ARNOLD SCHOENBERG: THE FOUR STRING QUARTETS

COMPACT DISC 1 [72'16']

String Quartet No. 1 in D minor op. 7
[43'24']
1. Nicht zu rasch [6'41']
2. Viel langsamer (bar 213) [4'46']
3. Kräftig (nicht zu rasch) (bar 299) [10'48']
4. Mäßig; langsamer Viertel (bar 552) [21'33']

String Quartet No. 2 in F sharp minor, op. 10
[28'05']
1. I. Mäßig (Moderato) [6'12']
2. II. Sehr rasch [6'03']
3. III. Litanei, Langsam [5'17']
4. IV. Entrückung. Sehr langsam [10'33']

Clemence Gifford, soprano

KOLISCH QUARTET
Rudolf Kolisch, 1st violin
Felix Khuner, 2nd violin
Eugene Lehner, viola
Benar Heifetz, violoncello

COMPACT DISC 2 [68'10']

String Quartet No. 3, op. 30
[30'53']
1. I. Moderato [8'04']
2. II. Adagio [9'42']
3. III. Intermezzo. Allegro moderato [6'43']
4. IV. Rondo. Molto moderato [6'04']

String Quartet No. 4, op. 37
[32'45']
1. I. Allegro molto, Energico [8'06']
2. II. Comodo [7'53']
3. III. Largo [9'04']
4. IV. Allegro [7'32']

Spoken Commentaries:
- Arnold Schoenberg and the members of the Kolisch Quartet at the conclusion of String Quartet No. 1 [2'18']
- Arnold Schoenberg at the conclusion of the first movement of String Quartet No. 2 [0'53']
- Arnold Schoenberg at the conclusion of String Quartet No. 3 [0'54']

Recorded at the United Artists Music Recording Studio – Stage 7 –, Hollywood
Producer: Alfred Newman – Sound Engineer: Frank Mahler

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...and last, not least – special thanks to Eugene Lehner!
FIRST STRING QUARTET D MINOR, OPUS 7.

Nicht zu rasch
Kraftig
Langsame Viertel
Mässig, lebhaft

Composed 1905 in Vienna.

There will not be many people today who would understand the opposition which this work provoked at its first performance in Vienna February 5, 1907. Nevertheless, with a retrospective glance at the time in question it is comprehensible. First its unusual length. It is composed in one very long movement, without the conventional interruptions after each movement. Influenced by Beethoven's C-Sharp-Minor Quartet, by Liszt's Piano Sonata, Bruckner's and Gustav Mahler's Symphonies, we young composers believed this to be the artistic way to compose. Secondly it is the very rich and unusual development of the harmony in combination with the construction of the melody which obstructed comprehension. It was, and is still, my belief that this quick and partly new succession of harmonies should not be an unrelated addition to the melody, but should be produced by the melody itself; that it ought to be a result, a reaction, a consequence of the very nature of the melody, therefore expressing the contents in a manner corresponding to that in which the melody does the same horizontally. It took nearly twenty years before musicians and music lovers became able to follow such a complicated style of musical expression.

Today many of these difficulties are no longer in existence and so the listener will easily recognize the principal themes, their use, variation and development. He will also recognize that there are to be found the four general types of themes, each representing a movement. That is a group of themes representing the first movement of a sonata, another group representing the scherzo, a third representing the adagio and finally a short rondo. Besides he will find transitions, recapitulations and coda-finale, but also two so-called development sections in which the themes are carried out: the first one before the scherzo, the second before the recapitulation of the first theme.

He, who can, would do well to read the score while he listens, because that would help him to understand the contrapuntal work, which, I do not hesitate to call remarkable.

SCHOENBERG'S NOTES FOR THE ORIGINAL 78S
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SECOND STRING QUARTET F SHARP MINOR, OPUS 10.

Moderato
Sehr rasch
"Litanei"
"Entückung"

Composed in Vienna 1908.

My second string quartet caused, at its first performance in Vienna, December 1908, riots which surpassed every previous and subsequent happening of this kind. Although there were also some personal enemies of mine, who used the occasion to annoy me — a fact which can today be proved true — I have to admit, that these riots were justified without the hatred of my enemies, because they were a natural reaction of a conservatively educated audience to a new kind of music. Astonishingly, the first movement passed without any reaction, either for or against. But, after the first measure of the second movement, the greater part of the audience started to laugh and did not cease to disturb the performance during the third movement "Litanei", (in form of variations) and the fourth movement "Entückung". It was very embarrassing for the Rosé Quartet and the singer, the great Mme. Marie Guthel-Schoder. But at the end of this fourth movement a remarkable thing happened. After the singer ceases, there comes a long coda played by the string quartet alone. While, as before mentioned, the audience failed to respect even a singing lady, this coda was accepted without any audible disturbance. Perhaps even my enemies and adversaries might have felt something here.

LITANEI *)

Tief ist die trauer die mich umdriestert -
Ein trift ich wieder Herr! in dein haus...
Lang war die reine - matt sind die glieder -
Leer sind die schreine - voll nur die qual.  
Durstende zunge darfi nach dem weine.  
Hart war gestritten - starr ist mein arm.  
Gönn's die ruhe schwankenden schritten -
Hungrigem gauze bröcke dein brot!  

DEEP IS THE SHADOW glowing around me Now I re-enter, Master, thy house...
Long was the journey, weary the limbs are,
Empty the coffers, full only woe.
Famishing lips for wine now are thirsting.
Hard was the struggle, stark is my arm.
Grudge not a rospital to staggering footstep.
To hungering palate crumble thy bread.
Süß ist mein Atem riefend dem Traume.
Hohl sind die Hände, fiebert der Mund.
Lehne deine Kühle, löche die Brände.
Tilge das Hoffen, sende das Licht!
Gluten im Herzen lodern noch offen.
Innern im Grunde wacht noch ein Schrei.
Töte das Sehen, schliesse die Wunde!
Nimm mir die Liebe, gib mir dein Glück!

ENTRÜCKUNG *)
Ich fühle Luft von anderem Planeten.
Mir blassen durch das Dunkel die Gesichter.
Die freundlich eben noch sich zu mir drehen.
Und bäum und wege die ich liebe fahnen.
Dass ich sie kaum mehr kenne und Du lichter
Gelbeiter schatten - ruf deiner Quelle -
Bist nun erloschen ganz in tieferen glauen.
Um nach dem Taumel streitenden getöretes
Mit einem von mir schauer anzuwarten.
Ich löse mich in Tönen - kreisend - webend.
Ungründigen dankst und unbekannten lobes
Dem grossen Atem wunschlos mich ergebend.
Ich überführt ein ungestümes wehen
Im rauchen welke wo inbrünstige schreie
In stärker geworfener betrönten fliehen.
Dann seh ich wie sich duftige nebels lüften.
In einer sonnerrötlichen klaren freie.
Die nur umfängt auf fernsten bergesschütten.
Der boden schüttert weiss und weich wie molle.
Ich steige wie ich über letzter wolke.
In einem meer kristallinen glänzes schwimme.
Ich bin ein funkeln nur vom heiligen feuer.
Ich bin ein dröhen nur der heiligen stimmung.

Süßlich mym breath is calling the phantom.
Hollow my hands are, fervish my lips.
Lend me thy coolness, temper the burning.
Hope take thou from me, send me the light!
Flames in the heart still open are glowing;
Far in the soul-depths wakes yet a cry.
Deaden the longing, heal thou the aching!
Love take thou from me, give me thy bliss!

Breitner 1909

I feel a breath from other planets blowing
And pallid through the darkness wax the faces
That even now so kind and near were glowing.
Gray and more gray are tree and path and meadow
So that I scarcely know familiar places,
And thou, dear minister of my, bright shadow.
To far in deeper glow dissolved fast floated
To dream me, after this wild tumult's masses,
To any earthly love or awe devoted.
Melted I am in music, circling, driven.
In boundless gratitude and nameless praises.
Will and desirous to the eternal given.
A tempest wafis me and I am elated
In passionate madness of the women grieving.
Who deep in dust their prayers have consecrated.
Then I behold the milky mists disdaining.
A noble clearness filled with sunshine leaving.
Wherein the farthest mountain peaks are swimming.
The ground beneath me, white and soft, is shaken...
By monstrous chasms I mount high and higher.
Above the last cloud's silver edge to waken.
In seas of crystal radiance 1 dip under -
I am a spark of the eternal fire.
And of the eternal voice I am the thunder!

Lewison 1929

THIRD STRING QUARTET, OPUS 30.

Moderato
Adagio
Intermezzo (Allegro moderato)
Rondo (Molto moderato)

Composed in Berlin 1927.

This string quartet was commissioned by Mrs. Elizabeth Sprague Coolidge and performed in 1927 in Vienna on the occasion of one of the festivals of chamber music, which this great patron of the art of chamber music arranged in Vienna.

Neither at this first performance, nor at some following performances at Prague and Berlin, did it provoke any kind of riot, as my former two string quartets had done. This might make one think that now my music was understood and I had finally succeeded in convincing the public of my mission as a composer. But it would be a great error to assume this, because when I read afterwards the criticisms, I could realize there was now a different attitude towards my works than before. On account of the success of my "Gurreleieder" my reputation was even worse than my former. Because, while in spite of the riots, caused by a part of the public, there were always a certain number of critics who stood by my work against the opposition, now there was a certain unanimity among these judges, saying that I might possess a remarkable musical knowledge and technic, but did not create instinctively, that I wrote without inspiration. I was called a constructor, a musical engineer, a mathematician.

This was caused by the fact that I had meanwhile begun to use the "Method of composing with twelve tones." According to the belief of ordinary everyday critics, use of such a method could only be attempted in a scientific way, and a scientist seemed to them opposed to the concept of an inspired composer. Actually this method of composing was a serious difficulty to every composer whose inspiration was not strong enough to overcome such impediments, which I personally did not feel. However, I was now marked again and will have to wait another twenty years until music lovers will discover that this is music like other music and differs only in so far from other music as one personality is different from another.

*) Mit freundlicher Genehmigung der Hausinger Stimmverlag GmbH
FOURTH STRING QUARTET, OPUS 37.

Allegro molto; energico

Commodo

Largo

Allegro

Composed 1936 in Los Angeles.

This string quartet also has been commissioned by the great patron of chamber music Mrs. Elizabeth Sprague Coolidge. It was first performed on the occasion of a festival given by Mrs. Coolidge to the students of the University of California at Los Angeles. As there were no speeches made by the officials at this occasion, the public perhaps did not realize that Mrs. Coolidge wanted to honor me in choosing the programs of the four concerts performed by the world-renowned Kolisch Quartet. In each of these programs was played one of my four string quartets and one of the last four Beethoven string quartets. Even if I had not known the intention of Mrs. Coolidge, I would certainly have considered it an honor to appear in such a program, in such a neighborhood. But I had meanwhile become a California composer and professor of composition at this University. And, while every one of my premières had caused a great sensation and excitement, so that whole cities were agitated, and visitors and critics came from neighboring towns to attend these events, and while, besides the riots with the first two quartets, there were long articles in the papers – this time it was a perfectly commonplace affair. There was no special excitement and, at least, the anticipation was in no way exaggerated. Nevertheless, I was very content with the attitude of the public. The whole audience listened with respect and sincerity to the strange sounds with which they were faced and it seems a number of them were really impressed. Of course, the appreciation for the first and second quartets was much more intense and it could not be expected that a work of my present period would provoke such enthusiasm as does my “Verklärte Nacht”; this work of my first period. But, I will never forget how long it took until there was an understanding for the work of my first period and I will also not forget that even “Verklärte Nacht” caused riots and real fighting, and that the first critics in Vienna wrote “This sextett seems like a calf with six feet, such as is often shown at fairs.” This string quartet, if also a calf, has at least only four feet.

ÜBER ARNOLD SCHÖNBERGS STREICHQUARTETTE


Schönbergs „Erstes Quartett“ op. 7 (d-Moll, 1904/05) ist, wie das Sextett, einzigartig. Seiner Konzeption hat wohl ein später unterdrücktes, unliterarisches Programm eine Rolle gespielt, aber bei der definitiven Ausarbeitung war dies bereits bedeutungslos geworden. Dieses Quartett, das anfanglich durch kühne Dissonanzbehandlung und Stimmführung betont, zeigt die Komponisten auf der Höhe des Könners, als Meister. Die Fraagsatz der Erfindung, die Kunst der thematicischen Arbeit, die monumentale Formung erweisen das Quartett als ein Werk, das alle Bestrebungen der Zeit, also die, die in den früheren Werken ihren speziellen Ausdruck gefunden haben, zusammenfaßt. Schönberg selbst hat gelegentlich darauf hingewiesen, was ihm damals als Vorbild gedient habe – nicht in Einzelheiten, sondern im Formneu – Beethoven, Beethoven ist denn auch der große Atom, die Weite der Architektur und die willensbetonte gestaltende Kraft.


Das Dritte Quartett op. 36 (1927) hat die Spuren der Weltanschauungsmusik, die für das Sextett und das Zweite Quartett keineswegs bedeutsam geblieben waren, hinter sich gelassen. Hier herrscht, bei allem künstlerischen Ernst (und vor allem: bei fast durchgehender Dissonanz), eine bemerkenswerte Haltung vor, die sich an vorromantischer Musik orientiert, an der klassischen, wohl direkt an Mozart. Es ist in diesem Sinne in noch höherem Grade abstrakte Musik. Schönberg hat sich in diesem Quartett – wie auch im folgenden – der Methode der Komposition mit zwei Tönen bedient, sie aber, einer bestimmten Bildvorstellung zuliebe, in ganz
ON ARNOLD SCHONBERG'S STRING QUARTETS

One of Schoenberg's first compositions performed in public was a String Quartet (D Major, 1897) in the tradition of Brahms and Dvořák. Some details (one idea within the musical setting and a theme like the one of the variation section) are thoroughly obliged to Brahms' late period. The String Sextet after Richard Dehmel's poem "Verklärte Nacht" ("Transfigured Night", op. 4), composed two years later in 1899, soon became very successful and follows the conception of programme music, which then was en vogue. It consists of one movement, resembling a symphonic poem, and sources, with its rich and flourishing melodies, quite Wagnerian. Schoenberg's First Quartet op. 7 (D minor, 1904/05) consists of only one movement, as well. At the time of the conception there have been a ([not literary] programme of some importance, which was later on withdrawn and not used when the quartet was definitely worked out. This work already demonstrates the composer's mastery, though in the beginning people were surprised by inadvisable dissonances and unusual voice-leading. Terness of invention, elaborate thematic organisation and monumental forming show that in this quartet Schoenberg combined all the achievements of his time, which were carried through before in separate works. Schoenberg himself pointed out where he found the models for his formal intentions — not in detail, but in the outline. In Beethoven's works the dualities are powerful breath, width of architecture and willful compositional power. All the four characters of the sonata-form are included in one single, uninterrupted (though freely designed) sonata-like movement. The so-called Second Quartet (E-sharp Minor, op. 10, 1907/08) has four separate movements again, thus seemingly traditional. The first movement is indeed a representative of the sonata-form, the second a traditional Scherzo, but the third and fourth are compositions of Stefan George's poem "Litanie" and "Entrückung". The third movement, however, seems to be a development of a construction built out of important musical thoughts from the preceding movements. As a whole, one might say that one single movement was split into two parts. Whereas the third movement is in E-flat minor (a key, fraught with significance since "Extravaganza"), the fourth illustrates by leaving behind traditional tonality the "air of another planet". New areas of musical expression are opened up. The enchanting sound which once provoked strict opposition has the power today to enrapture the intellectual listener.

With the Third Quartet (op. 30, 1927), Schoenberg left the sphere of "Weltanschauungsmusik", which determined the Sextet and the Second Quartet. In spite of prevailing artistic seriousness (and dissonance almost all through), there is a playful attitude modelled after pre-romantic, classical music, perhaps directly after Mozart. In this sense it is even more justifiable to speak of absolute music. In this and the following quartet Schoenberg used his method of composing with twelve notes, but he modified it in a unique way according to a certain graphic image: The note-row is not divided in two parts (6+6 notes), but in three unequal parts (5+2+5 notes). This is due to the theme ("Einfall") in the beginning, which does not only predetermine all thematic derivations, but, in a certain way, the whole structure of the work. The seriousness of the first and the clarity of the second movement correspond to the case of the third and the (only occasionally dimmed) serenity of the last movement, which is a charming Rondo.

Whereas the Third Quartet is completely developed out of the first bars, the composition of the Fourth Quartet (op. 37, 1936) started with seemingly insignificant secondary motifs. In other words, the starting point were certain motifs and themes which were allowed to assemble other musical units around them, e.g. the expressive and important beginnings of the first and third movement. Especially the quartet's graceful character and its traditional four-movement-structure were noticed by some of the first listeners. The method of composing with twelve notes found its classical expression in this quartet. In 1949, Schoenberg sketched another quartet, but his last composition of chamber music for strings was the String Trio (op. 45, 1946). It is in a single movement and was composed using serial technique in an andante-like way, but especially its expressive gesture refers back to works following the Second Quartet, e.g. the Three Pieces for Piano op. 11 and the Five Orchestral Pieces op. 16 (both written in 1909).

Arnold Schoenberg's four quartets, surrounded by important earlier and later works, constitute the heart of his musical oeuvre.

RUDOLF STEPHAN
translated by Carsten Schmidt/Adrian Cornford

um sie herum zu gruppieren, so eben insbesondere die gewichtigen charakteristischen Anfänge. Dem ganzen Quartett das wiederum auf traditionelle Weise viersätzig ist, eignet daher vielleicht ein gerade gegenüber seinem Vorgänger etwas lockerer Charakter, der den Gehörtlagen unter den ersten Hörrern sogleich saß. Die Zwölftonmethode fand in diesem Quartett ihre klassische Ausprägung. Schönberg hat später noch einmal Skizzen zu einem Quartett aufgerichtet (1945), aber das letzte Werk des Bereiches, das er vollenden konnte, war das Streichtrio op. 45 (1946), ein der Zwölftonmethode folgendes ein- sätziges Werk, das in mancher Hinsicht, vor allem in der Ausdrucksqualität, an frühere, etwa dem Zweiten Quartett folgende Werke, wie die Klaaviertücke op. 11 und die Orchesterstücke op. 16 (beide 1999) anknüpft. So stehen die vier Komponisten selbst veröffentlichten Quartette, umgeben von bedeutenden Früh- und Spätwerken, im Zentrum seines kameramuskilischen und damit seines gesamten tonkünstlerischen Werks.

RUDOLF STEPHAN
A HISTORY OF THE FIRST COMPLETE RECORDING OF THE SCHONBERG STRING QUARTETS

FRED STEINER

Judging from entries found in one of Arnold Schoenberg's appointment books (preserved in the Archive of the Arnold Schoenberg Institute at the University of Southern California), it was in May 1936 that the master began to give private lessons to a few members of the Hollywood film composing colony, those men who, according to Oscar Levant in his A Smattering of Ignorance, "wanted to take a six-weeks' course and learn a hundred of Schoenberg's tricks." Among the first names to appear in that of Alfred Newman, one of the pioneer composers and conductors of the sound film era, who was at that time the music director at United Artists. For the next couple of years Newman took private lessons, mostly at sporadic intervals, at Schoenberg's house on Rockingham Road in Brentwood. In addition, since Newman shared his teacher's enthusiasm for tennis, master and pupil would see each other from time to time on the latter's court in back of his Beverly Hills home. One day, either during a lesson or on some more social occasion, Newman heard Schoenberg's off-voiced complaint that the works he had composed during his later periods of development were rarely if ever heard by the public. Thus when Schoenberg told his pupil that the Kolisch String Quartet was coming to Los Angeles to perform all four of his quartets at a series of concerts at UCLA and lamented the fact that no recording company had offered to record these works, Newman got the idea of recording them privately for his teacher's benefit. If Schoenberg could persuade the Kolisch group to perform gratis, Newman would make arrangements to utilize the United Artists music recording studio—Stage 7—to make the master disks.

The idea of borrowing busy and costly motion picture studio facilities for a private project, no matter how well-intentioned, must have seemed quite rash, even for the man who was that of studio's music director. But Alfred Newman's position at UA was rather special; his boss, producer Samuel Goldwyn, was more than an employer—he was a loyal friend and enthusiastic admirer. Such was Goldwyn's faith in his favorite composer that Newman rarely had to consult anyone for authorization to use the recording stage or the studio orchestra whenever he needed them for any purpose whatsoever. Sound engineer Gordon Sawyer, who designed the acoustics and the sound recording equipment for Stage 7 and who was associated with Alfred Newman on every picture the latter scored at UA, told me (in a conversation on 16 October 1977) of the many times the orchestra would be summoned to the studio by Newman for purely experimental purposes—for instance, to test results of one of Sawyer's modifications in acoustic design. At the time, then, Sawyer did not think it unusual when a group of four foreign musicians were brought in by the music director to record some strange-sounding music. For the young engineer it was merely another experiment, a further example of Newman's interest in research, especially since Sawyer was aware that the conductor had bee studying with Schoenberg.

Nevertheless, despite this almost complete autonomy, Newman apparently did have some misgivings as to the propriety of using Stage 7 for a project which clearly had no connection with the production of motion pictures. This can be inferred from an interview in the New York Sun (23 July 1938), in which the composer revealed how apprehensive he had been at the thought that he might have to pay the studio costs (at that time about $85 an hour) out of his own pocket, and that he therefore did ask for and obtain permission from Samuel Goldwyn. Just exactly when, where, or how the Kolisch Quartet were apsired of the planned recording, or indeed if they had any knowledge of it prior to their arrival in Los Angeles in the late fall of 1936 is not clear. Rudolf Kolisch told me (23 February 1977) that he knew nothing about it in advance, that "it was a completely spontaneous idea," something which he and Newman concocted as a present for Schoenberg. On the other hand, when I spoke to Felix Krauser, the second violinst (17 June 1977), he recalled that while the Quartet was still on tour in the United States in the late summer of 1936, Kolisch received a letter from Schoenberg, informing him that they were to play the four quartets for a recording. But Krauser admitted that he had not actually seen the contents of that letter, and I have thus far been unable to discover a copy of it or any other correspondence which might help clarify the issue. Gerald Strang, who was in close contact with Schoenberg during the fall of 1936 as his assistant at UCLA, was very much involved with the entire recording project. In fact, he copied the parts for the Fourth Quartet, since, as he told me (15 October 1977), Schoenberg wouldn't trust the Hollywood copyists. Although he does not know precisely how the idea was conceived or how and when it was communicated to Kolisch, Strang agrees with Krauser that, for various reasons, the Quartet must have already known about the intended recording sometime during the late summer or early fall, while they were still on the road. Most of the rehearsals took place at Schoenberg's house. Gerald Strang sat in on many of them, using a stopwatch to help in the process of breaking the music into the short segments required for the recording process. (This was before the era of the long-playing record; the maximum time on one side of a twelve-inch disk was about four and one-half minutes.) He was mainly occupied with the timings for the Fourth Quartet, which the players were learning for the first time, and which was to have its premiere at UCLA in January. The Quartet members themselves had at least partially prepared the breakdowns for the other quartets (already in their repertoire) while still on the road.

Arnold Schoenberg entered the dates of the recordings in his pocket-size diary for 1936: the First Quartet on Tuesday, December 29; the Third and Second Quartets, in that order, on December 30 and 31 respectively. He did not specify the time of day. There is no mention of further recording sessions until Friday, January 8, when we first in his 1937 desk diary the cryptic entry, "record." Since the Fourth Quartet was the only one left to be done and was to have its premiere that evening at UCLA, we can only assume that the notation means it was recorded earlier that same day. The United Artists film studio, now known as the Samuel Goldwyn studio, stands today, as in 1936, on Santa Monica Boulevard and Formosa Avenue in Hollywood. I recently searched in vain through its archives for files, documents, work reports, invoices, memos—anything which might verify the dates of the recording sessions and furnish precise information on the hours in which they took place. Neither Kolisch nor Krauser remembered much about the
Second Quartet, Clencene Gifford. The violinist smiled as he recounted the story: "She was loud, incredibly loud. So we put her farther and farther back from the microphone, and suddenly she was at the end of the hall, miles away!" Kolisch added that even then he thought she was still much too loud.

Felix Khuner could not record any such problem with the singer; in fact, to him the entire recording was quite routine. He did have the feeling that there were certain passages with which the Quarter was not entirely satisfied and which might have been replayed, had the records been for commercial purposes. As he explained, "Since this was not a commercial undertaking, we just played it through, except for the most obvious things we had to repro." I was intrigued by what Khuner said about Alfred Newman, of whom he seemingly had had no prior knowledge except that he was a film composer working in the studio and, of course, that he had made the recordings possible. The violinist thought it "quite extraordinary that a film composer should take so much interest in something that the general public wasn't interested in."

Gerald Strang was present for most of the sessions and seemed to agree with the others that the recording was more or less routine: after each segment was recorded, it would be played back for approval before the next was begun. In those days, recordings were cut on heavy "wax" disks actually made of a metallic soap compound, and two cutting machines were used to make two records in tandem. One copy was used for playback purposes; if the take were approved, the second copy would be kept for mastering and the first discarded, since only one playing of the soft wax was enough to alter the fidelity of the sound. Incidentally, these records were cut from the inside toward the outside, and any disks made from such masters would have to be played back the same way.

Some of the most vivid recollections of all came from Gordon Sawyer, for whom this project apparently had been anything but a routine matter. He gave many absorbing details (too numerous to recount in the confines of this brief report) in regard to what were, for him, the brand-new acoustical and balance problems he faced when confronted with a string quartet instead of the usual studio orchestra.

But most vivid of all was Sawyer's remembrance of his reaction when he first heard the music of Arnold Schoenberg. It is not too difficult to imagine the shock effect to the Third and Fourth Quartets on the ears of someone who had grown accustomed to the conventional late nineteenth-century romantic melodies and harmonies which typified most movie music of the early thirties. "It was my first experience with anything like that -- to a young engineer, that was pretty much 'way out.'"

When I questioned Sawyer about the problem with the singer, he admitted that he did not remember all of the details, but assured me that there would have been some sort of difficulty in balancing her with the quartet. "We had plenty of balance problems. We didn't have the technique; we didn't have the facilities to do things that you have today." Having recently heard the old recordings, I was able to assure the engineer that his acoustical quality and instrumental balance are exemplary, even though they were made with what Sawyer considers to be primitive recording equipment and techniques. Of course, the sound is obsolete by today's standards, and I must confess that, to my ears, the balance problems in the troublesome Second Quartet were not entirely resolved.

The 13 Koisch recordings were pressed onto disks of an unbreakable black plastic compound, to which printed red labels were affixed. Each quartet was housed separately in a plain black album with red lettering. On the inside covers of the albums there are printed commentaries by Schoenberg. Each of the copies I examined was autographed by the composer at the bottom of these album notes.

The First Quartet consists of seven disks, the Second and Third five each, and the Fourth six. In the last case, the sixth disk is recorded on one side only, the blank side being stamped with the familiar RCA Victor Plattform which was used for that purpose in those days. Thus we can presume that the matrix or "mother" disks and the pressings were made at the RCA Victor plant in Los Angeles.

Close inspection of the records revealed that each matrix is marked with a production number 345, which Gordon Sawyer recently told me (7 January 1978) was a code number used at A&R for experimental musical projects not related to any particular film production. One question which remains to be answered is how many albums were issued. In the New York Sun interview cited above, Alfred Newman said, "We pressed twenty-five sets of the recording, and friends of mine and Schoenberg's bought them at cost." But Peter Yates, in his notes for the ALCO release, stated that about seventy-five sets were distributed. Others have suggested an even higher number.

Until further data come to light, I believe we should accept Newman's figures as the correct one. In the first place, he made the statement only a year and a half after the fact, and knowing how proud Newman was of what he had done for his great teacher, he had the number been higher than twenty-five, he surely would have said so. In the second place, as Newman said, the albums were to be
bought at cost by their friends, but that cost (which he must have known beforehand) was in excess of $70. That was a lot of money in those days, and it seems to me that the likelihood of finding seventy-five purchasers at such a price for something so specialized would be rather remote, even in the combined circles of the two composers. It will probably be impossible to discover all the people who purchased or otherwise acquired the original record albums. Thus far I know of only the following: Hugo Friedhofer, Edward Powell, David Raskin (who at one time had two sets in his possession), Gordon Sawyer, Gerald Strang (who received his as a gift from Schoenberg), and Urban Thielmann. It is well known that George Gerswin, friend of both Schoenberg and Schoenberg, was one of the original purchasers.

One set of records was given to the New York Sun reporter by Newman; other than that, I don't know how many albums he distributed. His own personal copies are now in the Alfred Newman Memorial Library at the University of Southern California.

There is some evidence that Schoenberg himself tried to get people to buy the recordings. In the Library of Congress collection of Schoenberg letters, I found a handwritten draft of what appears to be a formal letter hearing only the salutation "Dear Sir." In it, Schoenberg first briefly explains the circumstances of the recording, then adds, "On my request, Mr. Newman agreed to press a small number of those records for the friends of my music. He then quotes a price of $7.50 for four albums" to cover the cost of the processing." In the same collection there are two typewritten copies of this letter, one addressed to Dr. Carl Lemberger of Vienna, and the other to Elisabeth Sprague Coolidge; both are dated 5 February 1937. It was surprising to learn that neither Kollisch nor Khuner received copies; furthermore, both of them told me that they never even heard the recordings until years afterward. It is therefore unlikely that Lehner (the violist) or Heifetz (the cellist) ever got copies.

Before long, word got around about the existence of the Kollisch records, and Schoenberg began to receive requests from persons and institutions wishing to acquire them. The composer decided to turn the entire problem of fulfilling these request over to Gerald Strang, who thereupon contacted Alfred Newman at U.A., to see if the requisite albums could be made available.

Much of the related correspondence is to be found in the Strang Collection at the Arnold Schoenberg Institute. Letters covering the period from October 1938 to November 1939 reveal that five more sets of records were sold at this time. The purchaser were Peter Gradenwitz of Tel Aviv, Bennington College, Harvard University, Smith College, and the Wilson Record Library in San Francisco. But at this point I encountered a mystery, one which made the question of how many records had been originally pressed even more confusing. On 20 March 1939, Gerald Strang wrote to Prof. Arthur W. Locke of Smith College, stating that he had been informed by Newman's secretary Miss Knapman that "additional recordings can be had, providing a minimum of five sets is made at one time." The price was to be $70 a set, and the money would have to be paid in advance. The implication here is that all of the original records were gone, and that new pressings would have to be made. This interpretation is confirmed by a letter which Strang

\[1\] The letter to Mrs. Coolidge has been printed in the valuable little book edited by Ursula von Rauschinger which is illustrated with the record album Schoenberg-Berg-Webern: The String Quartets (Deutsche Grammophon Gesellschaft 7278-029). p. 65.

wrote to Gradenwitz on 5 May 1939, in which he finds the phrase "the final group of repressings which will be made shortly.'

By the following month, the minimum five orders had been obtained, and on June 9, Miss Knapman wrote to Strang, stating that she had thus far received money from all but one purchaser, and therefore there would be a delay (presumably in the repressing). But her letter includes the following puzzling statement: "I have only seven sets of albums left and as Mr. Newman would like to keep one set I would only be able to fill six orders." This now seems to suggest that seven sets had been left over from the original pressing, unless, in the interim, there had been another pressing about which nothing has come to light.

About thirteen years after the Kolisch Quartet had made them, the recordings were issued on four long-playing disks by ALCO, thus making them available to the record-buying public for the first time. ALCO was a small, Los Angeles-based record company which had been founded after the war by Alec Cominsky, cellist and member of the well-known Cominsky Trio. The other members of the trio were brother Manuel, violin, and sister Sara, piano. Cominsky's desire was that ALCO should specialize in neglected music, specifically baroque and contemporary works. (Younger readers may find it hard to believe that there once was a time when the baroque period was neglected by record companies.) Composer David Rakison, who studied with Schoenberg around the same time as Alfred Newman, told me (11 November 1977) that the idea for the reissue was his. As he recalled, it was years later when he heard from someone that Schoenberg, always badly neglected in this country, was in need of money. I proposed to Alec Cominsky that they [ALCO] should record those things. We would get the masters, and it would give the old man a source of some money."

The search for the masters proved fruitless, so a tape was made up from the clearest available original disks. Rakison recalls that three of the four quartets were transcribed from a set in his possession, and the other from someone else's. According to Manuel Cominsky (9 November 1977), Schoenberg himself was present when Alec was assembling the master tape.

An article in the magazine Fortnight, 4 February 1949, indicates that ALCO's plan to issue the Schoenberg quartets was already firm by that date. However, judging from evidence in Peter Yate's album notes, the records could not have been put out much before the following year.

The ALCO records were pressed on the familiar red vinyl of the postwar period. Each quartet is housed in a separate jacket, and on the front cover is a striking, blue-and-red graphic design by the well-known Los Angeles artist Jules Engel. A copy in my possession bears the price of $4.85, which was standard list price for a long-playing record in those days.

I asked Manuel Cominsky, who had inherited his brother's effects, if he knew how many of the Schoenberg records had been pressed by ALCO, which is no longer in business. He was not sure but guessed that it was around 300 sets (1200 disks), but in no case more than 500 sets. He further maintained that the albums did not sell very well, and that Alec never was able to recoup the money invested in the reissue. As he put it, "The contemporary spirit was not appreciated by the general public." So it would appear that David Rakison's well-intentioned plan to bolster Schoenberg's income must have come to naught. There was one special difficulty in regard to the ALCO
reissue. The original 78s had been a private recording, to be sold privately at cost, but the ALCO LPs were to be sold commercially for a profit. Therefore, for the first time, releases would have to be obtained from the members of the Kolisch String Quartet (dissolved in 1939) who, it will be remembered, had given their services gratis. Rudolf Kolisch told me, in the conversation cited above, that when Schoenberg first asked him for permission to release the records commercially, he refused because, at that point, he had not yet heard them and had no idea how they sounded. But later Kolisch relented, as he explained, because “Schoenberg wanted it, and of course there was no way to insist on the refusal if he wanted it. So we agreed.”

Felix Khuner’s recollection is that when Schoenberg asked for a release, everyone complied except Lehner, who was doubtful because he felt that the quality might not be up to commercial standards. Schoenberg’s letter to Lehner (10 February 1949) asking him to reconsider his refusal can be found on p. 268 of Arnold Schoenberg: Letters (London: Faber and Faber, 1964).

In the Library of Congress collection there is yet another letter to Lehner in regard to this problem. It bears the date 28 January 1948, which doubling should be 1949.

TRANSCRIPT OF SPOKEN COMMENTARY FROM THE ORIGINAL.*

Without doubt the most unusual and precious feature of these rare recordings is the voice of Arnold Schoenberg himself, who added spoken personal commentaries to certain of the disks. There are also comments by Alfred Newman, the members of the Kolisch String Quartet, and the mixer, Frank Maher. These remarks were omitted from the ALCO reissue and, as transcribed from the records, are here with printed for the first time.

* the first spoken remarks are heard at the conclusion of String Quartet no. 1 in D Minor, op. 7. The original German is: Arnold Schoenberg: (In German) I composed this quartet thirty-one years ago. But it took the noblest of collaborators at the United Artists studios, as well as the selflessness of my loyal friends of the Kolisch Quartet, who also will record the other quartets, to make possible an intimate acquaintance with this music. May this suffice as a justification for my warmest thanks. (In English) And now listen to this man Alfred Newman. Alfred Newman: It has been an honor and our very good fortune to be in a position to record these great Schoenberg quartets, to contribute in a measure to their perpetuation. I am sure my friends who are fortunate enough to receive from Mr. Schoenberg these recorded albums, played with such devotion by the Kolisch Quartet, will consider them as we do, historic musical documents. And so, Mr. Schoenberg, we of the United Artists studios—the sound engineers, recorders, and all the other who made possible this memorial to your great art—we are proud and honored. And now the Kolisch Quartet. Mr. Kolisch: Rudolf Kolisch: I am very happy indeed to have the opportunity, at last, to hear this work which, since my childhood, has been one of my dearest. Alfred Newman: Mr. Khuner Felix Khuner: (In German) I am very glad that our effort was rewarded by these fine records. Alfred Newman: Mr. Lehner. Eugene Lehner: (In German) I hope the listeners also have something of the joy we feel when we are given the opportunity to play this music which is so dear to our hearts. Alfred Newman: Mr. Heifetz. Benjamin Heifetz: (In German) It is very difficult for me to find the words to express my joy at having participated in the work.

Alfred Newman: Mr. Frank Maher, our sound recorder. Frank Maher: (speaking from the control booth) It has been a pleasure and an honor to contribute in my small way in assisting in such an art.

At the conclusion of the first movement of String Quartet no. 2 in F-sharp Minor, op. 10:

Arnold Schoenberg: Although the premiere of this quartet was exceptionally well presented by Master Rosd and his wonderful string quartet, one knows that perfection cannot be expected at the very first performance. So it was this Second String Quartet about which a gentleman once asked me whether I had heard it already in a perfect manner. I had to answer, “Yes, during the composing.” Now, since the Kolisch Quartet exists, and thanks to my friend Alfred Newman, who gave the opportunity to record these compositions, everybody—and even myself—are in the position to hear it in a perfect manner, in a perfect performance.

At the conclusion of String Quartet no. 3, op. 30:

Arnold Schoenberg: These are private (emphasis original) records, as private as my music is still today. I personally like privacy, but I want to include in it my friends—the friends of my thoughts, of my music. Nevertheless, I am astonished that other people do like my privacy, like it for so long a time, and like it still. I enjoy very much this opportunity given me through the generosity of Mr. Alfred Newman and his excellent cooperators of the United Artists studio. Many thanks for enabling me to send so (sic) a message to my friends of today and for the future.

* see COMPACT DISC 2, tracks 9–11
A STATEMENT BY EUGENE LEHNER
ON THE PRESENT RECORDINGS (1991)

La string quartet nowadays is to record Schoenberg’s
Four quartets, it would work on them for about two
weeks, with a whole battery of microphones in a room
especially constructed for that purpose, with the most
modern equipment controlled by experts. In those days,
we had to record the quartets within a few hours, in a
cowbarn-like Hollywood studio with only one microphone
and a primitive recording-machine handled by people
without any experience. As tape-recorders didn’t yet exist,
we could not redo anything or correct mistakes. It was a
totally unnatural sound, unbelievably, without tone colours,
nuances and dynamics; the separate instruments could not
be balanced properly with only one microphone, so the
music finally sounded so indistinct that even with the score
at hand you can hardly follow the notes. So we strongly
violated Schoenberg’s main principle, which was
“Clearness above everything else!” (“Klarheit über alles!”).

Today, I am even more discontent than I was about 55
years ago with our playing; you cannot speak of an
interpretation because of those many technical flaws:
What is intention, what is accident? In our recording I
find many bad habits which I criticize and of which I
seek to cure my pupils as well as many professional
quartets for decades. There are most disturbing
rhythmical inaccuracies, too many shortened beats,
senseless accents, unintended accelerandi, quite
often too fast tempi, unclear articulation, defective timing
and others — things that cannot be excused by the term
“free diction”.

Not that my ideal would be mechanical, metronome-like
playing. Quite on the contrary. Characteristic for the
Kolisch-Quartet was, I think, often seemingly improvisat-
cry and spontaneous music making, which was stimulated
by our playing by heart. Our efforts aimed at giving
something like a human character and gesture to the notes.
Terms as “classical”, “romantic”, “style” and categories like
these were not familiar to us, we did not know what to
make of them. A masterwork, no matter when or where it
was written, is a world for itself, is uncategorizable, a
singular wonder which has to be newly discovered and felt
each time. All our studying seeks to understand and to
spiritualize such a work’s content, mind, nature and
character as exactly as possible in order to be able to
present it with awe, convincing eloquence and utmost
lyricity. This was and still is my religion*, though it
remained (and remains) unfulfilled more often than not.
Furthermore, it seems to me that music is “homeless”
(meaning that it is unimportant, if e.g. it was written west
or east of the Rhine) and timeless. I would like to say:
It is without beginning nor end. I feel, hear and see like
Bach’s polyphony, Haydn’s and Mozart’s sparkling spirit,
their elegance, their soul and humour as well as Beeth-
oven’s inescapable depthness. Schubert’s joys and sorrows,
his abundance of melodies or Brahms’ romanticism
belong to Schönbergs’ heritage. They will live on undimi-
ished as long as geniuses will be born.

* Lehner slightly ironically alludes to Kolisch’s article on the
“Religion of the strings” (“Religion der Streicher”).
(Translated by Carsten Schmidt/Adrian Corroford)

PERSONLICHE STELLUNGNAHME
EUGENE LEHNER
ZU DEN VOREILIGENDEN AUFNAHMEN (1991)

Wenn heute ein Streichquartett die vier Schönberg-
Quartette einspielt sollte, würde es etwa zwei
Wochen daran arbeiten, mit einer ganzen Batterie von
 Mikrophonen in einem eigens dafür gebauten Raum mit
moderntesten Apparaturen, von Experten bedient. Wir
mußten die Quartette damals in nur wenigen Stunden, in
einem Hollywood-Studio einspielen, das eher ein
Schuppen war, mit einem einzigen Mikrophon in einer
ganz primitive Maschine, bedient von Leuten ohne jede
Erfahrung. Und da es damals noch kein Tonband gab,
könnten wir – auch aus Kostengründen – nichts
weiterholen oder Fehler ausbessern. Abgesessen von
einem ganz unschuldbaren Klang, unschön, ohne Farben,
Nambour, Dynamik, kam im Ergebnis, da die einzelnen
Stimmen mit dem einen Mikrophon nicht ausbalanciert
werden konnten, der Text so unklar heraus, daß man die
Musik selbst mit der Partitur in der Hand kaum verfolgen
konnte. So wurde gegen Schönbergs oberstes Gebot:
„Klarheit über alles!” arg verstoßen.

Mit unserem Spiel (vom „Interpretation” wage ich bei
solchen technischen Mängeln nicht zu sprechen: was ist
Absicht, was Unfall?) bin ich heute noch unerfreut, ich
bin es vor nunmehr 55 Jahren war. Unarten, die
ich durch Jahrzehnte bei meinen Schülern (wie auch bei
vielen professionellen Quartetten) beobachte und die
davon zu „kurieren” suche, finde ich in unserer Aufnahme
nur allzu deutlich: sehr störende rhythmische Ungenaug-
keiten, zudem verkürzte Takttakte, sinnlose Akzente,
unbeabsichtigte Accelerandi, oft zu rasche, das
Verständnis hindernde Tempi, unklare Artikulation,
Mangel an „timing” und anderes mehr – alles Dinge, die
mit freier Diktion nichts zu tun haben.

Nicht daß mein Ideal ein maschinenmäßiges, metronom-
haftes Spiel wäre. Im Gegenteil: Charakteristisch für das
Kolisch-Quartett war, glaube ich, ein freies, oft
improvisatorisch anmutendes, spontanes „Musizieren”,
das durch unser Auswendiglernen wahrscheinlich noch
gefördert wurde. Uns ging es darum, die Noten
menschlich zu gestalten, ihnen sozusagen menschliche
Gesten zu verleihen. Begriffe wie „klasisch”, „romant-
isch” oder was es sonst noch an Kategorien gibt, ebenso
wie „Stil” waren uns fremd, wir konnten damit nichts
anfangen. Ein Meisterwerk, wo und wann es auch
entstand, ist eine Welt für sich. unkategorisierbar, ein
cinülliges Wunder, das man jedesmal neu entdeckt, neu
empfindet, und alles Lernen strebt danach. Inhalt, Geist,
Wesen, Charakter dieses Werkes möglichst genau zu
verstehen, zu verinnerlichen, um es dann ehrfurchtsvoll
mit überzeugender Beredtsamkeit und größter Klarheit
präsentieren zu können. Das war und ist auch heute noch
meine „Religion”*, auch wenn sie leider nur allzu oft
unerfüllt bleibt (und bleibt).

Hinsicht, daß Musik für mich nicht nur „heimatisch”
(westlich oder östlich des Rheins), sondern auch zeitlos ist
– am liebsten würde ich sagen: ohne Anfang und ohne
Ende. Ich fühle, höre, sehe, wie Bachs Polyphonie, wie
Haydns und Mozarts sprudelnder Geist, ihre Eleganz, ihr
Herr und ihr Humor, wie die unergründliche Tiefe
Beethovens, wie Melodienreichtum, Freund und Leid
Schuberts ebenso wie Brahmsens Romantik auch
Schönbergs Erbschaft sind, in seiner Musik unvermindert
weiterleben und leben werden, solange noch Genies
gebeten werden.

* Lehnerspiel hat leicht humoristisch auf Kolischs Artikel „Religion der
Streicher” an.
RUDOLF KOLISCH (1896–1978)  


Rudolf Kolisch mit Rudolf Stephan Foto: Hermann Smolyan (Mödling, 1977)
RUDOLF KOLISCH (1896–1978)

Rudolf Kolisch was educated as a violinist at the Wiener Akademie (Vienna Academy) and received his decisive artistic education through his activities in Schoenberg’s “Verein für musikalische Privataufführungen” (“Society for Private Musical Performances”) between 1918 and 1921 in Vienna. Later he led a string quartet, which gained attention everywhere by its performances of classical as well as contemporary music. He gave numerous works of our century their premieres, among them some of the most important avant-garde quartets, e.g., Schoenberg’s 3. and 4. quartet, Berg’s Lyric Suite and Bartók’s 5. and 6. quartet. The ensemble did not rehearse from individual parts, but from pocket scores, so that each player was aware of all musical relations. This was the essential precondition for the quartet’s much admired practice of playing from memory. Kolisch’s intention, though, was not to give an interesting or “modern” interpretation, but a valid rendering of the work as it was composed by trying to realize the musical notes as truly as possible. The composer’s marks were observed scrupulously, including dynamical indications and metronome marks. Kolisch tried to play observing Beethoven’s authentic tempi, and he resisted arbitrary and affectative as well as unreflected “traditional” music making; this would have been incompatible with his conception of the meaning and dignity of art. A performance was a result of adequate and close reading of the score, a kind of “reading to the public”. To Kolisch, the ability of reading a score properly was a basic precondition for artistic music making. He laid particular stress on intonation based on all degrees of the chromatic scale, a method already desired by Quantz and presupposed by Spohr but disliked by players of stringed instruments even today. All intervals are exactly defined, measurable distances. Most important to Kolisch, however, was expressive-playing, by which he meant an appropriate rendering in regard to articulation and phrasing. All musical correlations as well as particular outward circumstances should be taken into account. To him, playing expressivo was maintaining Vienna’s great musical tradition. Kolisch was no supporter of the “big” tone; he never used the violin as an alternative to the trumpet. He desired independence from the conventional way of changing positions, thus avoiding the involuntary, glissando-like noise; playing a glissando had to remain a very special and scarce means of expression. Kolisch developed an ideal conception of performance which remained obliging to all those to whom musical works of art are not a mere treat for the ears. It is obvious that he himself was never quite content with the result of his efforts; they never matched his imagination. Hence his dislike for recordings, which in those days had to be done without the possibilities of splicing. Arnold Schoenberg almost had to wrestle the quartet’s consent to the first publication of this recording from the violinist Eugène Lehner (letter from 10. February 1949). After the death of Felix Khuner (7. June 1951), he is the last witness of that epoch. Fortunately, Lehner agreed, and so we possess these precious authentic performances. Art is a material element of any developed civilization, and whoever takes part in such a culture knows that only he who is open-minded and inclined will be able to recognize the content.

In 1924, Kolisch became Schoenberg’s brother-in-law. Schoenberg married Kolisch’s sister Gertrud. The artistic relationship, however, was older. Furthermore, Kolisch was on very friendly terms with Theodor W. Adorno, together with whom he intended to formulate a theory of musical reproduction. The notes they left behind will be published separately at the proper time. Presently there is nothing but an interview with Kolisch, published under the title “Zur Theorie der Aufführung” (“On the Theory of Performance”; Musik-Konzepte 26/30, 1983). Forthcoming is the enlarged re-publication of Kolisch’s essay “Tempo” and Character in Beethoven’s Music” (The Musical Quarterly XXIV, 1943).

RUDOLF STEPHAN* translated by Carsten Schmidt/Adrian Cornford

* Dr. Rudolf Stephan, Professor of musicology at the Berlin University (Freie Universität) knew Rudolf Kolisch personally. With him he led courses in interpretation between 1974 and 1977, that were held in the Schoenberg House at Mödling near Vienna.
In usual violin playing Rudolf Kolisch always criticized the orientation to the “beautiful tone” with an unjustified lack of dynamics. He often cited Schoenberg's sarcastic word of “mezzofortissimo”. Referring to that Kolisch stated: “The gramophone record reproduces this situation in reducing the dynamic dimensions down to a pleasant average level. The main is the elimination of the needle's noise”. When transferring the original 78s to digital tape we searched to avoid this error and rather preferred to recreate the full frequency range, especially in high frequencies (rolloff: ca. 10 dB at 10 kHz). Declicking was done by hand (though electronically), and filtering was used only as far as musical information was not affected. Our principal idea was to make audible the unusually expressive and dynamic playing of the Kolischs (though these private recordings did not even correspond to the technical standards of the thirties). Remaining surface noise should be accepted; the best filtering instrument for every serious listener is by far a good pair of musical ears.

Arnold,Gertraud and Nuria Schoenberg standing with two unidentified women, watching the Kolisch Quartet play outside on the front lawn of the Schoenberg Brentwood home in Los Angeles. Arnold has an armful of flowers. Taken on his birthday in 1936 (13 September).

Photo: Arnold Schoenberg Institute, Los Angeles.