendi or tiers. Nevertheless, the changes in mode and mood are noteworthy for their emphatic contrast with the *Largo* movement's previous content, because they represent the closest approach to a mood swing within the entire movement.

As a brief aside regarding form, Table 3 reflects the imposition of sonata-allegro form upon the third movement, though this is not necessarily typical of slow movements of sonatas. Instead, rounded binary is the form one might expect in a slow movement, and rounded binary would be a reasonable assessment of the form of the movement under discussion. Sonata form is used in Table 3, however, for convenience and consistency, firstly to reflect the presence of two distinct themes, and secondly because sonata-form terms have likewise been used for the previous movements.

The codetta contains references to motives earlier in the movement, as well as in previous movements. The first phrase (m. 72, melody line C₄, D₄, E₄, G₄, F₄) is taken from the right hand of mm. 45, 46, and 48. The disjunct portion of the main theme recurs several times in the final measures (mm. 74-76, 80-81). The ascending left-hand arpeggio in m. 77 once again resembles the double octaves in mm. 28-29 of the first movement. All of these things transpire under a guise of more positive emotion, not necessarily because the perceived pain has subsided, but because an end to suffering is in

sight. However, hints of hope are challenged when E^b_4 suddenly sneaks into the harmony, serving an ambiguous purpose (Figure 18). Is this E^b intended to suddenly modulate back to C minor, or to be perceived as enharmonic to D^\sharp , which could serve as a neighbor tone to E-natural, thus preserving a C-major conclusion? Since the movement concludes with nothing other than C-G open fifths, the final harmony and closing key of the movement are cleverly disguised. Still, various clues—the note's notation as an E^b as opposed to D^\sharp , the abating dynamics, and the *morendo* designation—suggest that the implied harmony of the final chords indeed returns to C minor. As the final notes of the third movement die away, so does any glimmer of hope; the pain returns with a feeling of complete exhaustion, revealing that any sense of determination in mm. 72-83 was forced and hollow.

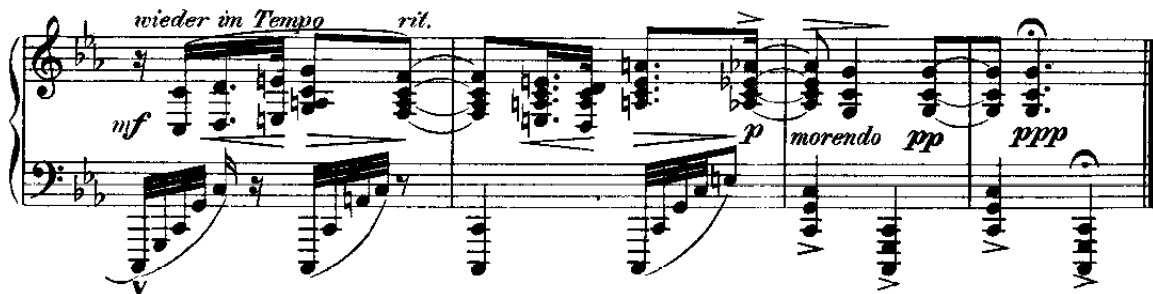


Figure 18: Korngold, mvt. III, mm. 82-85

Thus the *Largo* movement opposes the *Scherzo* movement. Neither one, individually, is nearly so emotionally conflicting within itself, as the first movement is. However, the second movement is as celebratory and hedonistic as the third movement is full of pain and remorse. What could be the source of such agony among the happy-go-lucky Viennese as communicated in this piece? One example might be the passing away

of a revered musician or thespian. Zweig captured the sentiments of the Viennese people with the following anecdote:

. . . [W]hatever happened in the theatre indirectly touched everyone, even those who had no direct connection with it. I can remember, for example, that once when I was very young our cook ran into the room with tears in her eyes. She had just been told that Charlotte Wolter—the most prominent actress of the Burgtheater—had died. The grotesque thing about this wild mourning of hers was the fact that this old, semi-illiterate cook had never once been in the fashionable Burgtheater, and that she had never seen Wolter either on the stage or elsewhere; but a great national actress was the property of the entire city of Vienna, and even an outsider could feel that her death was a catastrophe. Every loss . . . was immediately transformed into national mourning.⁴⁵

This is not to postulate that Korngold was mourning somebody's death or lamenting an actual tragedy at the time he composed the *Largo* movement. However, his ability to use the same compositional tools (sonata form, lyrical melodies, traditional German harmonies, dissonance and chromaticism, etc.) to convey profound sadness as vividly as he did decadent revelry suggests his attunement with the surrounding culture, to say nothing of his compositional prowess and diversity.

⁴⁵ Zweig, 16.

CHAPTER 4: KORNGOLD, MVT. IV: FINALE: ALLEGRO VIVACE

The final movement is somewhat more like the first in its Expressionistic bent, albeit to a lesser degree. The fourth movement is mellower and contains less of the *Moderato*'s manic-depressive tendencies, which means fewer sudden and stark mood swings. The dynamics, though wide ranging, increase and decrease with apparent rationality. The *Finale* is divided into sections by tiered *tempi* [*Allegro vivace*/Tempo I, *etwas gemässiger* (somewhat more moderate), and *etwas langsamer* (somewhat slower)] that imply evolution of character, just as in the first movement, but the tempo changes occur more gradually.

Although the fourth movement is mellower, one should not be misled by this description; the piece still bears moments of enormous expression, including a poignant and impressive climax. Nevertheless, the *allegro vivace* beginning of the movement is tempered by the *mezzo piano* dynamic, which is decreased to *piano* in m. 3. The *vivace* instruction, dotted rhythms, and *staccati* together communicate an atmosphere of cheerfulness, as if to depict a happy social occasion; thus dancing and gaiety resume. However, the attitude of the *Finale* is not debauched, as in the second movement and portions of the first, and imparts a sense of affability. In addition, cheerfulness and a bouncing sensation are effected by sixteenth rests (mm. 1-3, 5, 7-9, etc.), the *leicht* (i.e., light, easygoing) designation (m. 10), and the fact that it directly follows the painful *Largo* movement.

In m. 13, several changes suddenly occur. The rhythms become triplets, which once again may be a subtle reference to the ever-popular waltz. One will notice the rhythmic similarity between mm. 15-17 of this movement and mm. 45-47 of the

Moderato movement (Figure 19). Instead of the hollow-sounding open fifths, this phrase has rich harmonies with lush chords closer in shape and style to those by Johannes Brahms. This, with the slower tempo, signifies the first occurrence of a docile, yet not subdued, mood. The milder disposition is another contrast with the *Scherzo*. Lastly, the *poco rit.* is of ambivalent significance to the interpretation. On one hand, it prepares the resumption of the original tempo leading into m. 18, which helps nullify an abruptness that has characterized so much of the sonata to this point. On the other, it brings the first *etwas gemässiger* section to an end—prematurely, one could well opine—after a mere four and one-half measures, which might be understood as a mood swing much more given to manic-depression.

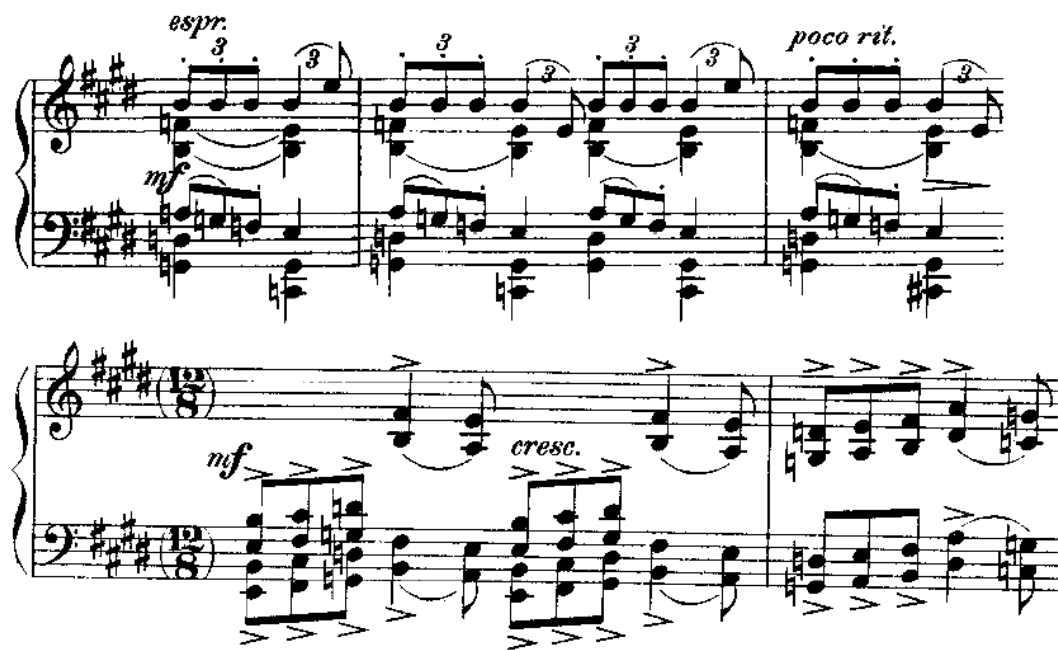


Figure 19: Korngold, mvt. IV, mm. 15-17; mvt. I, mm. 45-46

Measures 18-29 comprise a modified exposition. Within are chains of dotted rhythms and louder dynamics, resulting in a giddier expression than the initial exposition, mm. 1-12. A restatement of the exposition is in order as this segment (mm. 18-29) contains thematic material revisited in the development section. The giddiness subsides gradually as the dynamics taper (mm. 26-29), accompanied by another *rit.* that is preparatory to a new tempo—yet another departure from the abruptness that has featured so prominently in the earlier movements.

The obligatory second theme of the sonata form (mm. 30-49) is realized in the section marked *etwas langsamer*, the slowest of the three tempo tiers. Here, the triplets from mm. 13-17 resume, and, though slower, the same pattern of chordal construction can be found, particularly at the beginning of the segment (Figure 20).



Figure 20: Korngold, mvt. IV, mm. 30-34

Though hypermetrically unstable, this span of twenty measures, with its traditional harmonic progressions, is suggestive of the same “romantic charm” as Schubert’s and Strauss I’s waltzes, as in the Trio of the second movement.⁴⁶

The development section (mm. 50-90) contains the harshest harmonies and textures, and comes the closest to resembling the first movement in its Expressionistic ilk. Two phrases mimic the initial theme of the *Finale* (mm. 50-53 and 55-58) at a monophonic texture (Figure 21). This monophony is reminiscent of mm. 45-47 of the first movement, which was also the beginning of its development section. The suddenly bland atmosphere temporarily shifts the focus from the richness of harmony to the same coarseness heard in the *Moderato*, which could be symbolic of abundance contrasted with famine. Interspersed among the monophonic phrases are several perfect fourths and perfect fifths (mm. 54, 59-64) positioned to create the aural illusion of chords.



Figure 21: Korngold, mvt. IV, mm. 50-53

Melody and accompanimental chords return leading into m. 65 with another quotation of the opening motive (Figure 22). The octave $G^{\#}_5$ - $G^{\#}_6$ (m. 65) is the zenith of

⁴⁶ Wechsberg, 51.



Figure 22: Korngold, mvt. IV, mm. 65-68

the phrase, but it is followed by progressively higher-pitched octaves (B₅-B₆ in m. 66, C[#]₆-C[#]₇ in m. 68), signifying increasing action. The ensuing *glissando*, consecutive left-hand trills, and successive rolls all build the busyness and intensity, as if the sonata were an opera without a libretto. Though the dotted-rhythm, waltz-rhythm, and other *leitmotifs* permeate the *Finale*, conspicuously absent is the *leitmotif* that introduced the sonata (m. 1, first movement).

Following the transition to the median tempo, the initial *leitmotif* is indeed quoted in mm. 78-79 (disregarding register: B₂, C[#]₃, B₃, G[#]₄, F[#]₄). However, in the fourth movement, this motive assumes a characterization unlike any heard thus far. Instead of as quadrupled octaves (mm. 1 and 3 of mvt. I), thick chords (mm. 9-11, 68-70, 77-79 of mvt. I), or open fifths (mm. 45-47 of mvt. I), one hears it played sweetly and delicately, almost innocently, as in a violin solo (Figure 23).

The recapitulation is shorter than the exposition, because it revisits material from the initial first theme only, and not from the modified first theme (Table 4). The unaccompanied octave melodies (mm. 98-99) are split between the right and left hands, allowing them now to sound as two voice parts answering each other as yet another operatic device, rather than different parts of an orchestra, as was the case in mm. 8-9. The left hand of m. 9, especially, is too low in pitch to represent bass voices.

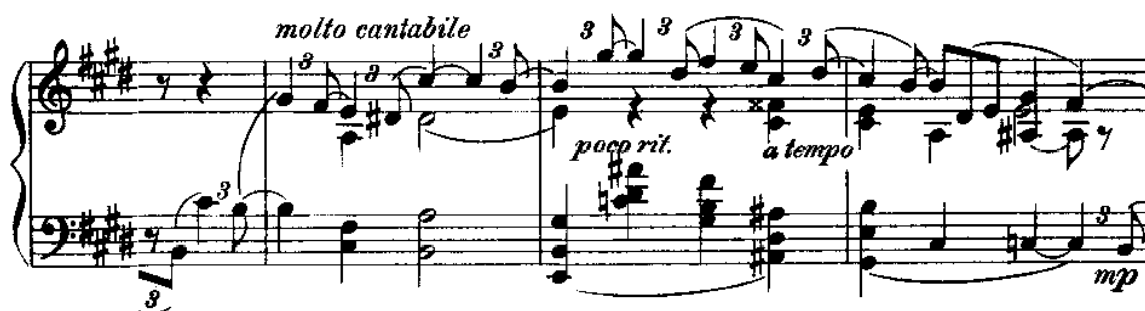


Figure 23: Korngold, mvt. IV, mm. 78-81

| | |
|-------------|-----------------------------------|
| mm. 1-13 | Exposition, first theme |
| mm. 13-17 | Interlude |
| mm. 18-29 | Exposition, first theme, modified |
| mm. 30-49 | Exposition, second theme |
| mm. 50-90 | Development |
| mm. 91-102 | Recapitulation, first theme |
| mm. 103-105 | Interlude |
| mm. 105-127 | Recapitulation, second theme |
| mm. 127-136 | Codetta |

Table 4: Form of Korngold, fourth movement.

The first theme of the recapitulation ends in C-sharp major. C^\sharp enharmonically shifts to D^b_4 - D^b_5 , pivoting to act as a chromatic flat-6 scale degree in F major during the short interlude. The interlude of mm. 103-105 is a half-step conveyance from C-sharp major, through C^7 , to B dominant that eliminates the more sudden transition that would have resulted from a direct modulation from C-sharp major, to E major.

Throughout the fourth movement, much of the suddenness heard in the first three movements is softened by various means, such as the descending half-steps just mentioned. Aside from some of the content of the development section, the *Finale* lacks much of the sounds, textures, and instructions that give the rest of the sonata its ominous,

disturbing quality. This is truest in the final measures. The F^{#9} chord in m. 120 is the continuation of the analogous idea in the exposition (which had been interrupted by a *subito piano* reiteration of the second theme in m. 44), grandly concluding the recapitulation and preparing the codetta. Lest any doubt linger as to the underlying attitude of the final phrase—as had occurred at the end of the third movement—the term *lustig* (m. 132) permanently erases suspicions of continued pretense. According to *Google Translate*, all of the suggested translations for “*lustig*” have a positive or uplifting connotation, such as “funny,” “cheerful,” “jolly,” “humorous,” and “jovial.”⁴⁷

The same motive that began the first movement (identical notes, texture, etc.) is heard in mm. 134-135, for the first time since the *Moderato*. Much to the contrary of its aesthetic significance at that point, when it was the harbinger of pretense, uncertainty, and confusion, here its function is clear and simple: to prepare the final cadence. This final quotation of the initial motive exudes optimism, even triumph, that truly sounds sincere, which effect was never achieved in the first movement. Korngold’s sonata concludes with an apparently happy ending.

Is the notion feasible that Korngold’s Second Sonata, as a commentary on Viennese culture, should rightfully conclude happily? Is the fourth movement, characterized here as generally uplifting and lacking anxiety and strife, consistent with the Expressionistic agenda of the whole sonata, whose first three movements were so fraught with anxiety, strife, depravity, and panic? Korngold, too, was Viennese, and he composed the sonata from within. Therefore, as an assessor of societal stability—and, more significantly, as a young, impressionable boy—he was unlikely to be immune to the “incorrigible” optimism plaguing his fellow citizens.

⁴⁷ *Google Translate*, Google, Inc., Accessed 7 March 2011 (<http://translate.google.com/?hl=en&tab=wT#>).

In summary, the Second Sonata possibly represents what the young Korngold observed in his surroundings—the ignorance of concerns outside the citizens’ bubble, their obsession with the fine arts, and the repressed, seething anxiety over trouble on the horizon that became increasingly difficult to ignore. The first movement explored all of these aspects of the narrative. The second and third movements were polar opposites of each other, the former showing the positive yet ugly side of human behavior, and the latter depicting their hangover. Finally, written in the “Golden Age of Security,” the fourth movement reflects the perpetual belief of pre-World War I Vienna—and probably, too, the child’s optimism—that all would be well in the end.

PART II:

ARTUR SCHNABEL'S SONATA FOR PIANO

CHAPTER 5: SCHNABEL, MVT I: LEIDENSCHAFTLICH, STARK
UND SEHR BESTIMMT; GANZ FREI, GAR NICHT SCHNELL, IMMER
EHER ZURÜCKHALTEN, DOCH IMMER NOCH GESANGVOLL⁴⁸

Korngold's sonata was impressive enough to convince Artur Schnabel that it was worthy of his performing it in public, and he did so extensively. Even just before his death forty years later, Schnabel referred to Korngold's Second Sonata as "still a most amazing piece."⁴⁹ This is more significant considering that Schnabel was highly discriminating about the composers whose music he performed. He said, "I only play music that is better than it can be played."⁵⁰ He performed works primarily by Beethoven, Schubert, and Brahms, very seldom performed works by Fryderyk Chopin and Franz Liszt, and virtually never those by César Franck or Claude Debussy, despite occasionally persistent demand to the contrary.⁵¹ Yet Schnabel leapt at the opportunity to perform the teenaged Korngold's brand new work, even departing from his general preference to shun contemporary music.

One is left to wonder what Schnabel detected in Korngold's prodigious product that the former recognized as so remarkable. Perhaps Schnabel could relate to Korngold's creative inspirations as one composer to another. Additionally, the city of Vienna left an impression on both men, each having lived there many years. According

⁴⁸ "Passionate, intense and very resolute; very free, not fast at all, always rather restrained, but still melodious" Schnabel, *Sonata*, 42.

⁴⁹ Saerchinger, 106.

⁵⁰ *Ibid.*, 198.

⁵¹ *Ibid.*, 199.

to Ernst Krenek, composition was no less important to Schnabel than performance.⁵²

Schnabel wrote a sonata for solo piano in 1922, although it is entirely different from

Korngold's in virtually every conceivable way. Schnabel's sonata is:

. . . a sprawling five-movement tone-structure of forty-five minutes' duration (sic). . . . It is hardly a sonata by the accepted definition, but [pianist Eduard] Erdmann nevertheless suggested that it be entitled sonata, "first because of its dimensions, second because of its weight, and thirdly—why not?" Like most of Schnabel's compositions it is not only of vast design but full of imagination, of passionate and even vehement expression, yet not without tender and strangely ethereal moments. It is ultra-chromatic and ultra-dissonant throughout, with only rare lapses into traditional harmony.⁵³

The back cover of the score published by Peermusic Classical lists the sonata's performance time at thirty-three minutes, and Geoffrey Tozer's performance of the sonata lasted just under thirty-two minutes.⁵⁴ Due to its lack of barlines, the score uses system numbers for reference instead of measure numbers. The editor of the score added barlines at the ends of the systems merely to aid the performer in reading the music.⁵⁵ Therefore, since the piece does not have measures, this essay will refer to systems. For example, "s. 5" refers to one system, and "ss. 14-18" indicates a range of systems.

The lack of traditional tonality is the most obvious difference between Schnabel's sonata and Korngold's. Nevertheless, both works can be viewed as Expressionist portrayals of the composers' Viennese experience. However, the present section will not exclusively outline the differences and similarities between the two works, but will merely, as with Korngold, answer the artistic and interpretational questions that may arise

⁵² Ibid., 317.

⁵³ Ibid., 156-157.

⁵⁴ Geoffrey Tozer, *Schnabel: Dance Suite and Sonata* (Chandos Records Ltd.: CHAN 9673), 1999, compact disc.

⁵⁵ Schnabel, *Sonata for Piano*, ed. by George A. McGuire (New York: Peermusic Classical, 2004), ii.

in preparing Schnabel's sonata for performance. The reader will kindly note, however, that the absence of a time signature and conventional barlines in Schnabel's score causes significant awkwardness in explaining a specific segment or passage of music.

As Cesar Saerchinger wrote, Schnabel's sonata does not fit the "accepted" schematic⁵⁶ and was not originally classified as such, instead titled "Piano Piece in Five Parts."⁵⁷ Accordingly, one should not expect to find distinct sections, since Schnabel did not necessarily compose this piece with sonata form in mind. The first movement most closely resembles the accepted definition by having an obvious recapitulation, but it entirely lacks a development section. Also, the final movement recapitulates the opening theme of the *first* movement. However, properties consistent with sonata form are absent in the first movement, and indeed not found in any of the other movements either.

In determining the artistic significance of Schnabel's sonata regarding Viennese decadence, one is unable to obtain helpful insights from Schnabel himself on his own composition. He confessed to hardly knowing his own compositions during a lecture series at the University of Chicago.⁵⁸ Therefore, the performer is left to observe the music itself and Schnabel's extensive instructional markings in order to conceive an interpretation.

Schnabel was frank and unapologetic in his interpretations and compositions, and he even did not care that his sonata was received poorly at its premiere.⁵⁹ The first movement of the sonata is, fittingly, unapologetically harsh from the outset. Though

⁵⁶ Saerchinger, 156.

⁵⁷ Tozer, (liner notes, 7).

⁵⁸ Schnabel, *My Life and Music*, 219.

⁵⁹ Saerchinger, 157.

extremely dissonant, it cannot be considered entirely atonal, as its initial and final notes are octave A's, hinting at a key of A minor, although all cues of functional harmony (e.g., dominants, etc.) are absent. The first system begins as a thickly textured melody with accompaniment, and the first two eighth notes form what would traditionally be considered an A-diminished triad (Figure 24). The first three notes of the melody agree with this harmony, outlining the same chord (A₅, C₆, E^b₅). In conjunction with the *fortissimo* dynamic and *leidenschaftlich* (passionate) instruction, these opening notes establish a caustic attitude, as one who tells bad news with apathy toward those it concerns.

Figure 24: Schnabel, mvt. I, s. 1

One has the impression that s. 1 is to shock its listeners with some bad news or insults, whereupon ss. 2-3 seem to nag [Figure 25; *i. Z. (im Zeitmass)* means “a tempo”]. These systems contain many repeated notes or motives, such as the G^b₄-D₄. Before this point, the melody is quietly and meaningfully like singing (via the melody line B^b₃, C₄, D₄, E₄, D[#]₄, G^b₄), but this quickly changes character, exhibiting extreme impatience.

i. Z., ruhig singend, mit Bedeutung
mp, sehr klangvoll
 dunkel

Vorwärts ♩ = 100

mf *f* *mp* *f*

oben

mf *f* *mf* *mf*

Red. Red. Red. Red. Red. Red. Red.

♩ = 92
immer stark, frei, leidenschaftlich

♩ = 76
stärkster Ausdruck

(Oberstimme)

f *ff*

*Red. Red. Red. Red. Red. Red. Red. **

Figure 25: Schnabel, mvt. I, ss. 2-3

The dynamics swell from *piano* to *forte* at the midpoint of s. 2, and the intervals F-C[#] and E^b-D persistently recur in progressively higher registers within a suddenly faster tempo.

The culmination of this derision is prepared by strident repetitions of the notes F₆, C₇, and E₆/E₇ (s. 3), strongly, passionately, and increasing in volume, until the original tempo is restored, and the descending melodic line is played with a vehement outpouring of emotion (i.e., *stärkster Ausdruck*).

The texture becomes suddenly thinner after three eighth notes into s. 4, returning to a clear, singing quality. The melody, though paramount, is conjunct one moment and disjunct the next, despite containing recurring pitch classes (Figure 26). Midway through s. 4, the right-hand melody ascends (F₄, C₅, E^b₅, G^b₅), and then is of disjunct contour (F₅,

deutlich,
melodisch, ruhig

singend

zurückhalten sehr

4

poco meno **ff**
(gut hervor)

mf

mp

Red. * Red. * Red. * Red. Red.

The first system of the musical score for 'Der Schwanensee' features a piano introduction. The right hand begins with a treble clef, a key signature of one sharp (F#), and a 4-measure rest. It then plays a series of chords and a melodic line, marked with dynamics 'poco meno ff', 'mf', and 'mp'. The left hand, in bass clef, plays a rhythmic accompaniment of eighth notes, marked with 'f' and 'mf'. The system concludes with a 'Red.' (Reduction) symbol and a double asterisk.

Figure 26: Schnabel, mvt. I, s. 4

C₆, E₅^b, G₅^b, F₅). The left hand of s. 4 focuses on the pitch classes G[#], A[#], and B.

Sometimes the motives ascend, but interspersed among these are rearrangements of the pitches. The motives are essentially the same but permitted to be heard from different perspectives, sometimes normally, and sometimes through the lens of surrealism.

Moreover, the alternations in contour in s. 4 are in extremely close proximity, keeping the listener ever off-balance and causing him to wonder which is the normal and which is the bizarre.

In other words, musical elements that seem mundane—like a conjunct singable line of pitches—symbolize more normal events, while the immediate repetition of those pitches in a different shape represent a twisted, surreal reflection. Tonality and atonality oppose each other in a similar fashion. Moments of tonality in Schnabel's sonata exemplify a series of traits such as comfort, realism, and the familiar, while atonal music (which overwhelmingly predominates the sonata) embodies opposing characteristics like darkness and fear, the grotesque, and the unknown. Such an assessment might seem to antagonize atonality, portraying it as the *enemy* of tonality as opposed to something merely *different* from tonality. Schnabel did not perceive atonality as the antithesis of

tonality.⁶⁰ Nevertheless, many who revered the grand tradition of the former musical capital of the world did perceive it thusly, including Julius Korngold, who vigorously promoted his opinions. Schnabel could not have been unaware of these pervasive views, as he perhaps allowed them to permeate his sonata in these ways.

More surrealism occurs during the first half of s. 5; the right-hand notes trace a fleeting B^b-major chord (Figure 27), but the obvious enharmonic substitutions illustrate the twisted nature even of the few, brief instances of tonality. The label “B^b-major” would be meaningless anyway, since it is surrounded by unsettled clusters (E[#]₄, F[#]₄, A₄, B₄ at the beginning of s. 5, and the same notes one octave higher after the arpeggiation), depriving the broken chord of this tonal context.



Figure 27: Schnabel, mvt. I, s. 5

The tenderness (*weich*) instructed by Schnabel at the beginning of s. 5 quickly dissipates toward the end of the system. The texture gradually thickens, approaching that in the beginning of the movement. As the intensity builds, culminating at the designation

⁶⁰ Schnabel, *My Life and Music*, 190-191.

mit aller Wucht! (with great vehemence),⁶¹ melodic motives are again repeated with variation, this time F[#], A, and G[#]/A^b in different octaves (ss. 5-6).

In s. 4, the mood is both nostalgic and annoying. Repeated motives are gentle and calm, and in many cases they would make pretty or elegant melodies if heard in German Romantic pieces of days gone by. Yet they are short and persistently repeated, albeit varied, so often as to signify a quiet, pent-up rant. As the rant escalates, repetitious motives recur, the dynamics increase, the texture thickens, and the music bellows by the middle of s. 6.

Such austere, unabashed harshness in an opening movement is consistent with Schnabel's performing and composing attitude. When Arturo Toscanini called the sonata "terrible, . . . Schnabel was delighted . . .!"⁶² The attitude of the first movement is the same as that of someone who is brutally frank. Schnabel was clearly not afraid to possibly offend listeners from the beginning. The demeanor of the first movement is treated oppositely from Korngold's first movement. Schnabel's has no façade, and it does not pretend that all is well.

Although the music at *mit aller Wucht!* is emotionally a point of arrival, it is not the most climactic point of the movement. As motivic reiterations continue from the latter half of s. 6 through the first half of s. 7 (Figure 28), the temperament becomes increasingly unstable, "wilder," and driving forward. Anger boils over upon reaching the F₇ (marked *sffz*) and the melody line descends akin to the vocal inflection of yelling. The reason for this outpouring is revealed at s. 8, via written musical instructions indicating suffering and lamentation (*schmerzlich* and *klagend*). Systems 8-10 contain

⁶¹ Schnabel, *Sonata*, 42.

⁶² Saerchinger, 157.

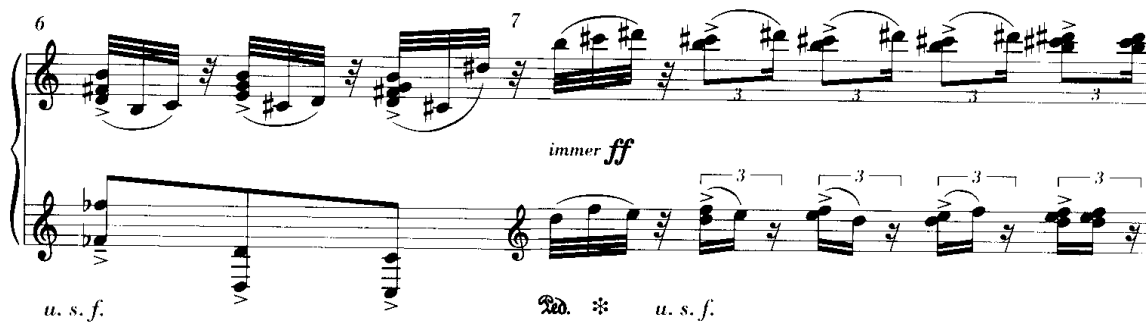


Figure 28: Schnabel, mvt. I, ss. 6-7

many frequent (rather than sudden) shifts of various types, particularly dynamic and tempo. In s. 9, within the span of a few eighth notes, a calm (*ruhig*) phrase drives forward (*etwas treiben*), amid a crescendo and ascending registers, to a moment of extreme urgency (*eindringlichst*), and all this preparatory to the most furious shrieking within the first movement (s. 10).

Despite the unstable mood swings, one's understanding of the overall disposition requires no guessing. The opening movement is dominated by pessimism, bitterness, and rage resulting from tragedy. At the pinnacle of the tantrum, the final note before the recapitulation should be *staccatissimo* ("kurz abreissen") for finality, much like when one slams a door during an actual tantrum. Opening thematic material returns in s. 11, which begins the recapitulation.

The revisitation of opening material is short-lived and characterized by progressive agitation. The melodic and harmonic similarities extend merely as far as the first half of s. 11 (Figure 29). After the $F^{\#}_5$ in the melody, the initial theme is interrupted by a breath mark, after which the initial theme repeats once more with modified harmony and a varied melody (Figure 30). The recapitulation begins at a quieter dynamic with a

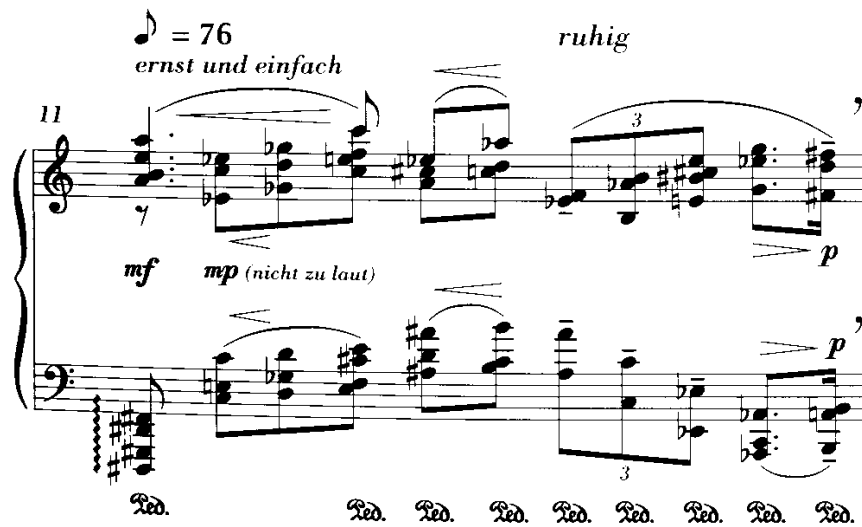


Figure 29: Schnabel, mvt. I, s. 11

11 12

f *mf* *ff* *ffz* *mf* *p* *pp*

ruhig

Red. Red. Red. Red. Red. Red. Red. Red.

Figure 30: Schnabel, mvt. I, ss. 11-12

specification to avoid becoming too loud, much different from the corresponding music in s. 1, which was *fortissimo*. The designation “*ernst und einfach*” (serious and simple) also apparently signifies greatly reduced ferocity, as one who attempts once again to

calmly make his point. Minor differences between s. 1 and the beginning of s. 11, such as a few notes and slightly modified rhythm, are apparent. The third thematic iteration is suddenly *forte*, has slightly amended harmony, and a misshapen melody, reminding one of impatience.

The recapitulation could be considered three systems in length (ss. 11-13). Further expository content is revisited within, although not organized the same way. The end of s. 13 (containing B₄-D^b₅-F₅-A₅ chords in the right hand, and G-E's and F[#]-D[#]'s in the left hand) is analogous to a brief gesture in the latter half of s. 1, but the material in s. 13 is repetitively expanded in dotted rhythms, sounding much like the nagging of ss. 2-3.

Systems 14-15 (which are clearly set apart as a codetta, by the *caesura* at the end of s. 13) maintain the same affronting attitude, but through features that signify a reduction in momentum, namely much slower rhythm, many *staccati*, and more rests. These devices are not indicative of impending exhaustion, however. A more concentrated focus on B^b occurs through ss. 14-15, and on G^b through s. 15, both of which give rise to another fleeting sense of tonality by preparing a type of dominant. In the middle of s. 15, the chords G^b-major-seventh and A^b-major are hinted just prior to the unison B^b₂-B^b₃ half notes. These and the ensuing B^b's are followed by the final A₀-A₁ octave, mimicking the function that would be consistent with A minor, the approximate key of the movement.⁶³

Ultimately, for all its abrupt contrasts and Expressionistic moodiness, the first movement is attitudinally one-dimensional. Schnabel wrote the sonata after World War I, and this one historical fact is the most significant artistic difference between it and Korngold's. One may perceive its fleeting references to tonality as a bitter pining over a

⁶³ Tozer, 7.

once-glorious Vienna (which was indubitably forever changed by the war), and a brazen sarcasm questioning whether Vienna was ever deserving of its grand reputation.

Schnabel may or may not have intended his sonata to be a reflection on Vienna, but this is not the issue. While Schnabel did refer to the “decay” of Vienna, he did not seem to harbor any bitterness toward the musical capital.⁶⁴ Since Schnabel did not attach a program to the work, nor did he inform any of its artistic message, performers and listeners are left to infer for themselves. The lengthy pause at the end of the first movement ensures that audiences will have some brief time to contemplate a possible reason why this sonata has such a disturbingly scathing opening.

⁶⁴ Schnabel, *Life and Music*, 47.

CHAPTER 6: SCHNABEL, MVT. II: DURCHAUS ZART UND
SCHLICHT; GANZ RUHIG, SANFT, LIEBLICH DAHINTRÄUMEND,
VOLLKOMMEN FREI⁶⁵

Musically, the second movement is slow, soft, delicate, and “sweetly lost in thought”⁶⁶—a traditional transition from an opening movement. However, when compared to the ferocity just experienced, the second movement seems implausibly docile, defying any expectation of a resolution or logical progression from the fury of the first movement. Given the layout and progression of the sonata’s five movements, an interpretation here based on Viennese decadence may be illogical and unviable after all.

Then again, it may not be. An apparent contradiction exists within Schnabel’s and Saerchinger’s assessments of *fin-de-siècle* Vienna. According to Schnabel, the Viennese were “superficially amiable” and “caught [fire] from their own enthusiasm,”⁶⁷ but Saerchinger described their attitude as one of “indifference.”⁶⁸ However, these two statements are harmonious when understood in conjunction with Zweig’s portrayal: that the Viennese were indifferent to world affairs, politics, and other things many would consider to be of more practical import, yet enthusiastic toward music and theatre.

The second movement is more consistent with a perspective of indifference. The back-and-forth motion in both hands effects a quiet, quasi-peaceful mood. Variations on the motives in the first half of s. 1 return at high frequency (including the latter half of s.

⁶⁵ “Extremely tender and simple; very quiet, soft, sweetly lost in thought, altogether free” Schnabel, *Sonata*, 42.

⁶⁶ Ibid.

⁶⁷ Schnabel, *My Life and Music*, 31.

⁶⁸ Saerchinger, 53.

1, the beginning of s. 2, and others), contributing to a sense of lassitude and lack of progression (Figure 31).

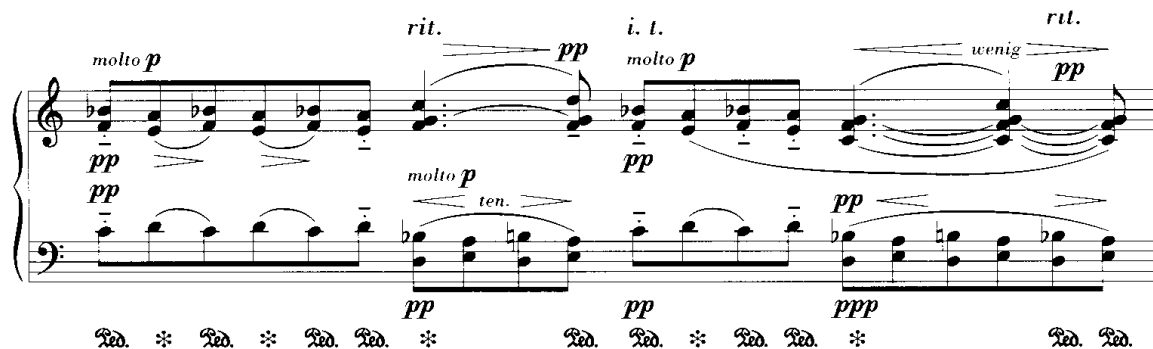


Figure 31: Schnabel, mvt. II, s. 1

Yet these traits should not lead one to think of the second movement as depressed or emotionless. As was typical, Schnabel here used colorful language, not merely technical instructions, to realize the artistic image. Yet the present movement, like the previous one, is one-dimensional in expression. It lacks any dynamic markings louder than *mezzo piano*, and no expressive indication significantly contrasts *innig* (intimate, s. 2), *herzlich* (heartfelt, s. 3), *sehrend* (longing, s. 4), and *selig* (blessed, s. 4).⁶⁹ The placidity eliminates any manifestation of bipolarity characteristic of Expressionism. The music depicts scenery, instead of a conflict. For this reason, a detailed analysis of this movement is not necessary to communicate its artistic message.

Paradoxically, the music's stillness vivifies, rather than quells, one's perception of Expressionism. The avoidance of loudness combined with several instances of extremely soft dynamics (*pppp*), as well as repetitive melodic and harmonic shapes, could be

⁶⁹ The translations for *herzlich*, *sehrend*, and *selig* were derived from *Google Translate* (Accessed 9 March 2011). The translation for *innig* was taken from page 42 of Schnabel's score.

viewed as being exaggeratedly unwilling to significantly develop content. The vacillation prevalent in both hands is like brushstrokes that paint the landscape.

The vacillations coincidentally create a hint of uneasiness, but it never escalates into worry. Like ripples in water, the oscillations in s. 8 eventually become quieter, barely audible (*kaum hörbar*), and dissipate (Figure 32). The second movement sets the scene for which one might yearn, in order to “[shake] the dust of Vienna from [one’s] feet and its cobwebs from [one’s] brain.”⁷⁰

The musical score for Schnabel, mvt. II, s. 8, is presented in a single system with a treble and bass staff. The treble staff begins with a half note G4, marked with a fermata and the instruction *ppp (durchklingen)*. Above this staff, the tempo marking *poco rit.* is written. The bass staff begins with a half note G2, also marked with a fermata and the instruction *pppp ganz still und gleichmässig, kaum hörbar*. Both staves conclude with a half note G, marked with a fermata and the instruction *lunga*. The piece ends with a double bar line and a repeat sign. The key signature is one sharp (F#), and the time signature is 3/4.

Figure 32: Schnabel, mvt. II, s. 8

⁷⁰ Saerchinger, 53.

CHAPTER 7: SCHNABEL, MVT. III: FRÖHLICH, SCHELMISCH, KECK, ETWAS EIGENSINNIG ⁷¹

“Schnabel was *most definitely not* a twelve-tone composer, although he did use all twelve tones!”⁷² The emphasis within this quotation strongly implies that Schnabel never composed dodecaphonic music. The third movement of his sonata is a clear example of the converse. The tone row (P_0) occurs almost immediately, in the right hand of the first system. (The entire matrix for the third movement is included in Appendix A.) Row I_1 is simultaneous in the left hand. Segments of rows and spliced rows follow in s. 2 and beyond (Figure 33).

Figure 33 shows the musical score for Schnabel, mvt. III, ss. 1-2. The score is in piano and consists of two systems. The first system starts with a tempo marking of quarter note = 152, followed by a change to quarter note = 184. The right hand (RH) begins with a half note chord, then a series of eighth notes. The left hand (LH) begins with a half note chord, then a series of eighth notes. The tempo changes to quarter note = 100, with the instruction 'lebendig, aber nie unruhig'. The score includes dynamic markings (mf, mp, p, pp) and performance instructions ('gleichmässig, ohne Eile', 'leicht', 'oben', 'unten'). There are also markings for 'Red.' and '*'.

Figure 33: Schnabel, mvt. III, ss. 1-2

⁷¹ “Cheerful, impish, cheeky, somewhat obstinate” Schnabel, *Sonata*, 42.

⁷² Paul Zukofsky, *CP2 104 Artur Schnabel: Symphony No. 2*, Musical Observations, Inc., May 1991, Accessed 4 January 2011, <http://www.musicalobservations.com/recordings/cp2_104.html> (emphasis added).

Zukofsky's true intent was likely that Schnabel was not exclusively a dodecaphonic (i.e., twelve-tone) composer. In the sonata, only two of the five movements—the third and fourth—feature twelve-tone rows. Even the third movement is not twelve-tone throughout, having a preponderance of repetitive motives consisting of many thirds, sixths (i.e., inverted thirds), and tenths, both melodic and harmonic. However, the rows (and row segments) and repetitive thirds are motivically linked. The primary tone row (P_0) begins with two descending interval-class 3s (IC3s): $C^\#_5$, $A^\#_4$, G_4 (s. 1). The character of the third movement is based on the interplay of thirds and row segments, owing to the disparity of their individual functions, which encourage one to coax forward details of an underlying whimsical, surreal fantasy. Geoffrey Tozer's description of a "game of major and minor thirds" provides partial inspiration for the interpretation of this movement.⁷³

The many repetitions are thematically linked with the potentially irritating, annoying repetitions of the first movement. In the present movement, they could annoy for a different reason. In great contrast to the developmentally quiet second movement, the third is considerably cheeky. It tells a tale that is, according to the "*keck*" instruction, flippantly happy and, like the first movement, apathetic toward manners.

The thirds are only slightly repetitious at first (ss. 1-2), frequently interrupted by tone rows and row segments, beginning moderately loud and then more timidly as the dynamics decrease. The rows in ss. 1-2 have minimal dynamic variation and are played evenly (*gleichmässig*), achieving a muted effect that could represent one's inner thoughts—not deep, profound thoughts, but the shallow frivolity of an imp. Timidity is short-lived; thoughts turn to mischief as the row segments grow louder in s. 3.

⁷³ Tozer, 8.

Complementary to the rows' representation of superficial thoughts, the repetitive major and minor thirds, which occur much more regularly at s. 4, represent the commencement of action, specifically a "game,"⁷⁴ or merely general silliness. The thirds bouncing back and forth (Figure 34) do not suggest a profoundly intellectual melody, but light-minded fluff. They are not insolent at their onset, beginning in a state of general calm and equilibrium, as per the "contented" indication. Then in the left hand of s. 5, descending IC3s elide into row segments. First, the thirds C_5 , A_4 , and F^\sharp_4 are enjoined to the row segment F^\sharp_4 , E^\sharp_4 , A^\sharp_4 , B_4 by the F^\sharp_4 . In the latter half of s. 5, the same motive plays a minor third higher, linked by the A_4 . In both cases, the occurrence of thirds prior to the row segments symbolize one's actions preceding his thoughts—that is, impulsive tendencies.



Figure 34: Schnabel, mvt. III, s. 5

In isolation, ss. 4-5 do not contain any material, aside from the bouncing thirds themselves, to concretely suggest naughty or impish behavior. The general character is still rather timid and restrained, but it begins to evolve at s. 6 (Figure 35). In the middle of s. 6, the right hand contains a politely sung melody (B_4 - G_4 , C^\sharp_5 , B_4 . . .) that is

⁷⁴ Ibid.

momentarily accompanied by disjunct, *leggiero* thirds. This melody transfers seamlessly to the left hand (. . . A[#]₄, G₅, E₅) and is accompanied by a *staccato* row segment, slightly distorted (C[#]₇, A[#]₆, G[#]₆, F[#]₆, B₅), the final note of which is part of a collection of harmonic thirds (C[#]₅-E[#]₅-G[#]₅-B₅). Multiple ideas are operative here. First, the incongruence of articulation between the hands seems to connote hypocrisy. The apparent sincerity of polite singing is undermined by the muted, secretive pranks symbolized by the *leggiero* thirds. Second, the sweetly sung melody surrealistically takes on the shape of disjunct thirds, as if the world somehow transformed into a bizarre realm where such antics would be regarded as genialities.

♩ = 132

leicht und deutlich, nicht spitz etwas zurückhalten nicht zu lang

singend, weich

f *sfz* *mp* *p* *mp* *molto p*

p, deutlich *leggiero* *più p*

Figure 35: Schnabel, mvt. III, s. 6

This description makes little sense, but that is precisely the point. Each movement in Schnabel's sonata is autonomous from a musical standpoint. Unlike in the first movement, where flashes of tonality were bitterly nostalgic amid a sea of dissonant, dynamic chaos, traditional tonality has utterly no toehold in the third movement. The statement of two tone rows in s. 1 (P₀ and I₁) declare with immediacy the unimportance

of a tonal center. Additionally, the motivic link between the rows and thirds homogenizes the devices' purpose. As a result, when thirds are stacked as chords, they bear no functional significance. For example, the right hand of the beginning of s. 5 consists of the notes A_4 - C^\sharp_5 - E_5 - G_5 , but these do not comprise an A-dominant-seventh chord, because this label is meaningless. Therefore, this movement is grounded in nothing to which many audiences (certainly at the time of its première) would be accustomed, whether Viennese, Venetian (where the sonata was first performed), or other Western audiences. The result is a musical framework that could just as well be floating in space as taking place in a fantasy world populated by imps, gnomes, and satyrs—a world where anything could happen. The audience is given an abstract, surreal glimpse into the mind of a phantasm whose consciousness is ruled by callow thoughts and delinquent deeds.

While ss. 4-5, and to a lesser extent ss. 6-7, were characterized by timidity and testing of patience, s. 8 depicts an increase in boldness. The scalar passages in the left hand are a new element in the piece. Smeared by the damper pedal, the rapid descent and ascent could symbolize the occurrence of a magic spell or something of dramatic, mystical effect. The consequences of said spell unfold in snowball effect, illustrated by the dynamic variation through ss. 9-10 (Figure 36). The dynamics intensify toward the end of s. 9 as momentary chaos reigns, and through s. 10, the dynamics decrease as commotion dies down once again, coming to a rest at the breath mark at the end of s. 10. Non-thematic and semi-thematic phrases in s. 9 give further credence to the occurrence of a mysterious phenomenon. The left-hand gestures D^\sharp_4 , B_4 , E_5 , F_5 , B_5 , E_6 , F_6 are not composed of thirds, nor are they a row segment; their spontaneous presence in this piece

♩ = 132

8 *frisch*
poco f, bestimmt *f* *mp, cresc. f*

9 *f, kräftig, stramm marc.* *l. H. r. H. l. H.* *oben* *r. H. l. H. r. H.* *ff* *sffz*

10 *mf (kräftig, gar nicht laut)* *deutlich* *mp, cresc. f* *sfz* *p, deutlichst ruhig* *pp*

Figure 36: Schnabel, mvt. III, ss. 8-10

and their apparently random construction is representative of something unexpected.

Also, in the right-hand gesture, the stepwise motion of thirds without repetition was heretofore unseen. This latter gesture is modified in s. 10. Even though new material implies the entrance of foreign influences, the continued thirds are a signature of the mystical conjurer's mischief.

After having put on a display of sorcery, one would imagine that a prankster would retreat for a time, so as to maintain secrecy of identity. In s. 11, the row segments are dynamically flat (*molto piano*) before growing softer into and through s. 12. The quiet dynamics and exceeding smoothness (*sehr gebunden*) together depict shallow reflection (*durchsichtig*, i.e. transparent) and a preservation of discretion. The suddenly low-register thirds, however (end of s. 12), are somewhat ominous, like evil cackling that could not be stifled (Figure 37).

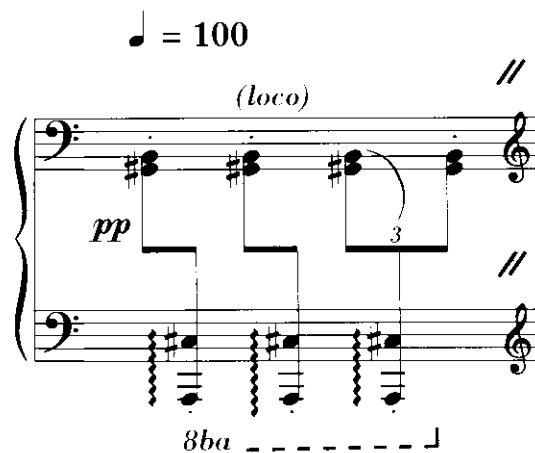


Figure 37: Schnabel, mvt. III, s. 12

System 13 begins a new section of the movement and presents a new viewpoint. The right hand begins as chords in thirds, while the left hand simultaneously chains several row segments together. The *leitmotifs* representing mischievous thoughts and actions are thus blended (Figure 38). This could be understood as another dreamlike change in perspective. The onlooker has the opportunity to gain an abstract glimpse, as a vision, of the inner workings of the imp's mind as he both dwells on past misdeeds and contemplates on potential pranks yet future. As the demon's glee swells into s. 14, the

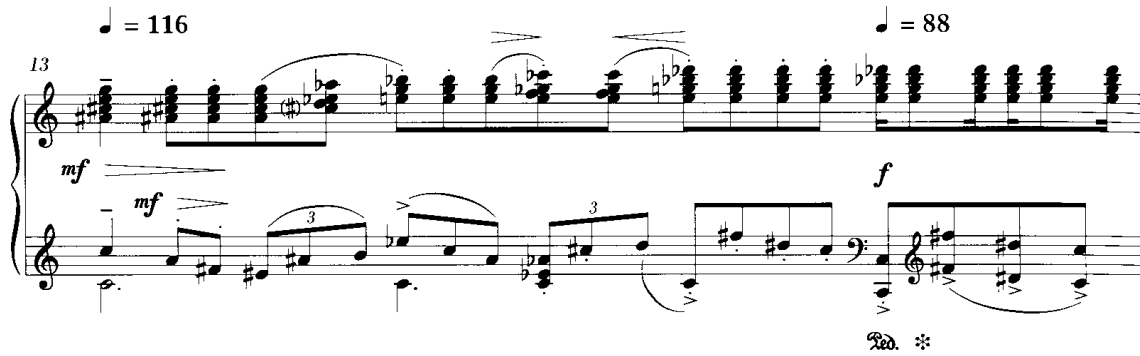


Figure 38: Schnabel, mvt. III, s. 13

dynamics billow to *fortissimo*, and the right-hand chords of thirds lose focus and become progressively distorted, as much reverberation in an echo chamber.

The half rest at the end of s. 14 is another section break after which the perspective again changes, although the suspension of rationality from ss. 13-14 continues in ss. 15-18. The great difference in register between the hands could indicate a flippant conversation with one or more evil cohorts (Figure 39). The notes in s. 15 are mostly thirds, and their bouncing between the hands and spirited repetition sound once again like laughing (supported by the *lustig* marking), but an occasional IC1 creates a reference to a row segment (e.g., $C^{\#}_6$ - $A^{\#}_5$ and G_5 - $F^{\#}_5$ in the right hand), causing more ambiguity between the literal and mental. Rhythmic strictness (s. 16) exudes confidence—or even conceit, given the context.

The character abruptly changes at the *heiter* (cheerful) marking in s. 17. Two tetrachords shift focus of attention once again on impish thoughts (Figure 40). However, the left-hand material contradicts this emotion. In opposition to the gleeful mood of the right hand, the left is suddenly much softer, of gradually falling register, more subdued, and more fragmented. This could possibly be a signature of an attack of his own

(♩ = 108), *lustig, frisch*

f, nicht zu laut (kein Lärm!)

♩ = 116

mp, leicht *mf*, singend *f*

l.H. r.H.

Figure 39: Schnabel, mvt. III, ss. 15-16

sfz

Figure 40: Schnabel, mvt. III, s. 17

conscience, because the right hand's cheerfulness quickly diminishes to gradually match the mood of the left hand toward the end of s. 17. By s. 18, all exuberance has dissipated. The descending repetitions (E^b_5 , C_5 , F_4 , D^b_4 , etc.) are nothing like the light, airy thirds at the beginning of the movement (Figure 41).

In response, the tempo sharply increases and the texture becomes much thicker at the end of s. 18 and beyond, indicating frustration with the intrusion of self-doubt or with the pleas of mercy from victims of a mysterious, evil force. The short, left-hand runs in s. 19 refer to the long scalar passage in s. 8 that was likened to a dramatic mystic effect, while the right hand chords of s. 19 and into s. 20 revert unrepentantly to flippancy. The

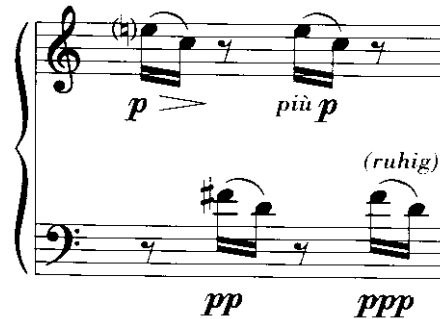


Figure 41: Schnabel, mvt. III, s. 18

texture remains thick and the dynamics loud through much of the remainder of the movement. Any notions of timidity and secrecy are long past.

The third movement, like the second, completely disregards sonata form in terms of thematic development, which contributes to the ever-present feeling of random spontaneity from one phrase to the next. System 24 could, however, be understood as a motivic recapitulation owing to the shrill, high-register descending scalar runs that directly refer to s. 8. The dynamics attain their highest levels in s. 22, their palpable fury leading to the fiery (*feurig*) climax of the movement in s. 24 (Figure 42).

The bass clusters in s. 25 depict the violent effects of this second onslaught of sorcery. These clusters (i.e., effects) carry over into ss. 26-27. All remaining material is broken-spirited and generally much softer until its energy expires by s. 30. As for the culprit responsible, the imp is no more. He mysteriously vanished at the end of s. 26. He was, after all, a mere figment of imagination. Indeed, what else but a supernatural being could possibly overthrow the Golden Age of Security, the idealistic world of the Viennese? The demon's disappearance is evidenced in ss. 27-30, where most of the thirds (postulated to be symbolic of his buffoonery) are at a high register (G₇ in s. 29),

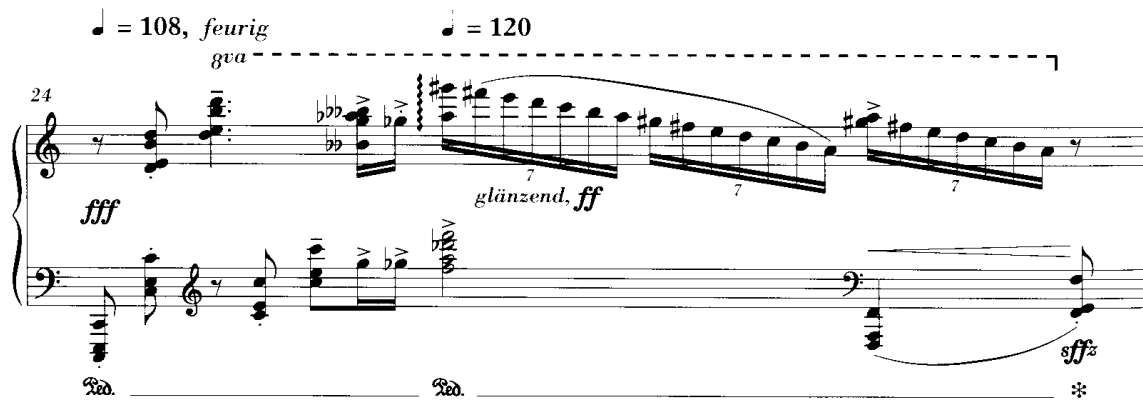


Figure 42: Schnabel, mvt. III, s. 24

resulting in a more distant, ethereal sound. As the movement ends, the fantasy world gradually disintegrates, leaving behind melancholy melodies and piteous wailing (s. 30, right hand). The final bass cluster is sustained throughout the final system as a symbol of the lasting impression left by profound desolation.

Despite the initial instruction to be “cheerful,”⁷⁵ the chipper beginning, and myriad designations to be light-hearted (ss. 1, 4, 6, 10, 11, etc.), the third movement has a depressing ending. Unlike Korngold’s sonata of 1910, Schnabel’s Sonata was composed after all of Europe had been ravaged by World War I. Schnabel’s third movement, through abstract Expressionism, perfectly fits the profile of “jesting defeatism and precious, playful morbidity in the [1890s . . .],” and the onset “of her [i.e., Vienna’s] gradual decay.”⁷⁶

⁷⁵ Schnabel, *Sonata*, 42.

⁷⁶ Schnabel, *Life and Music*, 46.

CHAPTER 8: SCHNABEL, MVT. IV: GANZ LANGSAM.

VERSIONNEN, VERSENKT, ERDFERN⁷⁷

The previous movement is somewhat similar in overall character to the second movement of Korngold's sonata, in their fun-loving, evil-loving dispositions. Likewise, the fourth movement in Schnabel's sonata parallels Korngold's third to an extent. Both are very slow and hint at pain and bleakness, as well as the fright of a nightmare.

Additionally, they are vaguely similar in form. Korngold's third movement has three sections (exposition, development, and recapitulation), the middle of which has slightly more motion than the outer two sections. Schnabel's fourth movement does not have these sonata-form ingredients, but it does have three sections that are subtly separated by fermatas (each being conveniently ten systems long), and the middle section is slightly more vehement than those surrounding it.

Like the previous movement, the fourth movement unequivocally establishes its dodecaphonic theme in s. 1. (The entire matrix for the fourth movement is included in Appendix B.) Its expressive purposes are remarkably similar to the row statement in s. 1 of the third movement as well, as both are played flatly and without expression. In both instances, perfect evenness helps shun the temptation to imply, even subtly, a tonal center via an accent. Once again, the significance of tonality is set at naught. The Expressionistic result is also the same, creating a setting that ostensibly is entirely foreign to constants and known comforts. The exceedingly slow, expressionless initial statement of the row in s. 1 is characteristic of one who has despaired.

⁷⁷ "Very slow. Dreamily, immersed in contemplation, unearthly." Schnabel, *Sonata*, 43.

Repetition of thematic material continues to be a consistent attribute of Schnabel's sonata. The melody line $F^{\#}_3$, $E^{\#}_3$, $F^{\#}_3$, $G^{\#}_3$, A_3 occurs six times in various guises in ss. 1-3. Its repetition here embodies dizziness and bewilderment. The self-confidence and sense of security that attends a society would be shattered after a devastating war:

. . . Austria . . . showed faintly on the map of Europe as the vague, grey[,] and inert shadow of the former Imperial monarchy. [...] Of the six or seven millions who were forced to call themselves "German-Austrians," two starving and freezing millions crowded the capital alone; the industries [that] had formerly enriched the land were on foreign soil, the railroads had become wrecked stumps, the State Bank received in place of its gold the gigantic burden of the war debt. Boundary lines were still unsettled, the Peace Conference having scarcely begun; reparations had not been fixed, there was no flour, bread, or oil; there appeared to be no solution other than a revolution or some other catastrophe.⁷⁸

The Viennese, as many Europeans, were forced to confront uncertainty in virtually every aspect of their lives. The extremely slow tempo, much soft dynamics, and stepwise melodic motion that frequently changes direction (ss. 1-5) could represent the stunned realization that a way of life had changed forever and was no longer one of familiar comfort.

The tone row in s. 1 should be played without expression, but the melody in s. 2, beginning after the fermata, should be *full* of expression, albeit low-key initially (*äusserst weich*, i.e. "extremely tenderly"). The rising melody from $F^{\#}_3$ to A_3 is consistent with the same rising vocal inflection when someone asks a question (Figure 43). Therefore, the continual circling and returning multiple times to $F^{\#}_3$ can be interpreted as one repeatedly asking, "Why?", although not in an impassioned, desperate manner. Even the sung melody in the end of s. 3, when $F^{\#}_3$ is no longer the focal point, continues in solemnity,

⁷⁸ Zwieg, 281.

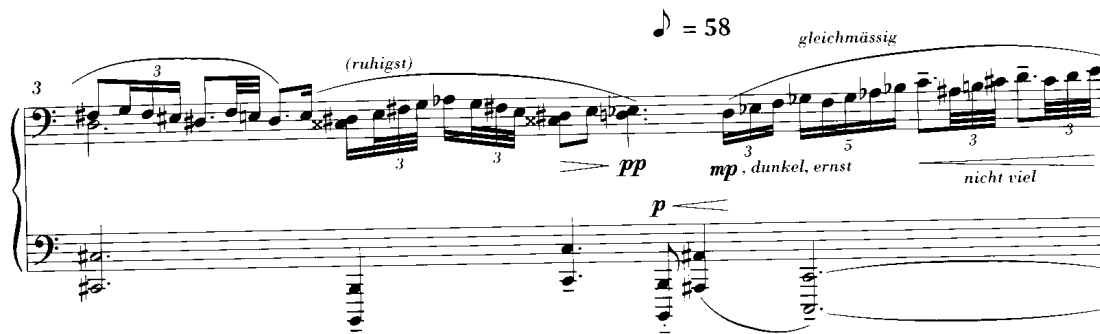


Figure 43: Schnabel, mvt. IV, s. 3

and the stepwise motion resembles exhausted groaning. The row (P_6) returns in s. 4 at an extremely low dynamic level, as introspection.

Several musical elements abruptly change in s. 6, such as texture, signifying the growing intensity of internal turmoil. The left-hand rhythm becomes faster, the right hand splits into melody with accompaniment, and the dynamics reach *forte* for the first time (Figure 44). The dynamics at the end of s. 6 through s. 7 become very specific and rapidly contrasting, a definite hallmark of Expressionism. One can envision a series of multiple, instantaneous changes in perspective from one sufferer to another, much like a film montage, offering an omniscient view of their diversely negative emotions—from plaintiveness, to sobbing, to bitter rage, and so forth. Notes and rhythms become busier to reflect the perspective zooming out, and as the perspective widens one is permitted to see and hear these various temperaments comprehensively, thus becoming more clamorous. The cacophony climaxes at s. 9 (*mit leidenschaftlichstem Ausdruck*, i.e. “with the most passionate expression”) when the bird’s-eye view eventually encompasses the millions heard grieving all at once (Figure 45). The noises almost immediately dissipate

through s. 10 as the view continues outward, and the cries fade into the distance. As the dynamics dwindle, the rhythm follows suit by becoming slower toward the end of s. 10.

Rhythms in both hands remain fast throughout the second section of the fourth movement (ss. 11-20), but the content of each hand serves a separate purpose. This section (s. 11) begins with an expansive, shifting trill at a very low register in the left hand (A^b_1), bringing to mind a seismic disturbance or perhaps a reliving of recent traumatic events. The right-hand rhythms ebb and flow, beginning rather slow but restless. Melodic contour constantly changes direction, inducing images of people hurrying in many directions, feeling urgency but not knowing where to go. Desperation begins to spiral out of control throughout s. 15 via rapidly increasing tempi. In a span of one full system—the beginning of s. 15 to the beginning of s. 16 (Figure 46)—the tempo nearly doubles, at which point the dynamics are again consistently *forte* or louder, clearly signaling “a revolution or some other catastrophe”⁷⁹ such as looting, culminating in pandemonium by the latter half of s. 16 and through s. 17. Within the universe of the fourth movement, this anarchy was inevitable. It rages on through ss. 18-19, inexplicably fading at the end of s. 20.

The final section (ss. 21-30) resumes the extremely slow rhythms of the first section (with momentary exceptions interspersed), as well as dodecaphony, which was largely absent from ss. 11-20. While the despondent mood returns, the questions—and the melody that represented them—do not. The dynamics are almost all soft, and even during the brief *forte* phrases (early s. 27, s. 28 latter half, early s. 29) bleakness has saturated the soundscape.

⁷⁹ Ibid.

Figure 46 shows a musical score for Schnabel, mvt. IV, ss. 15-16. The score is in two systems, each with a treble and bass staff. The first system (measures 15-16) features a treble staff with a melody marked with dynamics *pp*, *mp*, *mf*, *p*, *mp*, and *f*, and a bass staff with a supporting line marked *mf* and *f*. The second system (measures 17-18) features a treble staff with a melody marked with dynamics *ff*, *sfz*, and *fff*, and a bass staff with a supporting line marked *ff* and *fff*. The score includes various musical notations such as triplets, sixths, and slurs, as well as performance instructions in German: *dunkel, klangvoll deutlichst*, *nicht zu laut*, *ten.*, *ausdrucksvoll, leidenschaftlich*, *più f*, *erregt, ausser sich*, *sempre fff*, *oben*, and *Zeit!*.

Figure 46: Schnabel, mvt. IV, ss. 15-16

The fourth movement is void of any light, cheer, or positive emotion whatsoever. A pitch night sky covers everything, and no amount of pleading for alleviation or mercy can penetrate the oppressive darkness. The purpose of this interpretation is to portray a horrible post-war nightmare. It is not necessarily consistent with what Austrians actually suffered, but rather their worst fears brought to life. One of the musical indications of the final phrase (s. 30) effectively encapsulates their state: *verloren* (“lost”).

CHAPTER 9: SCHNABEL, MVT. V: FEURIG, VERWEGEN, OHNE
AUFENTHALT, ABER AUCH OHNE HAST UND ERREGUNG,
GANZ GESUND⁸⁰

“Even the finale is not as unremittingly harsh as the first movement. It [begins with] . . . flaming energy. . . .”⁸¹ The positive emotion that was conspicuously missing from the fourth movement is promptly present to start the fifth. However, this positive emotion is not joy or euphoria. The initial instruction *feurig* (i.e., “fiery”), suggesting exuberance and boldness (*verwegen*), is contradicted by a designation to shun any outward perception of excitement (*ohne . . . Erregung*). The sixteenth-note runs (s. 1) signify bustling activity, yet should not indicate haste, as per Schnabel’s specific instruction (*ohne Hast*).

Thus the fifth movement transmits mixed signals as to its demeanor. It should be fiery but not excited; it should begin busily but not evince haste or urgency; it is positive, yet not happy. Just what *is* the Expressionistic goal of this final movement?

The seemingly contradictory descriptions can begin to be reconciled by inspecting the rhythm. Schnabel organized many of the sixteenth notes in ss. 1-10 in groups of four, which by itself is nothing new. Many examples of such groupings can be found in each of the previous four movements, whether sixteenth notes, eighth notes, thirty-second notes, etc. But the first ten systems of the fifth movement have this rhythmic regularity for a considerably longer span than is seen previously. Figure 47 is a fanciful sketch of how the beginning of the fifth movement might appear if Schnabel had included time

⁸⁰ “Fiery, bold, unrelenting, but also without haste or excitement, very robust.” Schnabel, *Sonata*, 44.

⁸¹ Tozer, 8.



Figure 47: Schnabel, mvt. V, ss. 1-3, approximate realization

signatures and barlines. Aside from a few changes to accommodate occasional rhythmic irregularities, the time signature remains the same as the rhythm frequently returns to its groups of four. Such a long span of rhythmic resoluteness is somewhat like a march. In this way, the music can be both “fiery” and “without excitement.” The result is a mood that is filled with determination, reminiscent of characters who are driven and goal-oriented, but dispassionate, completely unsympathetic and unapologetic to any with whom they may cross paths, like a military organization—yet another possible allusion to

World War I. Furthermore, callousness is consistent with Schnabel's frank, straightforward, unapologetic compositional style. The "goal" on which this passage of music is so focused remains to be seen.

The rapidity of the rhythms encourages the envisioning of many beings marching swiftly. A depiction of just one persona would be irreconcilable with Schnabel's prefatory instructions, because it would sound far too agitated.

The dotted rhythms in s. 2 are similar to mm. 22-27 of the fourth movement of Korngold's sonata. Dotted rhythms in Korngold's sonata were designated as dance rhythms, and they heralded joviality in its finale. In s. 2, they suddenly interrupt the march rhythm and foreshadow an enormous character shift that will occur later (Fig. 47). Following the short-lived dotted rhythms, the former rhythms return in thicker texture. Additionally, some of the groups of four sixteenth notes are parsed into subdivisions of two notes (e.g., ss. 3, 7, and 9, right hand). These latter two properties also hint at the impending goal alluded to earlier (Figure 48).

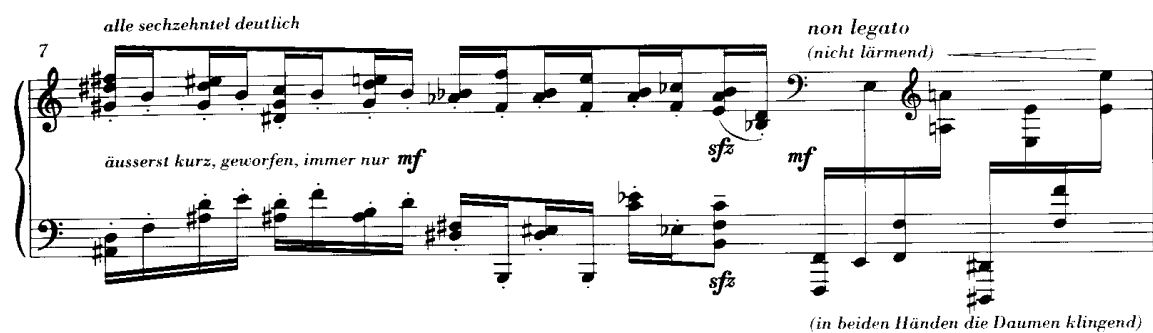


Figure 48: Schnabel, mvt. V, s. 7

The sweeping arpeggio runs in the right hand at the end of s. 10 resemble the scalar runs in s. 8 of the third movement that had brought startling change to the musical

environment. In the present movement, s. 10 begins even-tempered (*gleichmässig*) and somewhat softly. But the emotionally detached initial section (ss. 1-10) summarily ends with a fiery crescendo, leading to a tremendous transformation of the musical agenda.

By the start of s. 11, the stage has been set, and all preparations have been made for the grandest, most celebrated tradition: the waltz. The waltz's entrance in s. 11 has a few features likening it to Korngold's *Scherzo* movement (Figure 49). The left hand has a written-out distortion in the form of a sixteenth rest. Korngold's dance had multiple *poco rit.* markings to exaggerate the stylistic delay on the second beat. Schnabel's sixteenth rest is exaggeratory as well, emphasizing the lift that drives the rhythm forward. Also, Schnabel wrote *schleifen*, indicating further rhythmic distortion, as Korngold did in his own raucous second movement. This lends an appropriately crude attitude to the music, because *schleifen* refers to physically dragging an object.

Figure 49 shows a musical score for Schnabel, mvt. V, ss. 10-11. The score is in 3/4 time and features a piano (p) and a right hand (RH) part. The piano part begins with a sixteenth rest, followed by a series of notes. The right hand part begins with a sixteenth rest, followed by a series of notes. The score includes various dynamic markings (mp, mf, f, ff) and performance instructions (feurig, nur sehr kurz, schleifen, sehr kräftig). The tempo is marked as 144, and the mood is described as 'schwungvoller, hingerissener herrschende Stimme! Walzer'. The score ends with a double bar line and a repeat sign.

Figure 49: Schnabel, mvt. V, ss. 10-11

However, the grandness of the occasion is over all too quickly. The right-hand rhythms are organized in pulses of three eighth notes along with the left hand, but after three pulses the waltz rhythm breaks down into two groups of two eighth notes and is abruptly cut short (Figure 50).

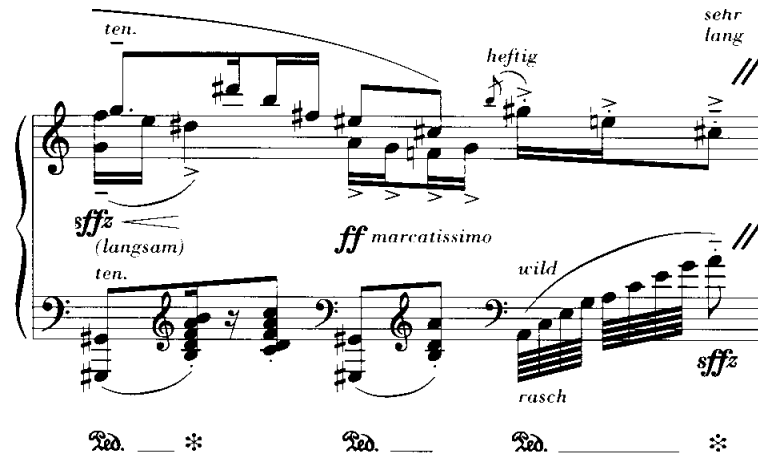


Figure 50: Schnabel, mvt. V, s. 11

Then, in s. 12, the atmosphere is considerably more subdued; although still with an outpouring of emotion, it has declined from “rapturous.”⁸² From this point, waltz rhythms predominate the final movement in an ever-sentimental reminiscence of this sublime Romantic tradition. Yet the good times are but a thin veil, a pathetic attempt to hide debauchery and drunkenness. The melody often moves by step (C_6 , B^b_5 , A^b_5 , B^b_5 , C_6 , D^b_6 , etc. in s. 11; $D^{\#}_5$, $C^{\#}_5$, B_4 , $C^{\#}_5$, $D^{\#}_5$, E_5 , etc. in s. 12) and is thus singable, and its change in direction (descending to ascending, or vice versa) is like swaying. Drunken swaying is also realized in the frequent tempo alterations that follow.

⁸² Schnabel, *Sonata*, 44.

Ergo, inebriety does not set in immediately at s. 11, but gradually emerges over the next several systems, exhibited in various ways. The melodic phrase $D^\sharp, C^\sharp, B, C^\sharp, D^\sharp, E$ is repeated several times, either verbatim or varied. For example, this theme occurs four consecutive times in ss. 12-13: first in the right hand, then in the left hand, transposed one half-step higher in the right, and finally one half-step lower in the left (Figure 51). This theme is quoted several times more as the movement progresses. The end of s. 13 has a repeated countermelody of $E^\sharp_4, F^\sharp_4, G^\sharp_4, A_4, C_5, B_4$. Following this, s. 14 begins with a warped version of the melody from s. 12 (Figure 52).

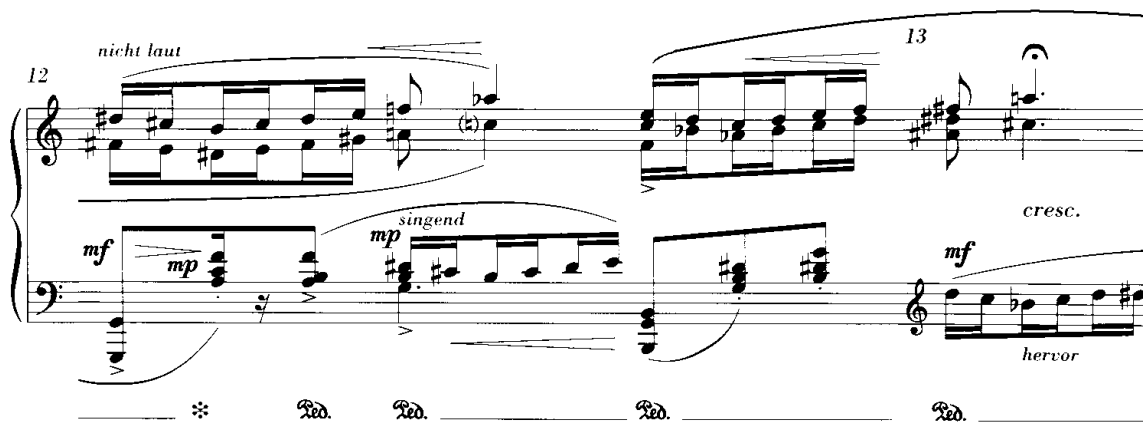


Figure 51: Schnabel, mvt. V, ss. 12-13



Figure 52: Schnabel, mvt. V, s. 14

The motivic kernel $D^{\#}_5, C^{\#}_5, B_4, C^{\#}_5, D^{\#}_5, E_5$ returns in literal form multiple times throughout the movement, including ss. 17, 23-25, 32, 54, 61, and 70. Each iteration sounds like a clumsy attempt to restart the dance. Many other gestures are repeated as well, both consecutively and nonconsecutively. The repetition of motives has been present in all movements of Schnabel's sonata, but in this final movement they seem to communicate dialogue along the lines of, "Let's try this again."

Connected to this clumsiness is rhythmic deviation. Despite the lack of a time signature and barlines, the waltz rhythm is apparent—just as the duple marching rhythm in ss. 1-10 is discernible—but the waltz section is peppered with rhythmic disruptions. Some, such as the instance at the end of s. 11 mentioned previously, involve a sudden shift in meter. Others of this type include, most notably, the transition from s. 23 to s. 24 (Figure 53). The motivic gesture $D^{\#}, C^{\#}, B, C^{\#}, D^{\#}, E$ is commonly followed by the note F on what could be considered the first "beat" of the next pulse, but the left-hand melody

The musical score for Schnabel's movement V, measures 23-24, is presented in G major and 3/4 time. The tempo is marked as 138. The right hand part begins with a piano (pp) dynamic and a 'rit.' (ritardando) marking, with the instruction 'sehr weich, einfach' (very soft, simple). The left hand part starts with a 'p dolce' (piano dolce) marking. The score includes various dynamic markings such as 'pp', 'p', 'mp', 'molto p', and 'ppp'. There are also performance instructions like 'ruhig' (calm) and 'ma dolce' (but dolce). The score ends with a double bar line and a 'rit.' marking.

Figure 53: Schnabel, mvt. V, ss. 23-24

(D[#]₄, C[#]₄, B₃, C[#]₄, D[#]₄, E₄, F₄) in s. 23 is extended to four “beats” by eliding the F into the motive. Duple pulses continue into s. 24 with the eighth notes E^b₅, E₅, D[#]₅-B[#]₄, C₅-A^b₄, but after a pause, the waltz rhythm is restored. Fermatas and tempo alterations (*ritard.*, etc.) can also cause a perception of rhythmic distortion. In s. 13, the descending run from E₅ to F₁ comprises a span of three eighth notes, although the fermata and *rit.* camouflage its pulse (Figure 54). The cumulative result of these elements is the embodiment of tipsy, inept dancers.

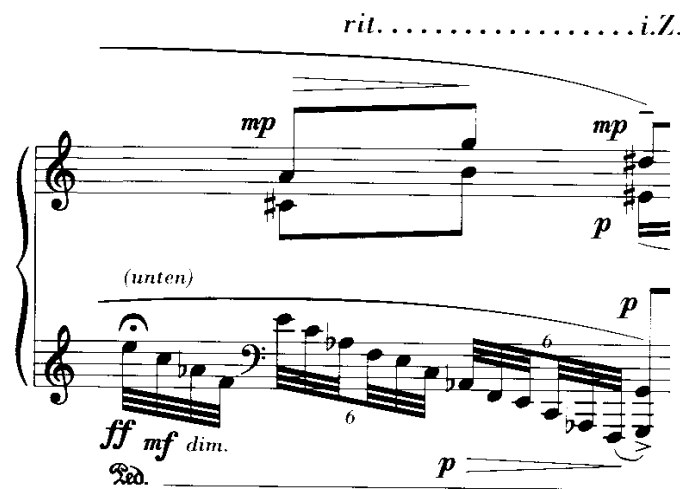


Figure 54: Schnabel, mvt. V, s. 13

The rhythmic interruptions caused by these metric shifts in ss. 11-23 appear to signal mood changes. System 11 is a euphoric waltz; ss. 12-13 are a poignant waltz; ss.14-15 are high-spirited again; the latter half of s. 15 is calm; s. 16 is lively; ss. 17-18 return to placidity; etc. This entire segment of the movement is an apt demonstration of the bipolarity defined by Expressionism.

Another dream sequence, similar to those in the previous two movements, begins in s. 24. The transition is effected, musically, by decreasing dynamics and slower tempi. Disjunct, jagged melodies sound mysterious and ominous. The metronome markings in ss. 25-26 could well be considered approximate, because the several pauses (e.g., breath marks and fermatas) and extremely quiet dynamics may suggest a significant amount of *rubato*. Accordingly, the waltz rhythms become ever more disguised. Systems 25-34 have many runs of notes occurring in short bursts. Whether soft and rumbling (ss. 26 and 29) or loud and strident (ss. 30-32), the damper pedal helps to achieve the same general effect, evoking images in one's mind of colors spilling in various combinations. Color is not foreign to the much imagery evoked throughout this sonata; for example, the previous movement featured a "pitch [black] night sky." However, the current segment brings to mind shapeless colors, suiting the abstractness of the music. Phrases at extremely soft dynamic levels such as *pppp* may spawn dark colors (e.g., midnight blue), more moderate dynamics can be associated with somewhat brighter colors (e.g., crimson), and the *forte* and *fortissimo* levels (s. 30) might yield sudden, startling color changes. The logical reason for this character shift is indefinite, and fittingly so. Logic is suspended in dreams, where masses of colors are amorphous, mysterious, and perplexing. The music in ss. 25-34 is, by this portrayal, purposely difficult to pinpoint, just as in a realm where nothing will ever be the same after a catastrophe.

The octaves in s. 34 are in a suddenly slow rhythm—mostly at eighth-note frequency—and gradually ascend in pitch and volume, representing ire welling up, originating from an unknown source. The anger explodes at the outbursts in s. 35, with their extreme ranges (B₀ nadir and E₇ zenith), but the source of this anger remains

disguised. It will be revealed later in the movement, but it abruptly vanishes at the end of s. 36 (Figure 55).

34 *mf cresc.* *f, nicht zu schwerfällig* *più f* *rit.*

♩ = 88 *♩ = 88*

♩ = 160 *♩ = 192* *♩ = 160*

35 *ff marc.* *marc.* *poco f, eher etwas leicht* *ff* *mf* *ff* *mf*

ten. *ten.* *ten.* *ten.* *ten.* *ten.* *ten.* *ten.*

♩ = 160 *♩ = 116*

36 *mp* *p* *cresc. molto* *f* *ff* *etwa p (plötzlich)* *drei sechzehntel* *lang*

nicht zu kurzes staccato, deutlichst, hell *senza Pedale*

Figure 55: Schnabel, mvt. V, ss. 34-36

Following the grand pause is another moment of rare, fleeting tonal harmonies, signifying realism gradually subordinating abstraction. The E^bs and B^bs imply an E-flat minor harmony, as suggested by the subsequent C^bs (the flat-6 scale degree) and G^bs (Figure 56). The sixteenth notes in s. 37 have no pulse in groups of six as they formerly

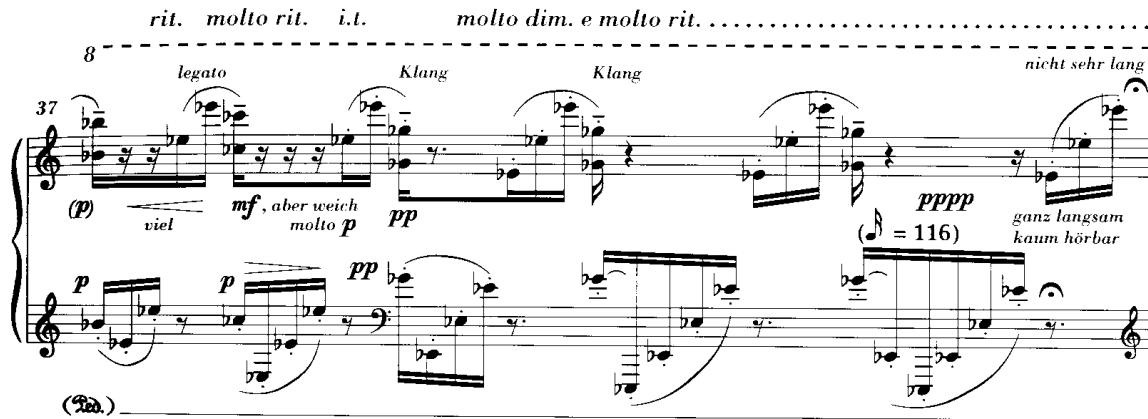


Figure 56: Schnabel, mvt. V, s. 37

had, causing waltz rhythms to disappear. The harmonies and dynamics decreasing to near-silence create a wistful, defeated attitude, while the continually slowing tempo convey timidity and fear toward the potential terrors that the future may hold—a compulsively pessimistic outlook bred by the terrors already experienced. Realization sets in that the dream sequences of ss. 25-34 have ended, and that escaping—even mentally—from hardships is futile.

Refusing to dwell on such a depressing reality, minor-mode harmonies are ousted after a short-lived emergence in s. 37. The tonal center E^b remains a little while longer, however, separating into a dual tonal center beginning in the latter half of s. 38, involving E and D[#]. The pitch oscillations between these notes and F are analogous to flying, or the

fluttering of wings. The ability to fly would enable one to travel anywhere, motivating the victimized subjects of this movement to muster yet one more attempt to escape, rather than endure a bleak future. The register leaps and short scalar runs in s. 39 (Figure 57) and more varied runs in s. 40 suggest the aimlessness enjoyed by a carefree bird in flight.

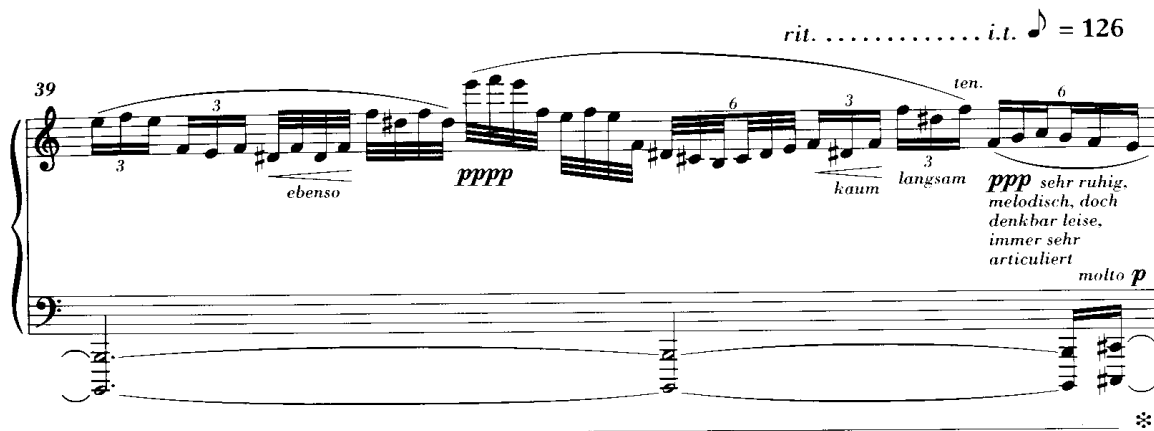


Figure 57: Schnabel, mvt. V, s. 39

Playing this florid passage encourages a freedom of rhythm by disguising the sense of pulse, befitting the longing for people's freedom from turmoil.

In s. 42, the tonal center remains approximately E, but the rhythmic pulse returns to the waltz pattern. This pattern is ushered in by the *tenuti* quarter notes at the end of s. 41. The quarter notes, despite their quietude, reestablish the rhythmic pulse, although they need not be played with metric exactness, because “drops” (i.e., raindrops) do not fall from the sky in regular time.⁸³ Likewise, the melody in s. 42 should not be rushed. The melodic contour circles about itself dizzily, and as such it is tender and vulnerable, almost catatonic. In ss. 42-50, the feebly redundant pitches (Figure 58) hinder what little

⁸³ Ibid., 45.

The musical score is for the fifth movement of a sonata by Schnabel, measures 43 and 48. It is written for piano and violin. The key signature has one sharp (F#), and the time signature is 3/4. The piano part features a melodic line in the right hand with sixteenth-note sextuplets and a trill in the left hand. The violin part has a melodic line. The score includes dynamic markings such as *mf*, *f*, *poco cresc.*, *dim.*, *p*, and *pp*. It also includes performance instructions like *etwas treiben*, *immer weiter non legato*, and *piu oben*. The score is divided into two systems, with the first system starting at measure 43 and the second system starting at measure 48.

Figure 58: Schnabel, mvt. V, ss. 43, 48

progress the melodic phrases achieve. The left hand trill—by definition, also a repetition of pitches—is a reflection of this.

Moreover, the “circling” sixteenth-note sextuplets (s. 45) are thematic (ss. 11-12, *ff.*) and have been described previously as clumsy. Ironically, this theme, having been prepared at length by a goal-driven, dispassionate march (ss. 1-10), ultimately remains unfulfilled in its goal, a disappointing anticlimax heralding a stalemate of progression. (Such descriptions are musically oriented only and bear no reflection on Schnabel’s worthiness as a composer!) Korngold’s sonata concludes with a positive attitude, but in Schnabel’s final movement, no trace of “incorrigible optimism” can be found. The thematic melody returns in alternating hands in ss. 53-54 as a final display of clumsiness (Figure 59).

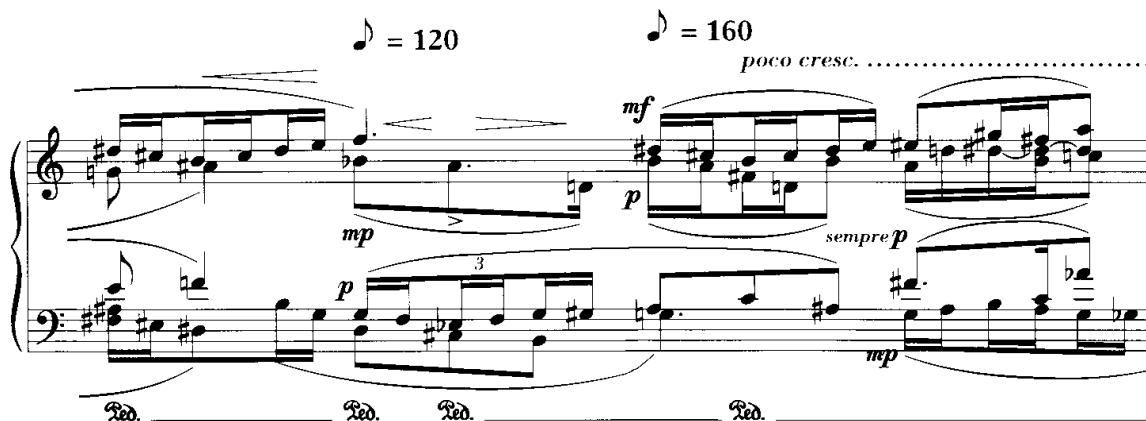


Figure 59: Schnabel, mvt. V, ss. 53-54

In s. 55, the theme of the *first* movement reappears with all its vehemence. The embittered narrator, the “source” of anger alluded to earlier (Fig. 55; s. 35), finally bursts into the foreground and commandeers the final moments of the sonata in order to reassert his original arguments. Accordingly, the remainder of the fifth movement combines elements from the outer movements, which also links them anecdotally. Firstly, the reprise of the first-movement theme in s. 55 is once again inferred to nag. Further, the left hand of s. 56 has several notes rhythmically grouped in threes, which are seen in s. 6 of the first movement, when irritation was building. The latter half of s. 59, right hand, and first half of s. 60, both hands, are march-like, plainly referring to the beginning of the final movement. The waltz theme in s. 61 and dotted rhythms in s. 62 (Figure 60) are removed from their previous context, quoted merely for the effect of imitation, which, upon doing so, causes the narrator to escalate his rage via the repetitious chords in s. 63 (Figure 61).

♩ = 160

♩ = 160 *in einem Zug*

flott *sfz*

ff, sehr kurz *flott*

sfz *sfz* *f* nicht zu laut *sfz*

sfz *sfz* *sfz*

Red. — *

Figure 60: Schnabel, mvt. V, ss. 61-62

♩ = 108

♩ = 92 *rit. molto*

ff marc. *ff* *fff* *marcatissimo*

sfz *sfz*

nicht zu lang

Red. — *

Figure 61: Schnabel, mvt. V, s. 63

The sonata achieves its loudest volume in s. 64, when the narrator's rage explodes. One explanation for such fury is that his story is an impassioned cry that Vienna's glory was squandered through indolence and depravity, even before the war started. By extension, any suggestion of good times in the final movement was not real, but actually a reprimand, reminding the audience of what was wasted.

Systems 64-71 are predominated by florid runs in the right hand similar to ss. 38-41. The present passage is much louder than the earlier one, though, because its purpose is to preach more overtly of the results of such hedonism. Those results are, as already postulated, dizzying depression and total despair.

The finale, in its concluding moments, uses mainly material from the first movement. The groups of five beamed eighth notes (ss. 74-75) are drawn from the quintuplets in s. 10 of the first movement. Similarly, the groups of three beamed eighth notes (ss. 75-76) are taken from the triplets and other groups of three in ss. 6-7 of the opening movement as well, despite the fact that triplets and groups of three are by no means unique to these two passages. The sonata ends memorably with the same pattern as the first movement, but instead of three B^b octaves, s. 76 contains five accented octaves to be played “as [powerfully] as possible,” and the increased quantity of notes also enhances the emphasis desired (Figure 62).⁸⁴ This ending places the *coup de grâce* on an elaborate diatribe the audience will not soon forget.

Figure 62 displays two musical excerpts. The left excerpt, from mvt. I, s. 15, is marked with a tempo of quarter note = 69. It features a triplet of eighth notes in the right hand, with dynamics *ff* and *fff*, and the instruction *(langsam)*. The right excerpt, from mvt. V, s. 76, is marked with two tempo indications: quarter note = 92 and quarter note = 84. It includes the instruction *Hände lange über den Tasten halten!* and dynamics *ffz*, *fff*, and *sffz*. Both excerpts include performance markings such as *Ped.* and *senza pedale*.

Figure 62: Schnabel, mvt. I, s. 15, and mvt. V, s. 76

⁸⁴ Ibid., 46.

Schnabel's sonata relies on abstraction by using modern idioms, such as atonality, lack of regular meter, *ostinati*, and dodecaphony—idioms generally not representative of the revered Viennese tradition. Yet various references—often very brief—to that very tradition, including temporary tonal centers, feigned metric regularity, and chordal consonances, allow for an interpretation that melds both worlds together. The first movement is brash and “unremittingly harsh,”⁸⁵ and the large amount of loud dynamics leads one to suppose that an individual is terribly upset over something. The next three movements are passive, cheeky, and depressed, respectively. Here, the audience is drawn into various environments that are later revealed to be bases for the narrator's great fervor. In the fifth movement, dance rhythms that are ever fragmented lampoon the incompetence of a hedonistic society and the misplacing of their priorities. Finally, when the storyteller cannot contain his emotions, his first-movement themes forcefully return. Schnabel's final instruction, *Hände lange über den Tasten halten!* (hold hands over the keys for a long time),⁸⁶ necessitates that the audience remain silent and ponder a compelling argument: that a great city atrophied because of its decadence.

⁸⁵ Tozer, 8.

⁸⁶ Schnabel, *Sonata*, 46.

EPILOGUE

In these two sonatas of completely different designs, similar perspectives are explored, achieving different results, according to the interpretations given. Korngold's pre-war sonata evinces an astute, sophisticated observation of his childhood surroundings. By incorporating musical devices of down-to-earth realism to which he was amply exposed, he explored the carnal, darker shades of society. He inevitably amalgamated the hopeful, optimistic attitude to which he was also routinely subjected, possibly yielding to the same loyalties that his fellow citizens held.

Schnabel's sonata is a jaded reflection of the same environment, with World War I in hindsight. It uses abstract elements with which audiences were much less familiar and much less comfortable. The above interpretation examines a subject of commensurate solemnity. The outcome of the widespread tension being known, the attitude of the opus is incorrigibly pessimistic throughout.

Yet in all these differences, these works are bound by Expressionism. Stark, abrupt contrasts, bipolar mood swings, and distortion and suspension of reality elicit vibrant effects that audaciously probe the depths of human consciousness, unafraid of the potential findings. In summary, those findings were, for Korngold, "universal brotherhood,"⁸⁷ and for Schnabel, "the blackest despair."⁸⁸

⁸⁷ Willett, 9.

⁸⁸ Ibid.

APPENDIX A

Matrix for Schnabel, third movement.

| | I ₀ | I ₉ | I ₆ | I ₅ | I ₁₀ | I ₁₁ | I ₄ | I ₇ | I ₈ | I ₁ | I ₂ | I ₃ | |
|-----------------|-----------------|-----------------|-----------------|-----------------|------------------|------------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| P ₀ | 1 | 10 | 7 | 6 | 11 | 0 | 5 | 8 | 9 | 2 | 3 | 4 | R ₀ |
| P ₃ | 4 | 1 | 10 | 9 | 2 | 3 | 8 | 11 | 0 | 5 | 6 | 7 | R ₃ |
| P ₆ | 7 | 4 | 1 | 0 | 5 | 6 | 11 | 2 | 3 | 8 | 9 | 10 | R ₆ |
| P ₇ | 8 | 5 | 2 | 1 | 6 | 7 | 0 | 3 | 4 | 9 | 10 | 11 | R ₇ |
| P ₂ | 3 | 0 | 9 | 8 | 1 | 2 | 7 | 10 | 11 | 4 | 5 | 6 | R ₂ |
| P ₁ | 2 | 11 | 8 | 7 | 0 | 1 | 6 | 9 | 10 | 3 | 4 | 5 | R ₁ |
| P ₈ | 9 | 6 | 3 | 2 | 7 | 8 | 1 | 4 | 5 | 10 | 11 | 0 | R ₈ |
| P ₅ | 6 | 3 | 0 | 11 | 4 | 5 | 10 | 1 | 2 | 7 | 8 | 9 | R ₅ |
| P ₄ | 5 | 2 | 11 | 10 | 3 | 4 | 9 | 0 | 1 | 6 | 7 | 8 | R ₄ |
| P ₁₁ | 0 | 9 | 6 | 5 | 10 | 11 | 4 | 7 | 8 | 1 | 2 | 3 | R ₁₁ |
| P ₁₀ | 11 | 8 | 5 | 4 | 9 | 10 | 3 | 6 | 7 | 0 | 1 | 2 | R ₁₀ |
| P ₉ | 10 | 7 | 4 | 3 | 8 | 9 | 2 | 5 | 6 | 11 | 0 | 1 | R ₉ |
| | RI ₀ | RI ₉ | RI ₆ | RI ₅ | RI ₁₀ | RI ₁₁ | RI ₄ | RI ₇ | RI ₈ | RI ₁ | RI ₂ | RI ₃ | |

APPENDIX B

Matrix for Schnabel, fourth movement.

| | I ₀ | I ₆ | I ₈ | I ₁₁ | I ₁₀ | I ₃ | I ₁ | I ₉ | I ₇ | I ₂ | I ₅ | I ₄ | |
|-----------------|-----------------|-----------------|-----------------|------------------|------------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| P ₀ | 6 | 0 | 2 | 5 | 4 | 9 | 7 | 3 | 1 | 8 | 11 | 10 | R ₀ |
| P ₆ | 0 | 6 | 8 | 11 | 10 | 3 | 1 | 9 | 7 | 2 | 5 | 4 | R ₆ |
| P ₄ | 10 | 4 | 6 | 9 | 8 | 1 | 11 | 7 | 5 | 0 | 3 | 2 | R ₄ |
| P ₁ | 7 | 1 | 3 | 6 | 5 | 10 | 8 | 4 | 2 | 9 | 0 | 11 | R ₁ |
| P ₂ | 8 | 2 | 4 | 7 | 6 | 11 | 9 | 5 | 3 | 10 | 1 | 0 | R ₂ |
| P ₉ | 3 | 9 | 11 | 2 | 1 | 6 | 4 | 0 | 10 | 5 | 8 | 7 | R ₉ |
| P ₁₁ | 5 | 11 | 1 | 4 | 3 | 8 | 6 | 2 | 0 | 7 | 10 | 9 | R ₁₁ |
| P ₃ | 9 | 3 | 5 | 8 | 7 | 0 | 10 | 6 | 4 | 11 | 2 | 1 | R ₃ |
| P ₅ | 11 | 5 | 7 | 10 | 9 | 2 | 0 | 8 | 6 | 1 | 4 | 3 | R ₅ |
| P ₁₀ | 4 | 10 | 0 | 3 | 2 | 7 | 5 | 1 | 11 | 6 | 9 | 8 | R ₁₀ |
| P ₇ | 1 | 7 | 9 | 0 | 11 | 4 | 2 | 10 | 8 | 3 | 6 | 5 | R ₇ |
| P ₈ | 2 | 8 | 10 | 1 | 0 | 5 | 3 | 11 | 9 | 4 | 7 | 6 | R ₈ |
| | RI ₀ | RI ₆ | RI ₈ | RI ₁₁ | RI ₁₀ | RI ₃ | RI ₁ | RI ₉ | RI ₇ | RI ₂ | RI ₅ | RI ₄ | |

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