ANALYSIS OF THE RE-ORCHESTRATIONS OF ROBERT SCHUMANN'S FOUR SYMPHONIES EMPLOYED BY FELIX WEINGARTNER, WITH FOUR RECITALS OF SELECTED WORKS BY SCHUMANN, BEETHOVEN, TCHAIKOVSKY, POULENC, BIZET, ROSSINI AND CHABRIER

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DISSERTATION

Presented to the Graduate Council of the
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For the Degree of

DOCTOR OF MUSICAL ARTS

By

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An anaylsis of re-orchestrations of Robert Schumann's four symphonies employed by conductor Felix Weingartner (1863-1942). The text includes a brief history of Schumann's orchestral writing career and an overview of Weingartner's life as a conductor. The bulk of the dissertation discusses actual changes suggested by Weingartner (with score examples). Patterns of modifications are identified and discussed as they relate to historically entrenched problems perceived with Schumann's originally employed practices of orchestration. The analysis focuses on overall patterns of alteration imposed by Weingartner and their perceived effectiveness in achieving a noticeably improved aural outcome.

ACKNOWLEDGEMENTS

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For my mother, Gloria Nielsen, whose love and support has always been a constant source of inspiration.

Tape recordings of all performances submitted as dissertation requirements are on deposit in the University of North Texas Library.

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*UNT College of Music Faculty

Presented in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

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UNT SYMPHONY ORCHESTRA

There will be no intermission in this evening's program.

Presented on behalf of Mr. Cummings in partial fulfillment of the
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RECITAL PROGRAMS

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UNT Symphony Orchestra

Presented on behalf of Mr. Cummings in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

This evening's performance will be presented without intermission.

Ushers for tonight's performance are members of Phi Mu Alpha and Sigma Alpha Iota music fraternities.

PREFACE

Robert Schumann is generally regarded as a composer who made his most significant compositional contributions in the areas of the smaller forms of piano music and song. Among his twenty-four orchestral works, the four symphonies are often described with the derogatory connotation as simply piano music re-written or transcribed for orchestra and that the principles of orchestration employed by Schumann are at best routine, and, at worst, inadequate and substandard. The composer is and was often criticized for not being able to negotiate the large-scale landscape of a symphonic work. In stark contrast to this deficiency, Schumann's shorter works for piano and voice are highly-regarded and well-crafted examples of his unique gifts as a master of the musical miniature, where goals of form and thematic development on a more modest scale are successfully achieved. Predictably, as with other composers who unsuccessfully attempted the symphonic form, along with opera the most formidable challenge with which a composer might be tempted to grapple, Schumann is often thought to have been challenged beyond his capabilities.

In order to make amends for Schumann's perceived limitations as an orchestrator, during the last half of the nineteenth century and the first half of the twentieth century it became an accepted practice to modify the original orchestration of the four symphonies in order to achieve a more successful rendering of the composer's intentions. The fresh, lyrical melodies and often playful style of these four imaginative orchestral works

deem the symphonies worthy of performance and appealing to the listener. However, even today, Schumann's reputation as a poor orchestrator continues to taint the perception of his symphonic repertoire by audiences and orchestral musicians, resulting in comparatively few performances in American concert halls.

Continuing in a tradition of modifying the orchestration first instigated by conductor Gustav Mahler, Felix Weingartner and George Szell were experienced masters of discreet alteration of the orchestration of Schumann's four symphonies in order to achieve the best possible performance while still showcasing the compositional strengths of the composer. The original proposal for this dissertation included a comparison of the alterations of both Weingartner and Szell. However, when the huge number of Weingartner's changes were encountered, as well as a realization that Szell's changes were in fact almost identical to Weingartner's (except for a very few instances), it was decided the focus of this document should deal exclusively with the work of Felix Weingartner. In many cases, Weingartner's alterations amount to a simple subtraction or "thinning-out" of Schumann's allegedly poorly-conceived wind and brass doubling. No attempt is made to alter the melodic content or formal structure of the works. Through these careful and studied alterations, Weingartner felt that the music could be much more effectively expressed while still maintaining the original aesthetic and musical personality of each symphony. Although the number of modifications is extensive, Schumann's original intent is not compromised. On the contrary, the modifications were once thought to be unquestionably

necessary as part of any successful re-creation of a symphonic work which exemplifies Schumann's unarguable talent as a Romantic composer.

Schumann did not evolve noticeably to become better at the craft of orchestration over the course of his short orchestral writing career. However, the very concept of altering any composer's score is a prickly issue which must be justified. This thesis will examine and attempt to define clear principles of modification employed by Weingartner. Can these same principles of re-orchestration then be theoretically applied to all of Schumann's orchestral works as a means of achieving a more successful performance? Through detailed comparison and analysis of the actual changes made, I hope to decipher what supposedly poor orchestrational practices Schumann utilized in the symphonic realization of his musical ideas. These practices, perceived by many conductors and musicians to be unfortunate, supposedly account for the lack of popularity of these four symphonies to this day. The resulting sound produced by these modifications and their subsequent effectiveness as perceived by the listener will be examined and evaluated based on the criteria of which performing version, the original score or the conductor-modified rendition, best achieves the composer's perceived intentions. Patterns of modification systematically employed will be analyzed and discussed in regard to whether or not these manipulations are successful in producing a noticeably-improved aural experience for the listener.

All of the changes discussed in this document are selected from four volumes of translations of Felix Weingartner's original German essays on the performance of selected orchestral works by Mozart, Schubert and Schumann. These essays were translated in 1975 by Theodore Albrecht,

then completing his doctorate in music history at the University of North Texas. As a conducting student of Anshel Brusilow, Albrecht was asked to translate the four Weingartner volumes as part of a project related to the completion of his degree. The translations remain unpublished (see bibliography). The valuable script Albrecht has provided is simply a translation of Weingartner's text – nothing less – nothing more. Except for minor editorial remarks regarding obvious mistakes in the original text, Albrecht provides no commentary or analysis of Weingartner's changes. In fact, Weingartner himself provides very little analytical commentary on why he is prescribing such changes and what each change is attempting to accomplish. The changes are extremely diverse, ranging from non-invasive hints on how to best achieve a proper balance of orchestral voices to major alterations of notes and omission of entire measures of selected voices. The purpose of this dissertation is to provide, in a single volume, a comprehensive listing of all characteristic changes made by Weingartner and to include analysis of these changes and recognition of patterns of modification employed by Weingartner to better the scores of Schumann's four symphonies. A published set of orchestral parts reflecting Weingartner's modifications does not exist. Therefore, each conductor, if indeed he has decided that changes must be made to Schumann's original score, must deal with the formidable and time consuming task of inserting the extensive changes into the orchestral parts.

ROBERT SCHUMANN AND FELIX WEINGARTNER

When students of music have made their way through a great deal of material, they begin to formulate broadly-based ideas founded on the study and listening of the musical repertoire. One of the many ideas I have found intriguing is the concept that all great composers struggled with certain musical genres. Beethoven labored greatly over much of his work, Brahms' first symphony was virtually complete for fourteen years before he handed the manuscript over to his publisher, and Berlioz, always bursting with strikingly original ideas, wrestled with great problems while conceiving his large-scale works for the stage. When considering a broadly-scaled piece of musical architecture such as a symphony, one becomes aware that it takes a certain type of composer to have the ability and the grand-scale planning skills required to map out broadly-based forms of musical architecture. The attributes of a first-class melodist or brilliant orchestrator are not sufficient tools in and of themselves to achieve a successful compilation of balanced musical ideas. Various composers had very different strengths and weaknesses. This inequality of skill among the diverse personalities of music history makes for a repertoire of endless contrast.

Robert Schumann (1810-1856), like his contemporary Franz Schubert, was an undisputed master of the musical miniature. Their prowess with the *lied* is unsurpassed in not only sheer quantity of examples

but also in the endless examples of true artistic genius. Nonetheless both Schumann and Schubert have also been criticized for not having the broad-based conceptual skills with which to tackle a large-scale work of sonata form. The formidable task of successfully covering an extensive score with interesting musical ideas suitable for further development seems to have eluded many fine composers over the course of music history. Schumann, as the quintessential Romantic composer with his gifted lyrical capabilities and his emphasis on personal self-expression, took on the challenge of the symphony (as Brahms did) in the forbidding shadow of Beethoven's reputation and found it to be a truly sizable task indeed.

In 1826, Schumann's father planned to send sixteen year old Robert to study composition with Carl Maria von Weber, an event which potentially could have greatly influenced the outcome of the young Schumann's ability to manipulate large-scale orchestral ideas in addition to his questionable capabilities as an orchestrator. Weber was and is even today respected as an important early pratictioner of fine orchestral writing procedures. Unfortunately, Weber died and a replacement teacher was not sought out. The hard-dying notion that Schumann never came to truly understand the orchestra is strongly supported by his lack of formal training in handling the orchestral vocabulary.

The history of Schumann's experience with orchestral writing begins in 1832 with a first attempt at a symphony in G Minor. This initial endeavor was penned in a fashion typical of most of Schumann's works for orchestra: The composer would sketch the work out in full during just a few feverish days amidst a fit of inspiration, then simply orchestrate the sketches over the following few weeks. He has often been faulted for

these writing habits, for they seem to support critics assessments of his orchestral writing as "inflated piano music."[1] Unlike Beethoven or Brahms, Schumann never labored over his thematic choices. His thematic ideas were put down on paper in flash of creative inspiration, then expanded to fit the enlarged instrumental make-up of the orchestra. His themes, when indeed he provides them, are often charming and lyrical, however they rarely provide the necessary basis for thematic expansion. This deficiency is thought to be one of the major problems for which Schumann's symphonies have been denied a place on the first tier of excellence in the symphonic arena.

Only the first movement of Schumann's G Minor symphony was orchestrated and then premiered in Leipzig in 1832. The work met with poor response from both audience and orchestra members. However, one should place this first attempt into context: From 1830, the year of Schumann's "official" Opus 1, the Abegg Variations, until 1839, the composer produced piano music exclusively, except for the G Minor symphony. In 1839 Schumann first heard the "Great C Major" symphony of Schubert, no doubt sparking interest in the mind of the young composer, whose life was now poised for a drastic change in artistic direction. To further evolve the situation, Clara Wieck, soon to be Clara Schumann, wrote in her diary:

> **It would be best if he composed for orchestra; his imagination cannot find sufficient scope on the piano...his compositions are all orchestral in feeling...**[2]

[1] Gerald Abraham and Eric Sams, "Schumann, Robert," *The New Grove Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie (London: Macmillan, 1980), XVI, 852.

[2] Ibid., p. 848.

The pivotal year of 1840 held an amazing collection of events in the life of Schumann. He married Clara, produced 121 songs, including the masterworks *Dichterliebe*, *Frauenliebe und leben*, *Liederkreise* and *Myrthen*, and was awarded a doctorate from the University of Jena for his work as a composer and author. At this new stage in his life, Schumann was eager to prove himself as a composer with an established reputation and advance his career with more ambitious endeavors such as the symphony and oratorio.

With the bountiful year of 1840 behind him, Schumann began upon 1841 with a burst of orchestral writing. January of that year brought the sketches of a symphony in B-flat suggested in truly Romantic fashion by a poem by Adolph Böttger. The work was orchestrated between January 27 and February 27 and rehearsed by Mendelssohn with the Leipzig Gewandhaus Orchestra on March 28. Three days later the new work was premiered as part of a concert given by Clara on behalf of the orchestra's pension fund. The Symphony No. 1 in B-flat Major, originally titled simply *Spring Symphony*, was more warmly received than his first symphonic endeavor, though not as kindly as the Schumanns both initially perceived. One must remember that with this second attempt at orchestral writing, Schumann was not only a newcomer to the world of orchestral music, he had at this point produced very few examples of sonata form with its ever-important large-scale strategies based on the concept of thematic development. Although he was considered a master of the character piece and the lyrical song, this was an entirely new and different venue for composition. One only has to reach back one generation and think of Beethoven, a craftsman of the highest level in regard to

development of melodic material, to understand that lovely and fresh melodies are not sufficient in and of themselves to construct a large-scale plan of musical ideas.

On the tail of what would eventually become Symphony No. 1, Schumann, in yet another characteristic fit of inspiration, produced the Overture, Scherzo and Finale in E, Opus 52, the beginnings of a symphony in C Minor, another symphony in D Minor (begun May 30, but now known in its revised form of 1851 as Symphony No. 4) and the Fantasy for Piano and Orchestra. Four years later the Fantasy would become the opening of his Piano Concerto in A Major, with a new Intermezzo and Finale added. The C Minor symphony, completed in just two weeks, was never published as an orchestral work, but its Scherzo was later transcribed for solo piano and published as Opus 99, No. 13. [3]

During this second wave of orchestral composition, Schumann continued his writing and editing duties for the *Neue Zeitschrift für Musik* and attempted to maintain some sort of balance with frequent bouts of the same mental illness which plagued his father's life. By the end of 1845 he had completed the first movement sketch of a different symphony in C Major, unique in the fact that he labored an unusually long time over the orchestration of the work. It was not complete until October of 1846. The year 1847 began with a concert tour to Vienna by both Clara and Robert. The Piano Concerto and Symphony No. 1 were both conducted by the composer and neither work was well-received. This reception had even

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[3] Ibid., p. 851.

deeper implications when one realizes that Clara was a highly popular concert attraction at this time.

The decade of 1840 brought about several more works involving the orchestra including the *Requiem for Mignon* (after Goethe's *Wilhelm Meister*), several scenes from Goethe's *Faust*, a Concert Piece for Four Horns, the Introduction and Allegro Appassionato for Piano and Orchestra, incidental music and an overture based on Byron's *Manfred*, plus Schumann's first opera, *Genoveva.*

The turn of the following decade marks Schumann's return to the symphonic form. On November 2, 1850, the composer began work on a new symphony in E-flat, the first movement of which was complete one week later. Schumann resumed his earlier-established compositional habits and completed the Scherzo in two weeks. The entire symphony was finished just four weeks after it had been initially conceived. During a single week in December of 1851, Schumann entirely re-orchestrated his D Minor symphony and renamed this new version *Symphonistiche Fantasie*, however when published that same month, it was titled simply Symphony No. 4 in D Minor, Opus 120.

By now Schumann's original Romantic conception of music as a form of self-expression had evolved into a philosophy now modified by the Classical-era school of thought which viewed music as a craft to be practiced and perfected. Numerous critics have interestingly pointed out that not until this last symphony did Schumann select a theme (for the opening Allegro of the first movement) which was genuinely symphonic in character and suitable for thematic development and expansion. Critics have reduced his symphonic writing to two forms of composition:

Schumann either wrote lyrical themes, in and of themselves fresh and lovely but unsuitable for thematic manipulation, or he churned out melodic or rhythmic passage-work. These melodic or rhythmic patterns are not truly themes and though they can be modified over and over by the composer, they provide many fewer transformation possibilities than themes created by Beethoven or Brahms which were able to withstand extensive development.

In searching the literature on the four (or five, if one counts the first G Minor symphonic endeavor) symphonies of Schumann, I have come across such diverse descriptive terms as problematic, risky, highly personal, stunningly original, inspired, and ever fresh. No one has ever discounted Schumann's ability to come up with fresh, innovative and lyrical melodic ideas. Recognizing that the four symphonies do indeed have artistic merit and deserve to be heard by audiences, many conductors have come to believe that improvements can be made to the score thus "setting free" the composer's lyrical strongpoints and ridding the works of their muddy orchestration.

This concept of the conductor or composer re-working an orchestral composition for any number of reasons is very much an idea associated with the nineteenth century but in fact has been an aspect of every period of music history. Composers and performers have always tinkered with their own works as well as works by others in an effort to produce the best possible final product. During the nineteenth century, stemming from the same philosophies which brought about so many transcriptions of different works, conductors and performers routinely altered works viewing them much more as a work-in-progress rather than an untouchable masterpiece to

be preserved in all its divine-inspired glory. This latter concept is, in fact, one that has arisen only in the past few decades, even though the beginnings of such thought began to take shape during the nineteenth century.

The career of Austrian composer, conductor and author Felix Weingartner (1863-1942) very much exemplifies a reaction to what was perceived as a nineteenth-century excess in Romantic philosophies regarding composition and performance practices. History books regard Weingartner as the eminently Classical musical personality, possessing a beating style and interpretive philosophy remarkable for its clarity, precision and a conscious lack of extravagant gesture.

In 1881, on a recommendation from critic Eduard Hanslick, Weingartner went to Leipzig in order to study philosophy and soon transferred to a course of musical studies at the conservatory. In 1883 he was befriended by Franz Liszt and his first opera *Sakuntala* was produced in 1884. Weingartner then began a long series of directorships at numerous opera houses throughout Germany. In 1905 he made his way to America for the first of three seasons with the New York Philharmonic Society. In 1908 Weingartner succeeded Gustav Mahler at the Vienna Court Opera and, though he resigned in 1911, he retained control of the Vienna Philharmonic Concerts until 1927. His early associations with Mahler are of particular interest when one realizes that Mahler was the first to explore the idea of extensively revising the orchestration of Schumann's four symphonies. Although this relationship would be of great interest to explore here, it is outside the scope of this dissertation. Though profoundly influenced by Liszt and Wagner in his younger days, he later

was never associated with any progressive school of musical thought. His voluminous writings include an important early twentieth-century essay on the technique of conducting plus several articles and a book on the interpretation and execution of the Beethoven symphonies.

In keeping with his twentieth-century sensibilities, Weingartner intensely disliked Hans von Bülow and everything the man represented artistically. Weingartner describes in his autobiography the Wagner/von Bülow type of tempo-rubato conducting so prevalent at the time. His observations provide an important insight into understanding his musical philosophies:

> **They sought to make the clearest passages obscure by hunting out insignificant details. Now an inner part of minor significance would be given an importance that by no means belonged to it. Now an accent that should have been lightly stressed came out *sforzato*. Often a so-called "great-pause" would be inserted, particularly in the case of a *crescendo* immediately followed by a *piano*, as if the music were sprinkled with *fermatas*. These little tricks were helped out by continual alterations and dislocations of tempo. Where a gradual animation or a gentle and delicate slowing-up is required – often, however, without even that pretext – a violent, spasmodic *accelerando* or *ritenuto* was made.** [4]

Weingartner was a transitional figure in the world of conducting between nineteenth-century Romanticism and twentieth-century austerities. At the turn of the twentieth century, the musical world was ready for a conductor like Weingartner who represented an opposition to Romantic excess. In accordance with his Classical philosophies, he was one of the first conductors of this century to perform Mozart attempting to approximate

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[4] Felix Weingartner, *Weingartner on Music and Conducting: Three Essays*, trans. Ernest Newman, Jessie Crosland and H. M. Schott (New York: Dover Publications, 1969), 84.

eighteenth-century style and to highlight its clear lines, formal balance and rhythmic clarity. While taking into account all these sensibilities, however, it is of interest to note not only his extensive revisions of the four Schumann symphonies, but his re-workings of the last four symphonies of Mozart and three symphonies of Schubert as well. Thus these re-orchestrations are not at all limited to the works of Schumann: Weingartner provided changes for the many prophetic works by Beethoven as well. This concept of modification was very much a sign of the times. One must remember that the nineteenth century was a period which saw the rise of the virtuoso soloist and conductor to the status of musical celebrity. This was a time, before union rules and regulations, when the soloist and conductor were free to impose their imaginative artistic ideals upon any work with which they came into contact. At the onset of the twentieth century, it was very much the conductor's task to mold and manipulate the score in any way he saw fit. The conductor, then as dictator, had free reign over the artistic concept of any work with which he was engaged. Weingartner was one of the last conductors from this earlier liberal-minded period. His ideas of historically appropriate musical behavior helped to usher in a new period of proper musical taste and allegiance to the perceived intentions of the composer. By the time of Weingartner's death in 1942, the world was ready for a conductor like Arturo Toscanini to assume international prominence and who, in stark contrast to his predecessors, saw the score itself as gospel where extravagant interpretational liberties were viewed as self-serving and in poor taste. Despite Toscanini's reputation as a "purist," he nevertheless also made extensive changes regarding orchestration, even in the symphonic scores of

Beethoven. This philosophy of musical conservatism was an early precursor to what we are now experiencing today, with historically enlightened performances very much the order of the day. Imposing one's own liberal-minded artistic personality is no longer in vogue.

ANALYSIS OF SELECTED CHANGES OF ORCHESTRATION[5]

Symphony No. 1 in B-flat Major, Opus 38 "Spring"

Schumann's Symphony No. 1 needs the least the number of changes of all four symphonies for the simple reason that the composer scored the work with a more transparent orchestral vocabulary and thus the thick orchestration for which Schumann has been so often criticized is not as much of an issue. Nonetheless, these changes are discussed here, no matter how subtle. In order for the reader to understand the entire process of Weingartner's changes, one must consider all the modifications as a whole, including those of seemingly little importance.

To aid the reader in comprehension of these modifications in an overall context, one may be advised to go through this document with a full score in hand. Measure numbers are provided. However, the musical examples, even taken out of context, should provide plenty of information with which to identify patterns of modification employed by Weingartner.

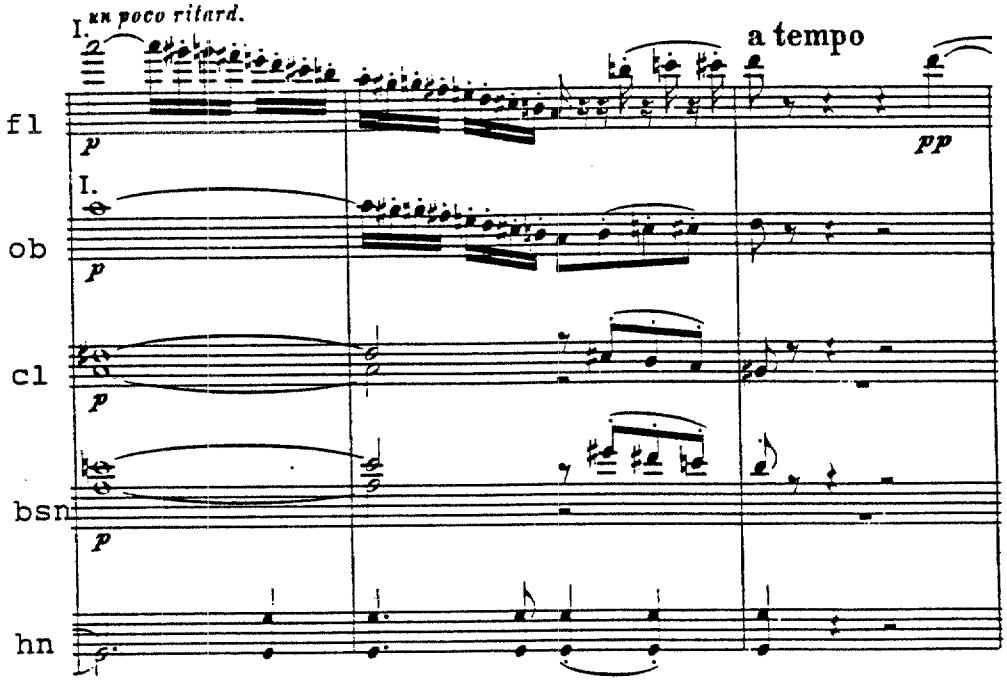
Movement I: *Andante un poco maestoso*

Weingartner's first alteration is not characteristic of general modifications to the four symphonies. The oboe doubling is subtracted so the flute is allowed to play the sixteenth-notes alone. Weingartner has the

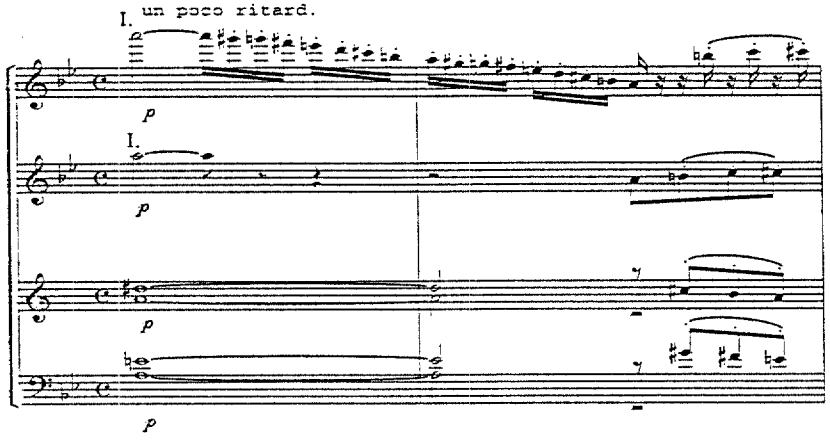
[5] All changes herein are borrowed from the 2 volumes of Theodore Albrecht's translations of Weingartner's re-orchestrations (see bibliography).

oboe enter again on beat three of the second measure (see Examples 1A and 1B).

Example 1A, mm. 19-21, RS



Example 1B, mm. 19-20, FW



Weingartner's first change is unfortunately clumsy. One would surmise that the oboe should enter on the B-natural (m. 20) in rhythmic unity with the clarinet

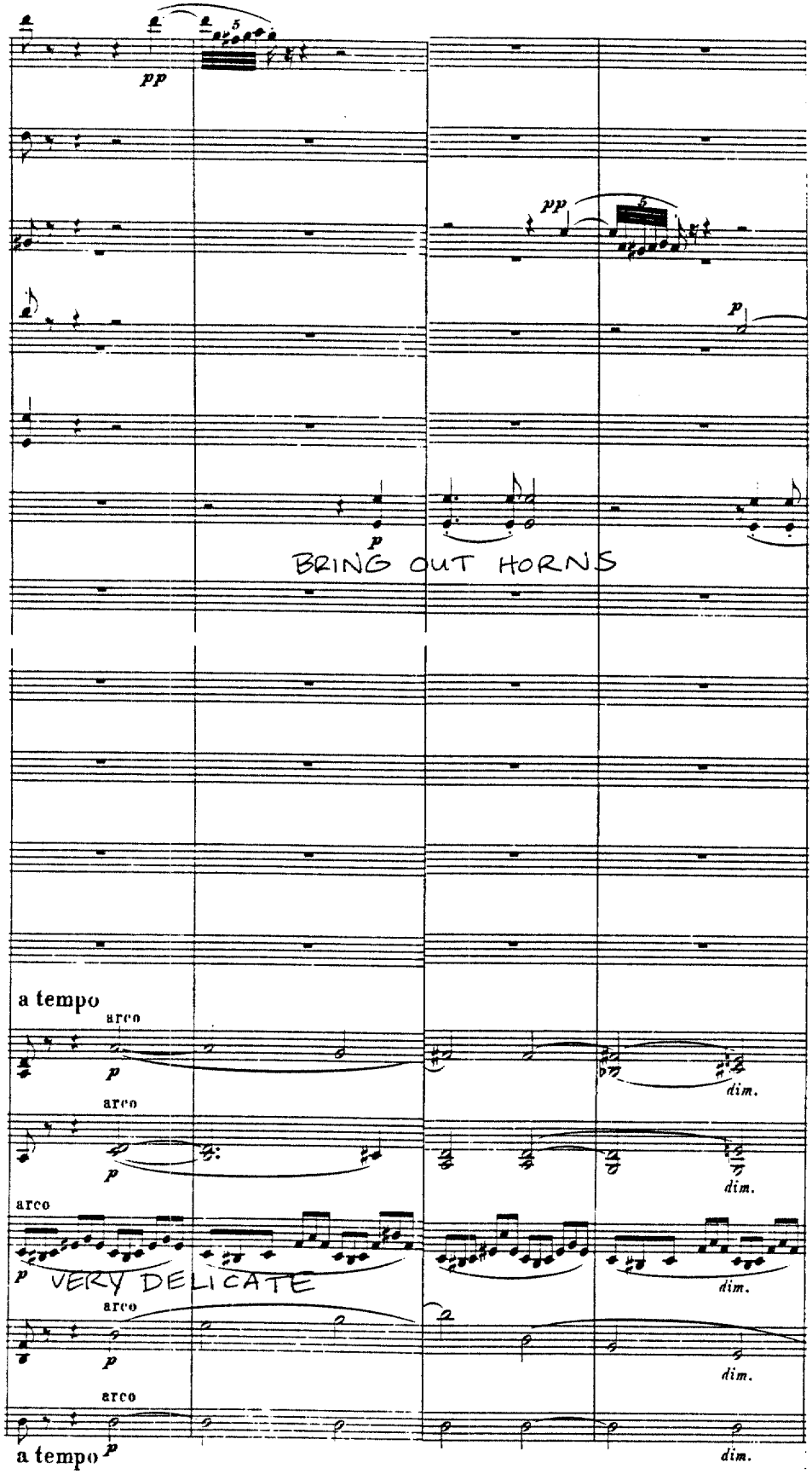
and bassoon. This further modification leaves the descending scale, including the all-important bottom pitch (A), to the solo flute.

Weingartner then deals with a question of balance. He reminds the conductor that the busy viola line must remain a delicate piano while the horns must be heard clearly through the orchestral texture. The actual orchestration is left untouched (see Example 2, page 15).

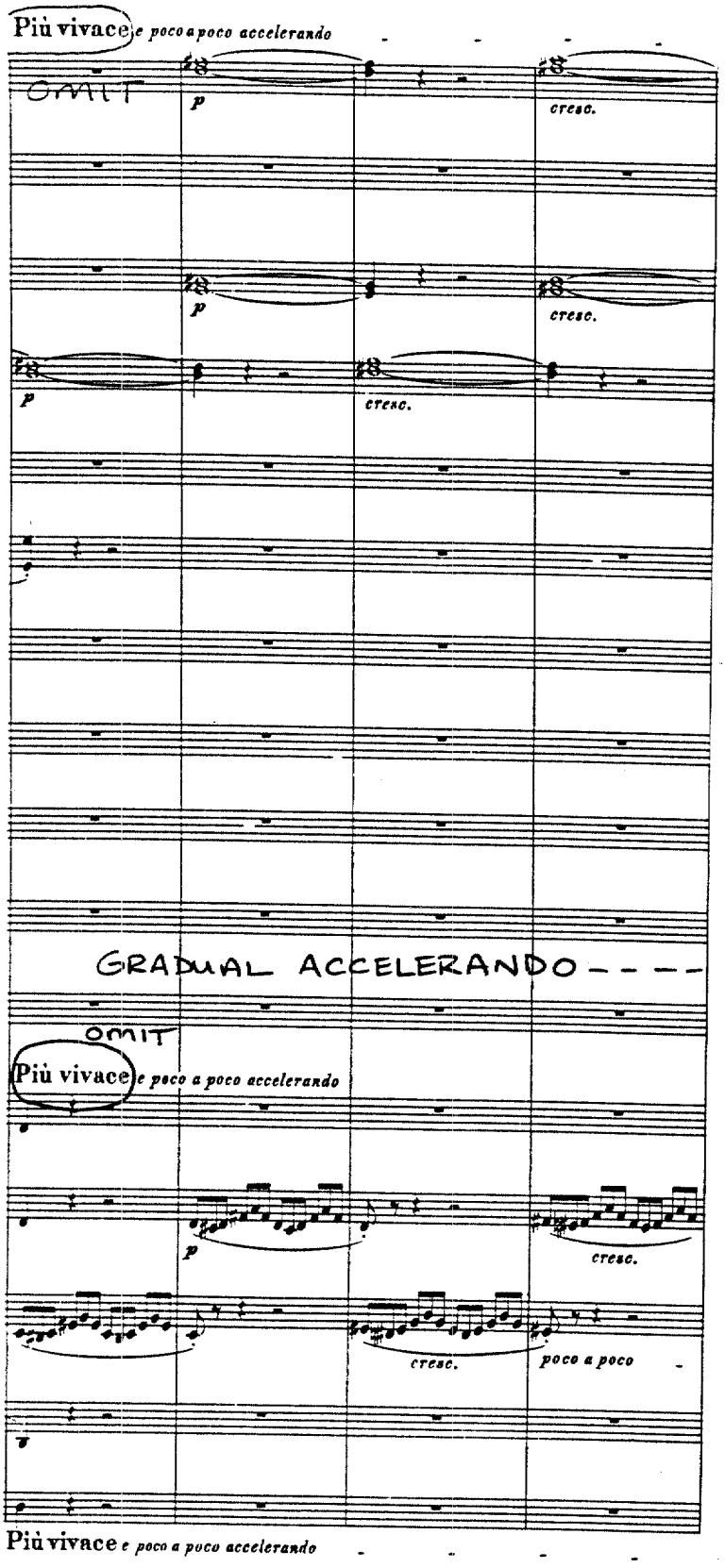
Next, Weingartner suggests omitting the subito piu vivace of m. 25 and replace it with a gradual accelerando (see Example 3, page 16). This alteration, as with the previous modification, has only to do with interpretative musical concept rather than actual sound produced by the ensemble.

Weingartner's next suggestion is again subtle and only interpretive, though these subtle suggestions must be considered as well in order to understand his patterns of modification. Measures 55-64 depict a diminuendo to the second beat (see Example 4, page 17, mm. 58 and 62). This is an idea of standard-practice phrasing whereas the dissonance is stressed with more sound and the resolution is softer and more subtle in dynamic character. This diminuendo also lends itself to the surprise of the subito fortissimo on the last eighth-note of m. 62 (unison D-flat). At m. 56 the strings have been modified to enter piano in order to aid in execution of the crescendo and to lend appropriate balance, where a single wind instrument (flute) supplies the melody.

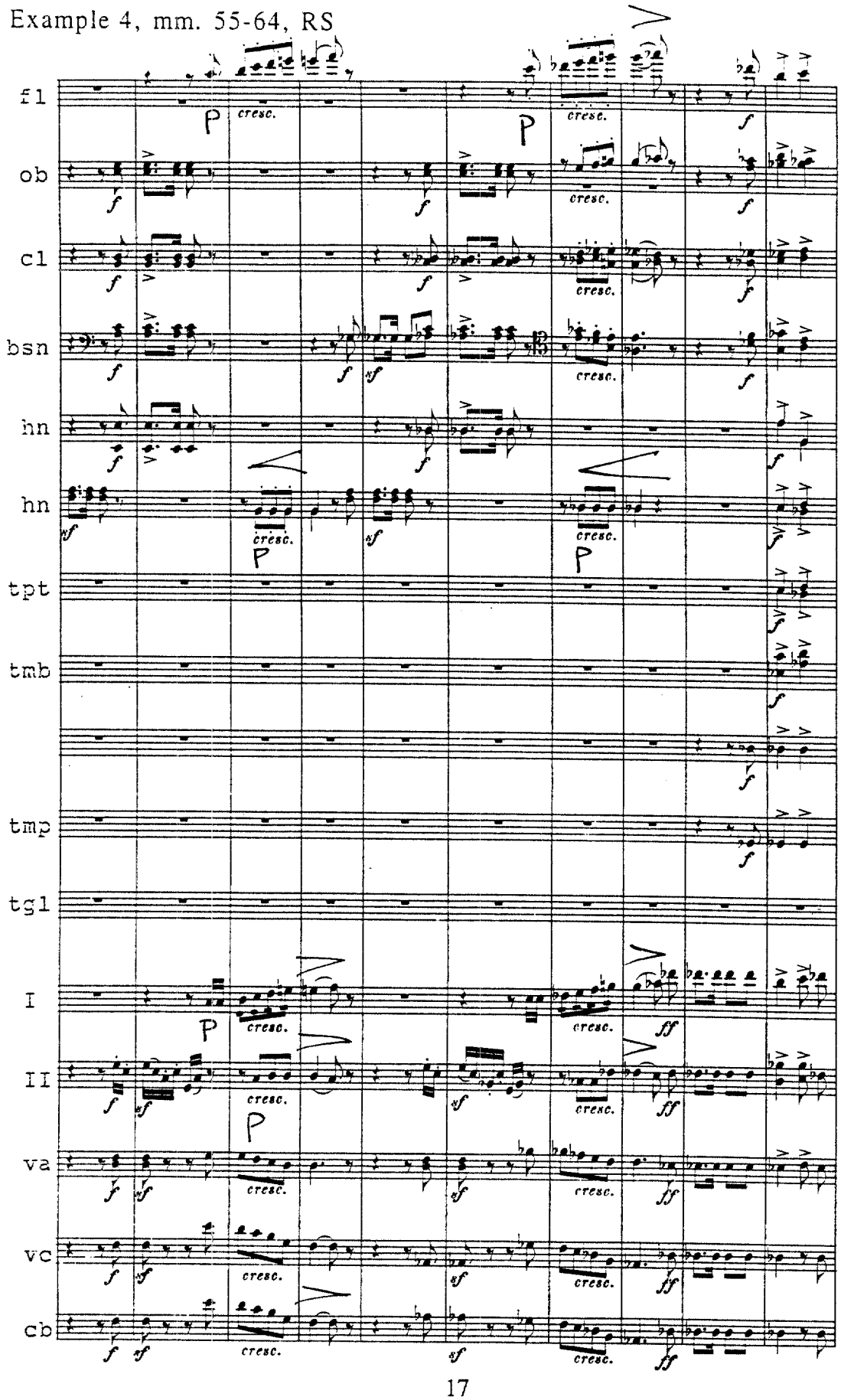
Example 2, mm. 21-24, RS (Weingartner's modifications as marked)



Example 3, mm. 25-28, RS



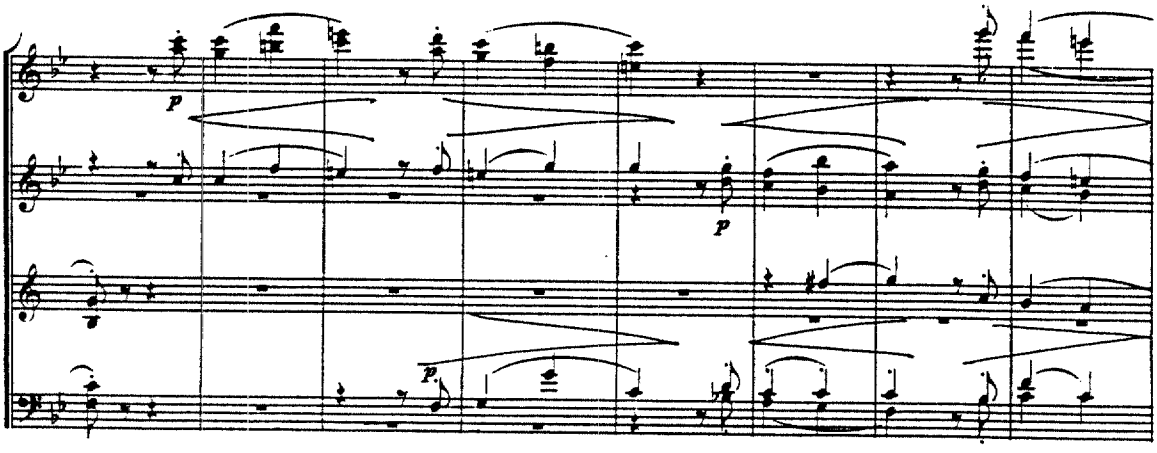
Example 4, mm. 55-64, RS



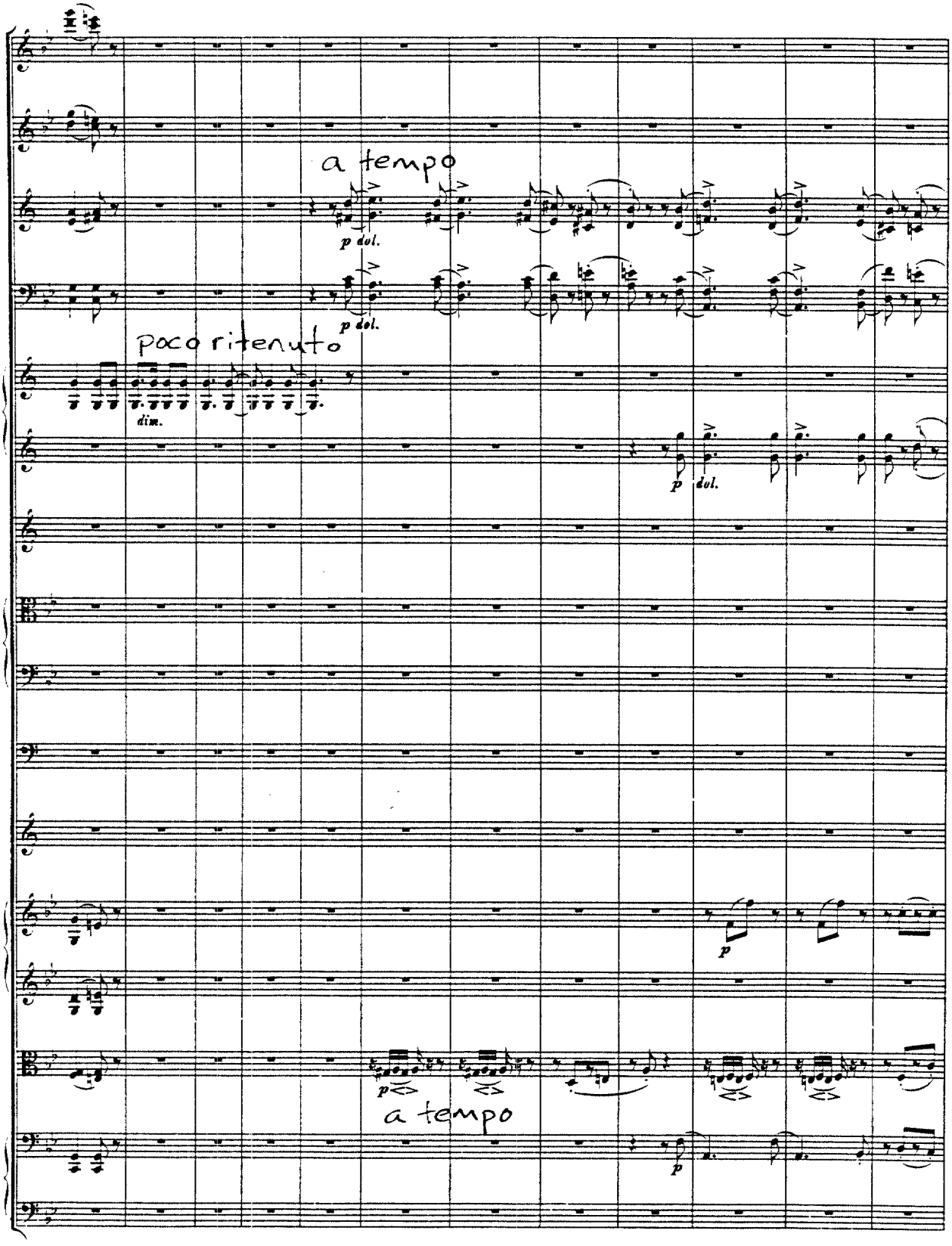
Weingartner's phrasing indications for mm. 76-87 help to articulate Schumann's phrase structure more clearly for the listener. The previous musical segment has come to a close and with the onset of the a tempo, the listener is now embarking on a new phrase section. Schumann has pared-down the orchestration to leave two horns (in an octave doubling) to end the previous phrase and provide a link to the following *a tempo*. The composer gradually adds more instruments over the course of the next three pages of score and Weingartner's tempo adjustments lend additional clarity to the phrase contour of Schumann's writing (see Example 5, page 19). Schumann's orchestration is left untouched.

Weingartner imposes heightened phrase contour by inserting crescendo–diminuendo into the composer's rather square woodwind writing (see Example 6).

Example 6, mm. 88-95, RS



Example 5, mm. 76-87, RS

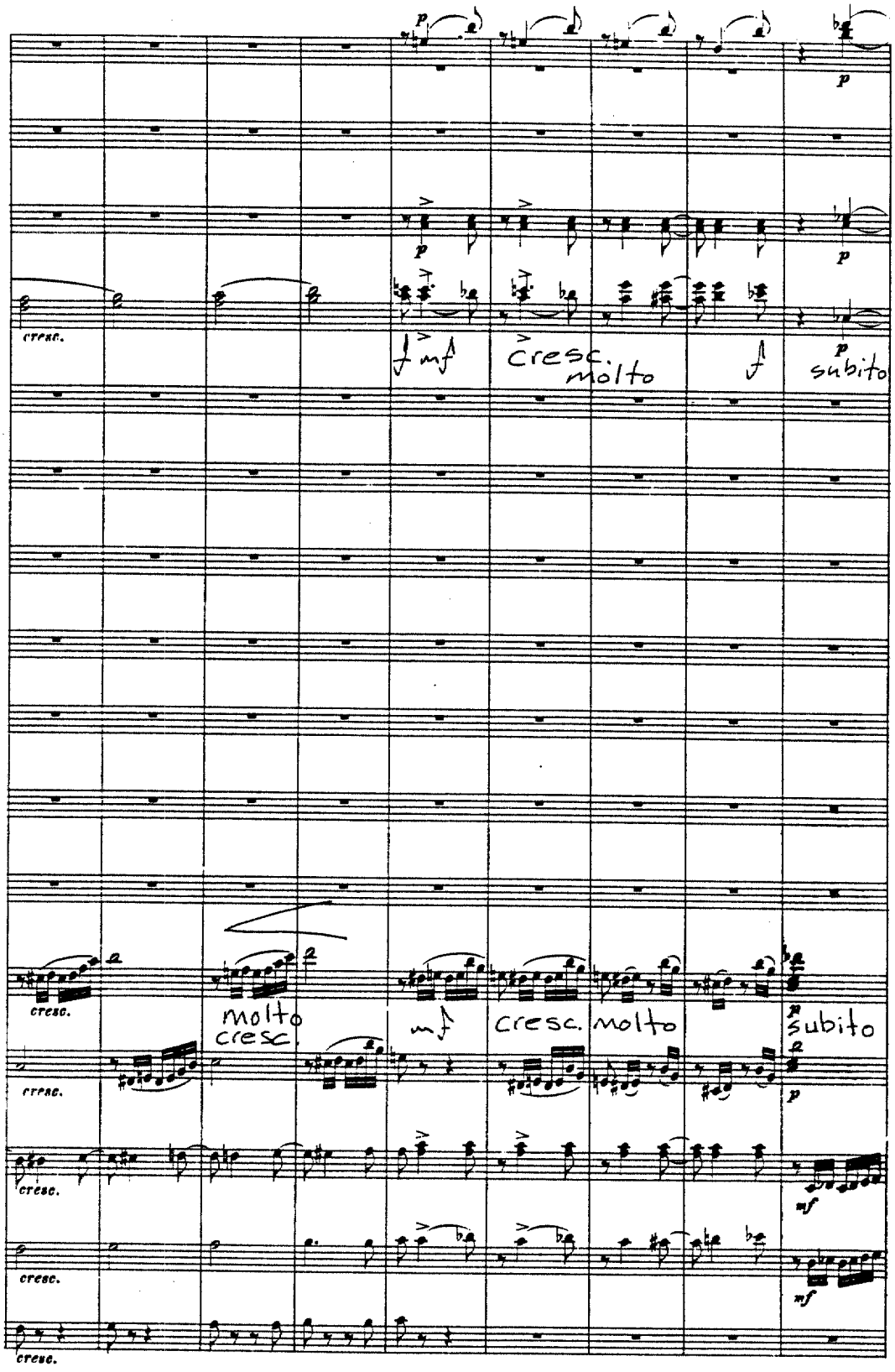


The necessity of maximizing phrase interest in the woodwinds is furthered by the presence of Schumann's thin and extremely busy accompaniment from the string section (not shown). Likewise, the phrase modifications for the following page add dynamic contrast to the sixteenth-note string writing. A molto crescendo is imposed to m. 101 followed by a subito mezzo-forte crescendo molto to another subito piano in m. 106 (see Example 7, page 21). The crescendo is not enhanced by Schumann's deletion of the contrabasses as the phrase rises to its climax at m. 105.

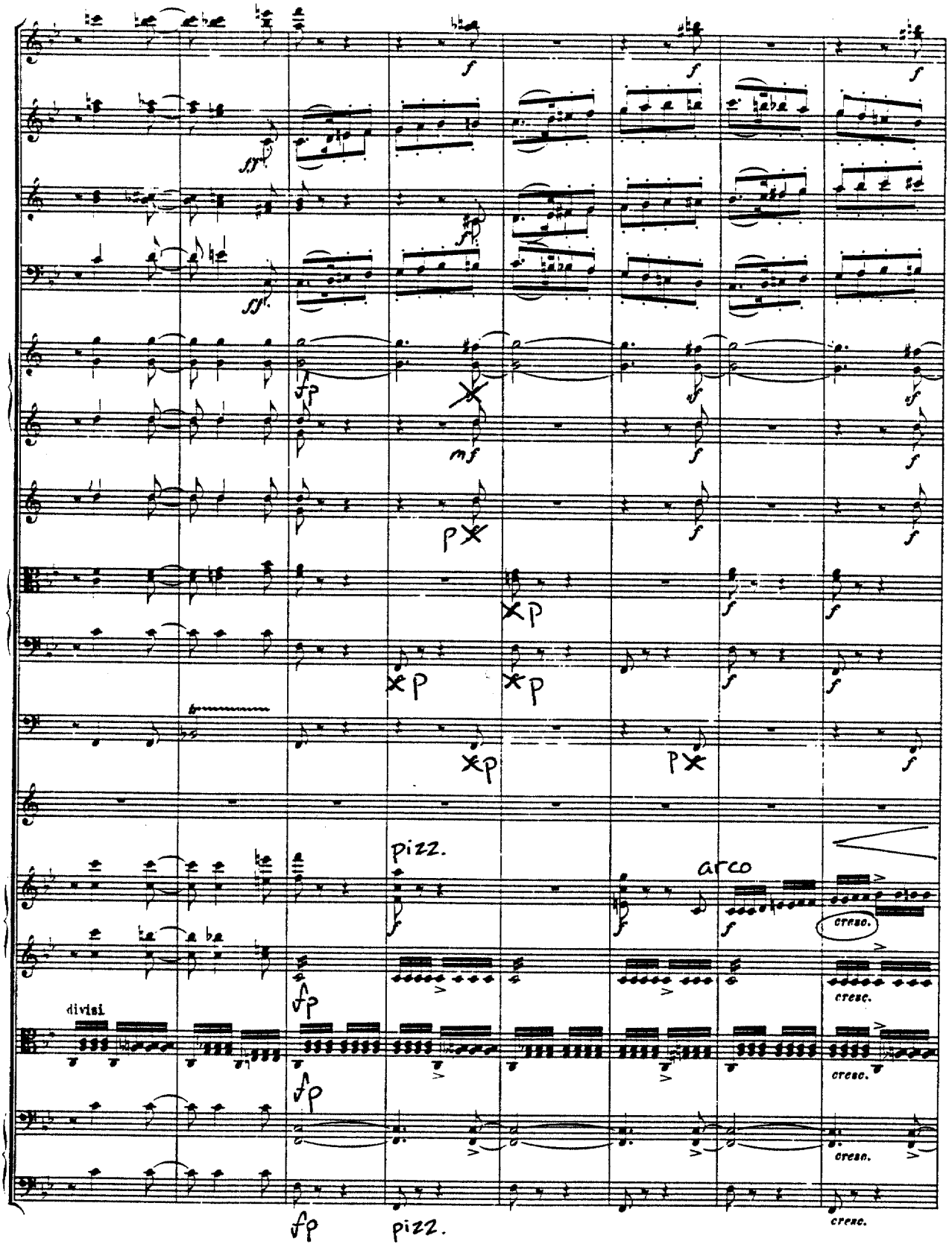
Now that the sound-level of forte has been achieved, Schumann continues the dynamic level for a lengthy period. Weingartner, however, wishes to impose some contour shaping into the composer's full orchestral sonority. This page of score is highly modified, but still only in regard to adjusting dynamics for melodic prominence of the oboes, clarinets and bassoons (see Example 8, page 22: All Weingartner's changes are indicated). Here Schumann's orchestra is simply too heavily scored with background sound to allow the all–important thematic information in the oboes, clarinets and bassoons to dominate as it should. In m. 145 (see Example 9, page 23) the B-flat in the violins is omitted. Schumann's gesture here is awkward and unnecessary. The phrasing, with the strings ending the preceding phrase forte and the woodwinds commencing into the new segment alone and piano, is much more effective in Weingartner's modified version.

A diminuendo is marked in m. 165 and then sempre piano continues, with third and fourth horn omitted in mm. 171-172 and all crescendos

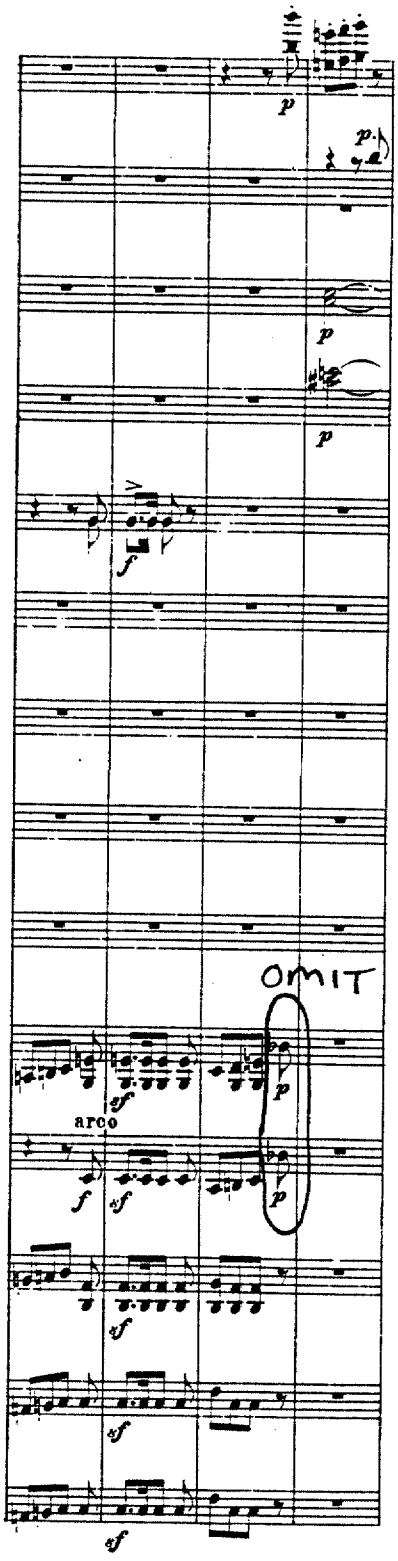
Example 7, mm. 98-106, RS



Example 8, mm. 116-123, RS



Example 9, mm. 143-146, RS

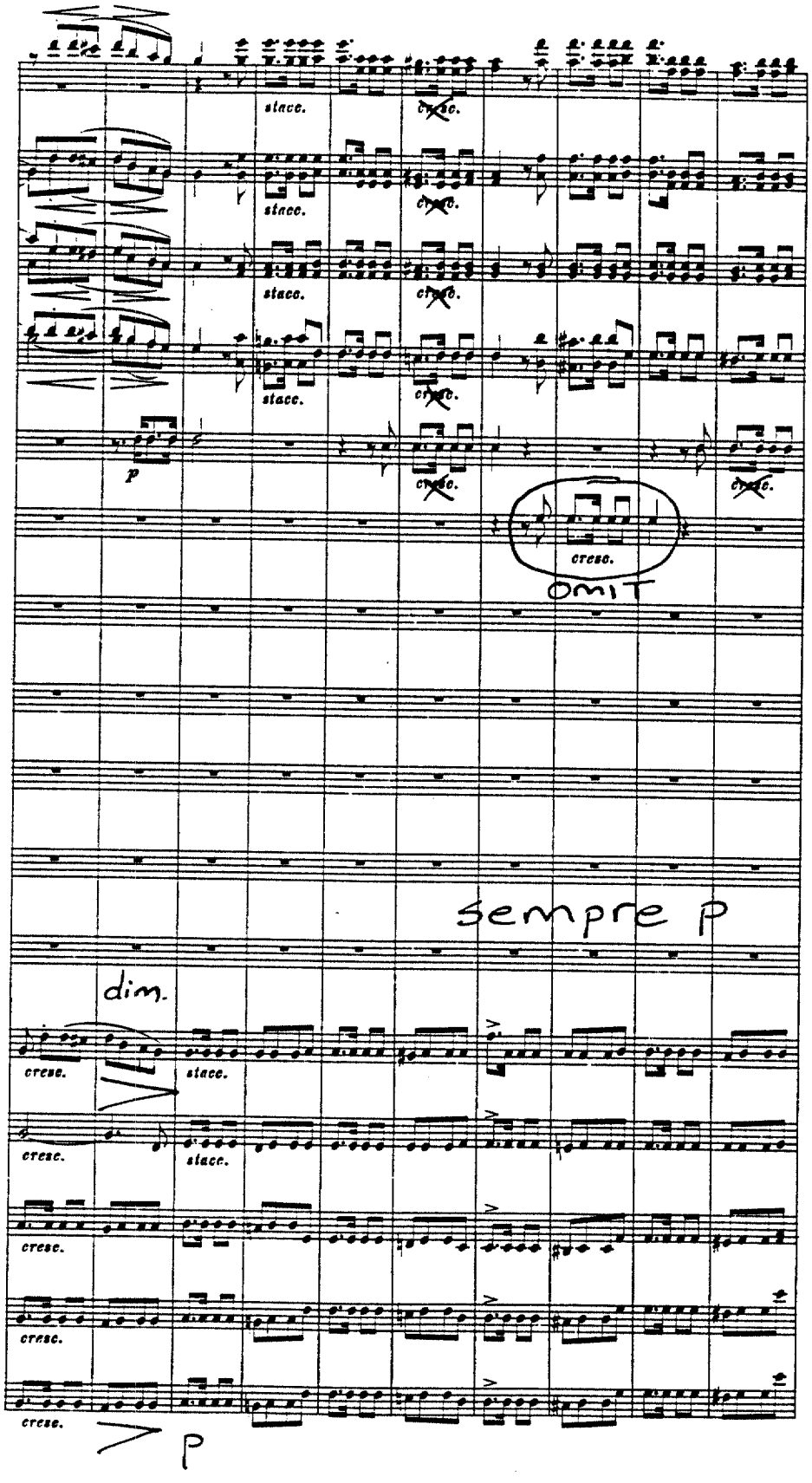


omitted in m. 169 in order to dramatize the eventual crescendo beginning in m. 176 with an eventual grand arrival at Letter B (m. 178) (see Example 10, page 25).

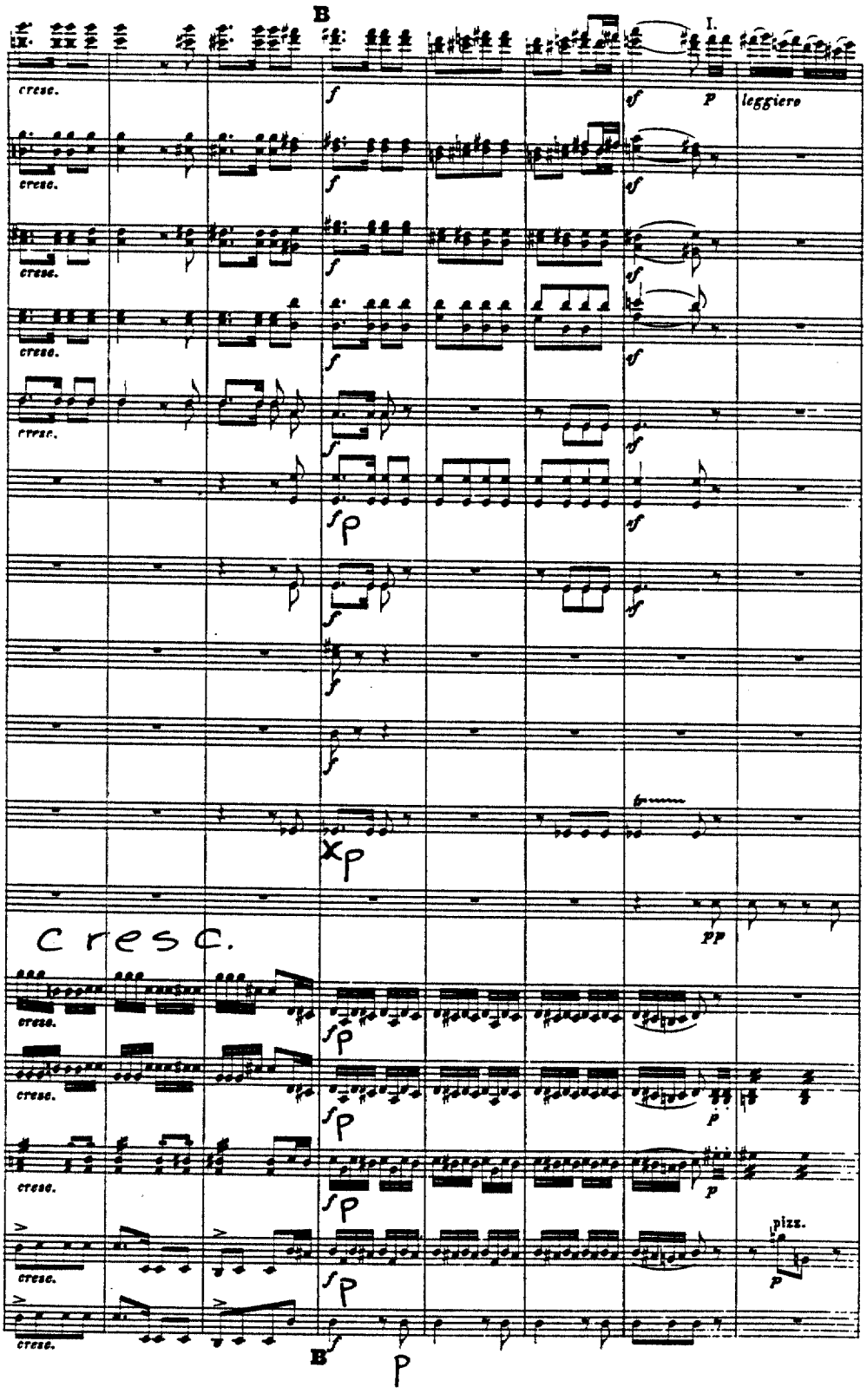
At Letter B (m. 178) Weingartner assists Schumann in insuring prominence of the woodwinds with an inserted forte-piano in the horns, timpani and busy string writing (see Example 11, page 26). The exact same changes are made eight bars later. A crescendo is added in m. 188 in order to increase momentum to the sforzando down beat of m. 189 (see Example 12, page 27).

What follows is nothing more than a long list of hints from a conductor on how to achieve an interesting performance, for the actual orchestration is still left untampered with (see Example 13, page 28). The legato line of mm. 218 is marked espressivo each time it occurs, first in the flute and first violins, followed by the oboe, clarinet and cellos. A crescendo is left out by Schumann in the first violins (m. 220), however this is obviously just an oversight. A diminuendo is inserted at m. 217 and sempre piano is stressed; the later crescendo at m. 239 is omitted (not shown). Once again, the repeating short crescendo-diminuendo pattern of Schumann's original is eliminated in favor of emphasis on the longer-line phrase idea. The eventual crescendo to sforzando at m. 245 is therefore more satisfying because the crescendo has been delayed until the last possible moment when previously introduced subject matter re-enters (m. 245). This delayed crescendo to sforzando clearly marks the end of a thematic section for the listener.

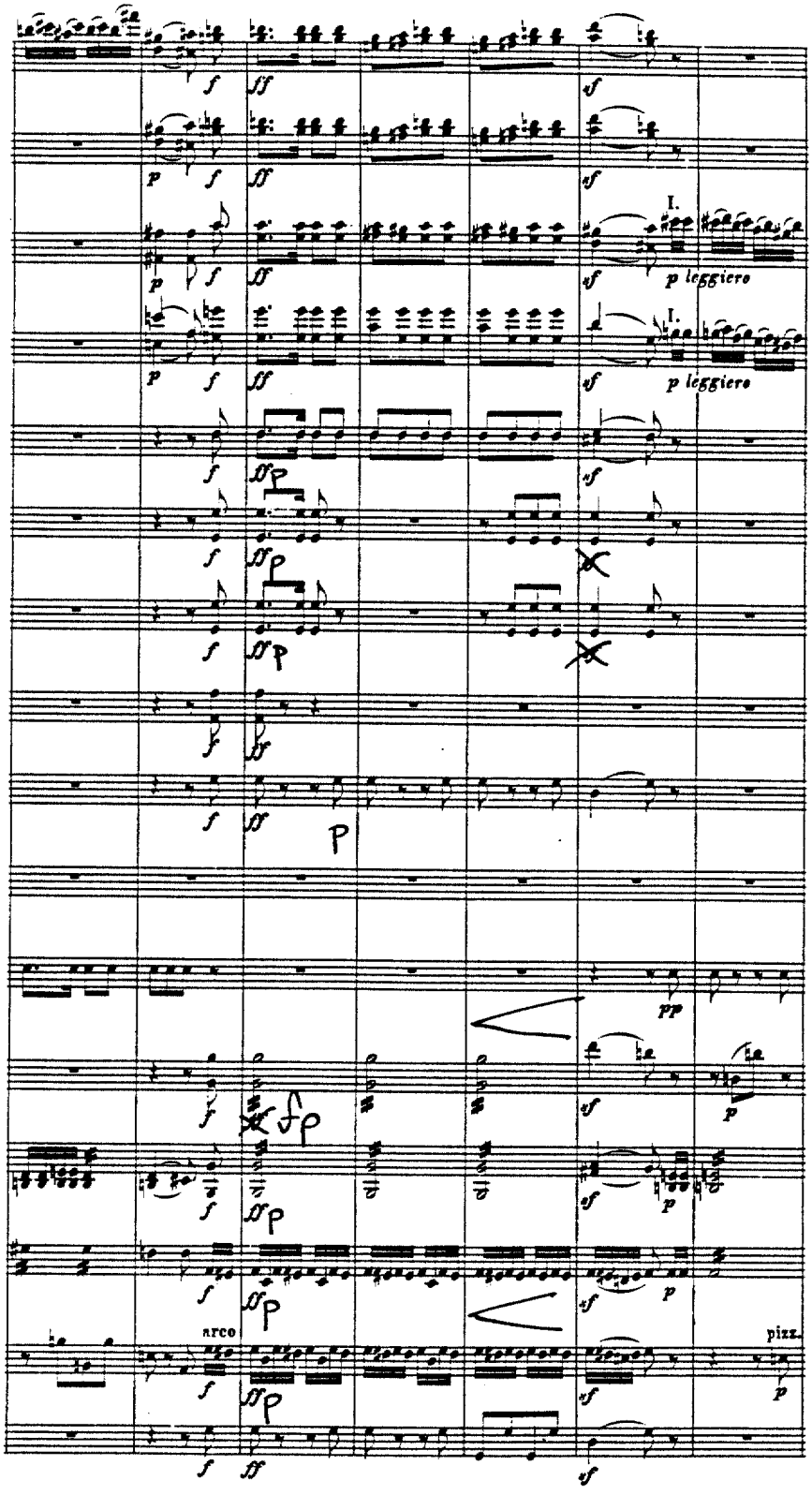
Example 10, mm. 164-173, RS



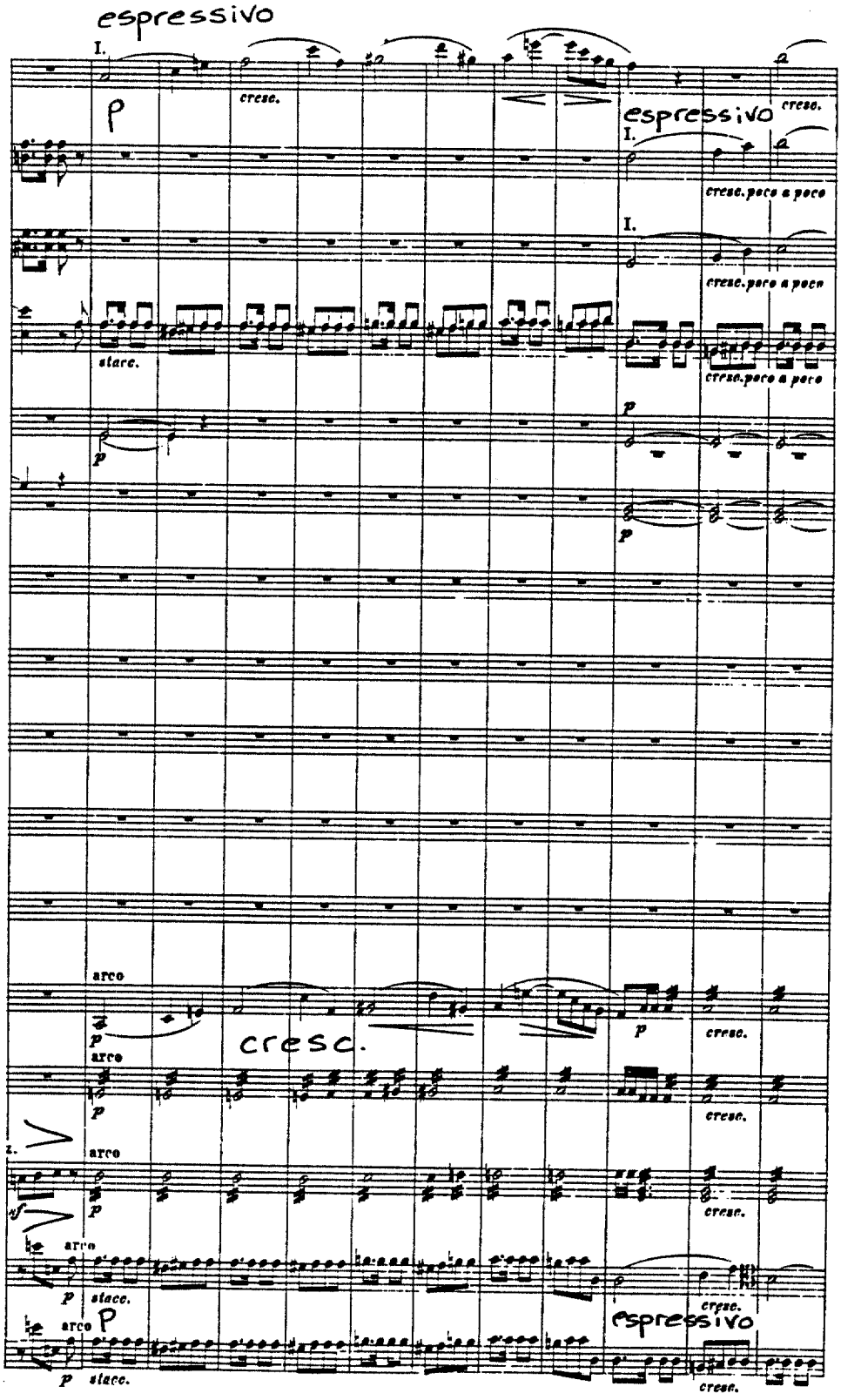
Example 11, mm. 175-182, RS



Example 12, mm. 184-190, RS



Example 13, mm. 217-228, RS

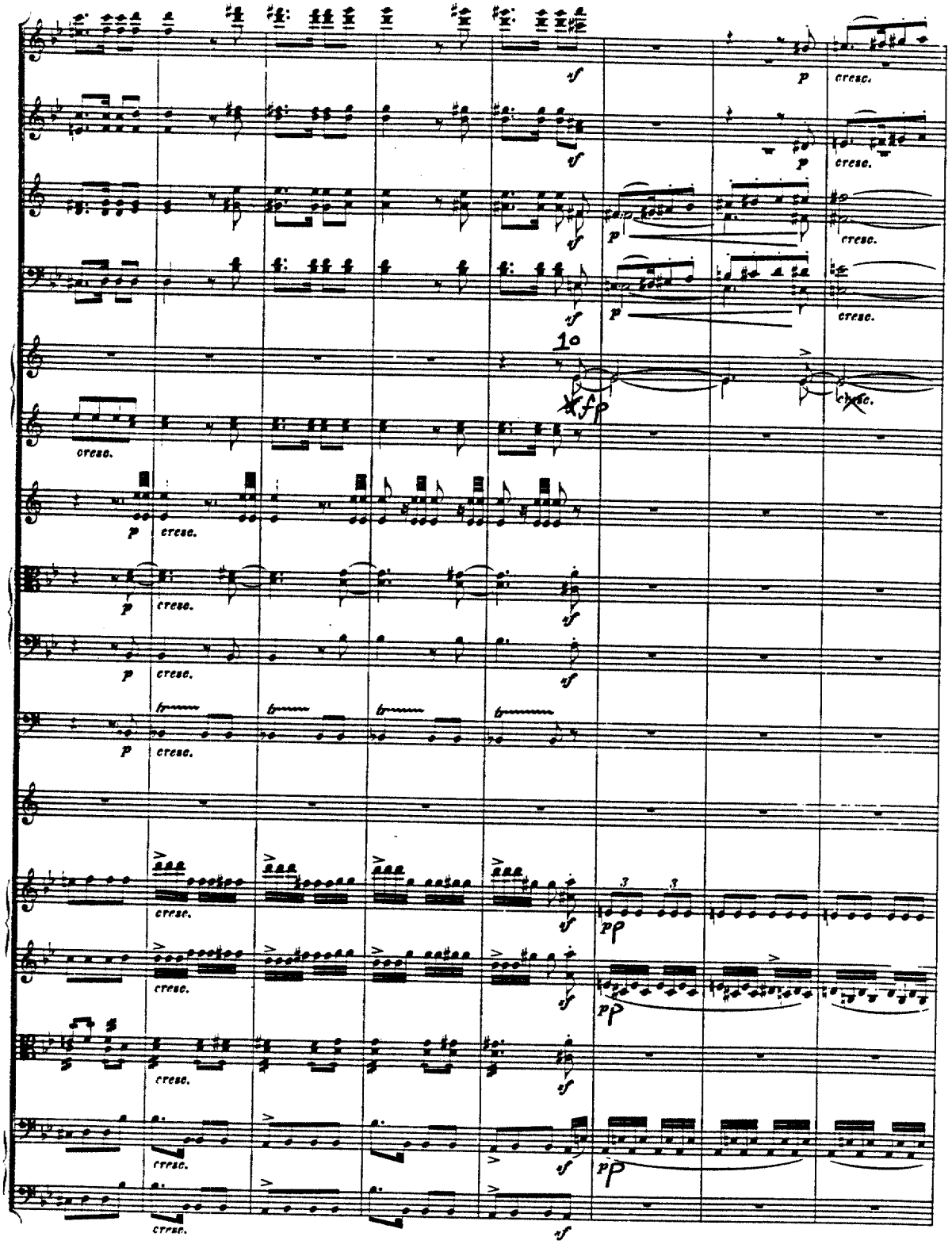


At m. 245 the second horn is omitted for 26 measures. This marks the first time since m. 19 that an actual orchestral voice has been omitted, although it is only a unison doubling which has been subtracted. Again the woodwind line is most important, so the busy string writing must be exaggeratedly soft (pianissimo) (see Example 14, page 30). However, rather than these changes being principles of re-orchestration, they are simply answers to commonly encountered problems by any conductor and are tailored to adjust matters of balance in order to insure dominance of the thematic material. To further enhance proper balance, Weingartner offers a diminuendo on each held note of the thematic material of mm. 258-274 in order to make way for the re-entrance of the thematic idea in another voice (see Example 15, pages 31 and 32). Again, the busy strings are reduced to pianissimo in order to allow prominence of the thematic material. Notice also that only the second horn has been subtracted – all other changes have only to do with dynamic adjustment.

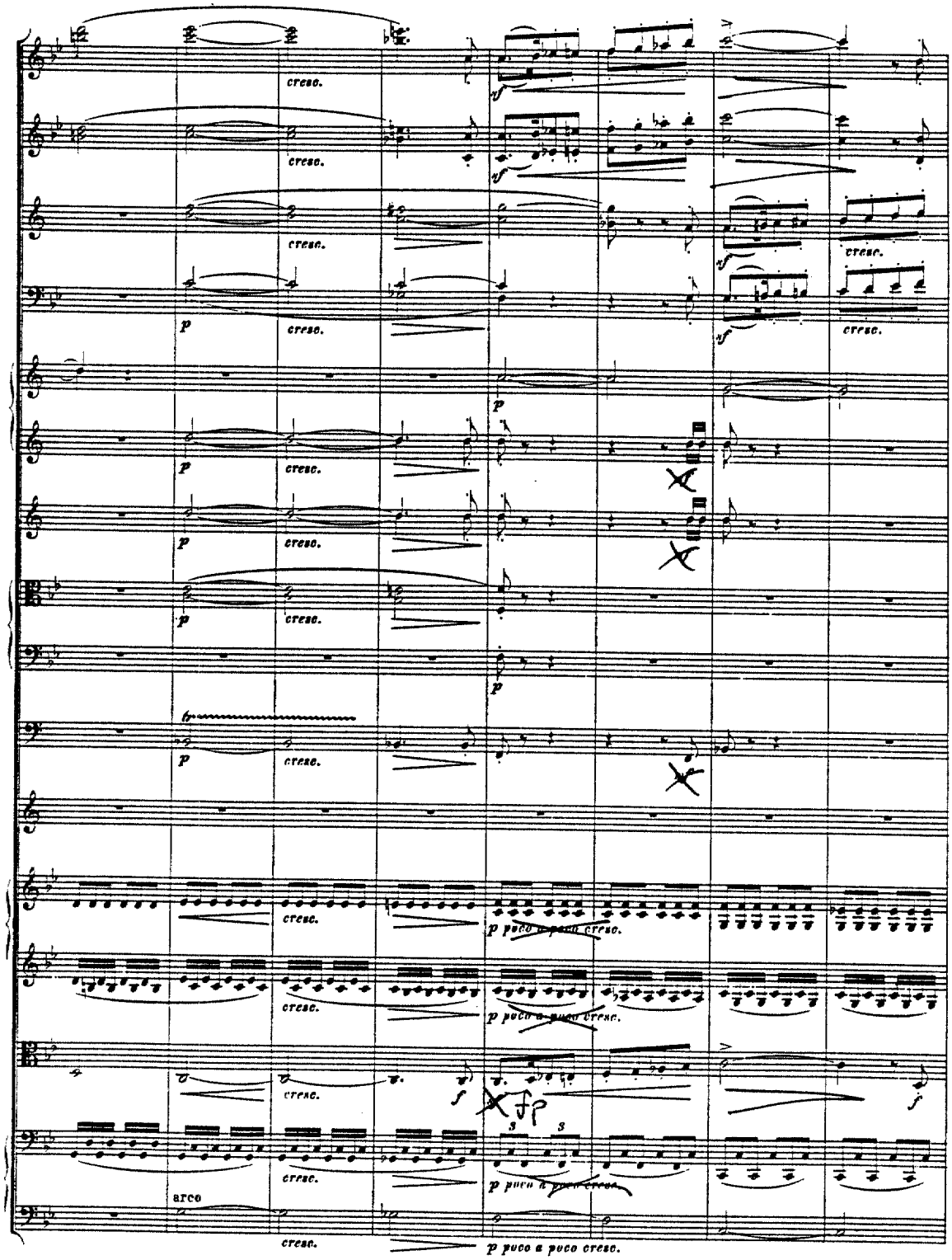
Weingartner omits the trombones in mm. 318 and 322, as he feels the dynamic level indicated (forte) and nature of the instrument are not conducive to the good-natured character of the main theme on its return. The exact pitches are played by horns I and II alone, so Weingartner is in essence simply omitting a doubling and orchestral timbre perceived as unnecessary (see Example 16, page 33).

At m. 352, the horn II is omitted and again the phrasing is emphasized with the same crescendo-diminuendo over the busy viola line as previously indicated. Once again, this is not a major change of orchestration (see Example 17, page 34).

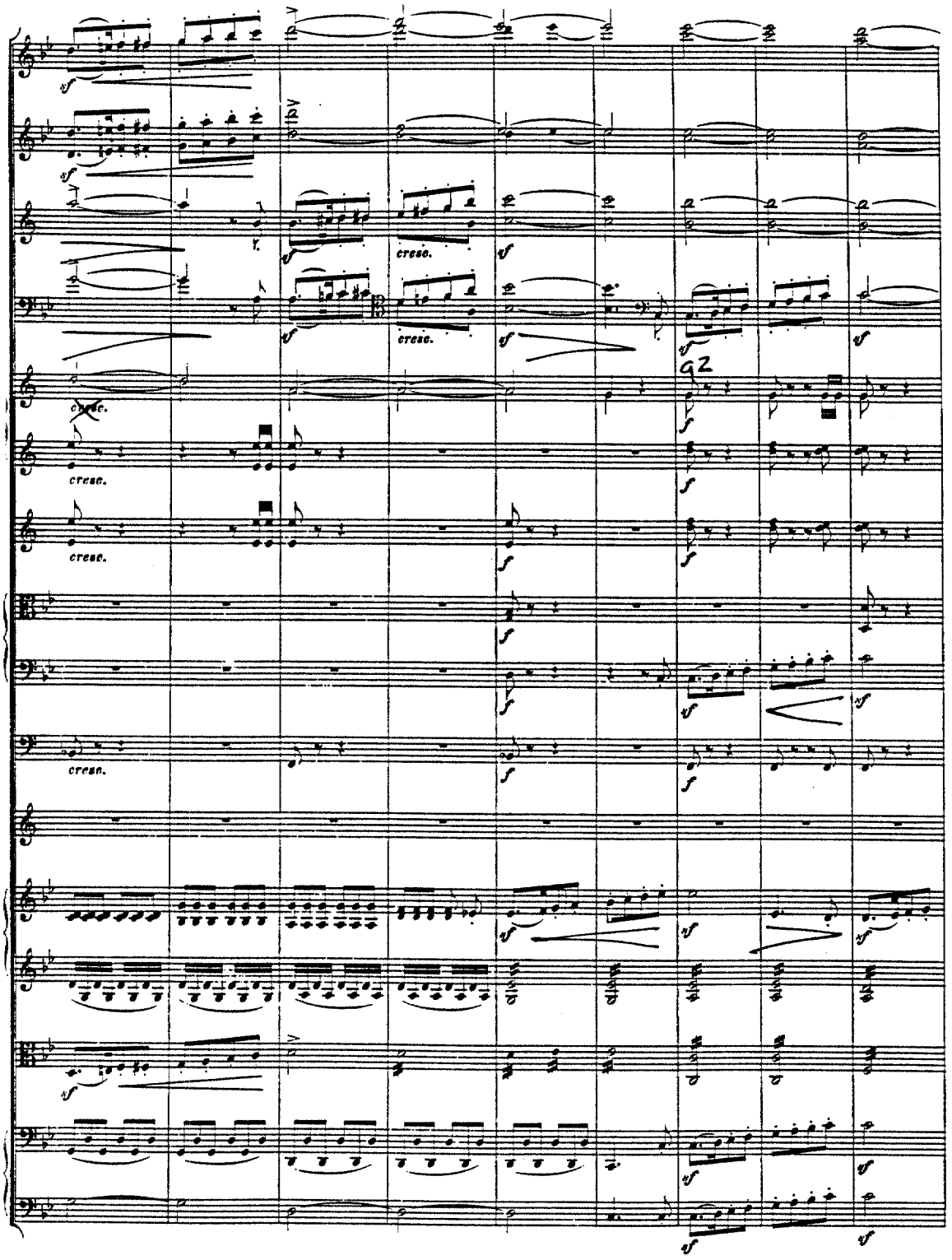
Example 14, mm. 243-248, RS



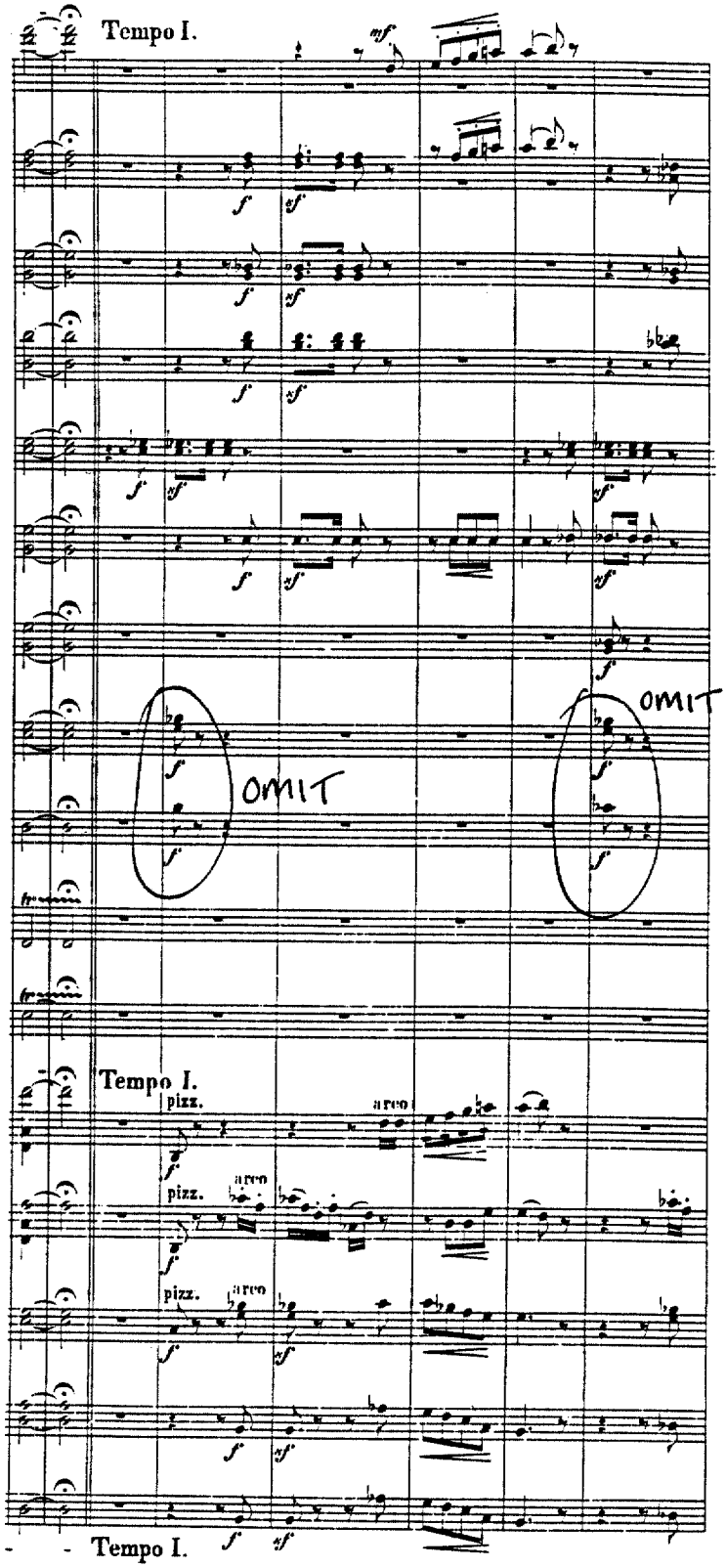
Example 15, page 1 of 2, mm. 258-274, RS



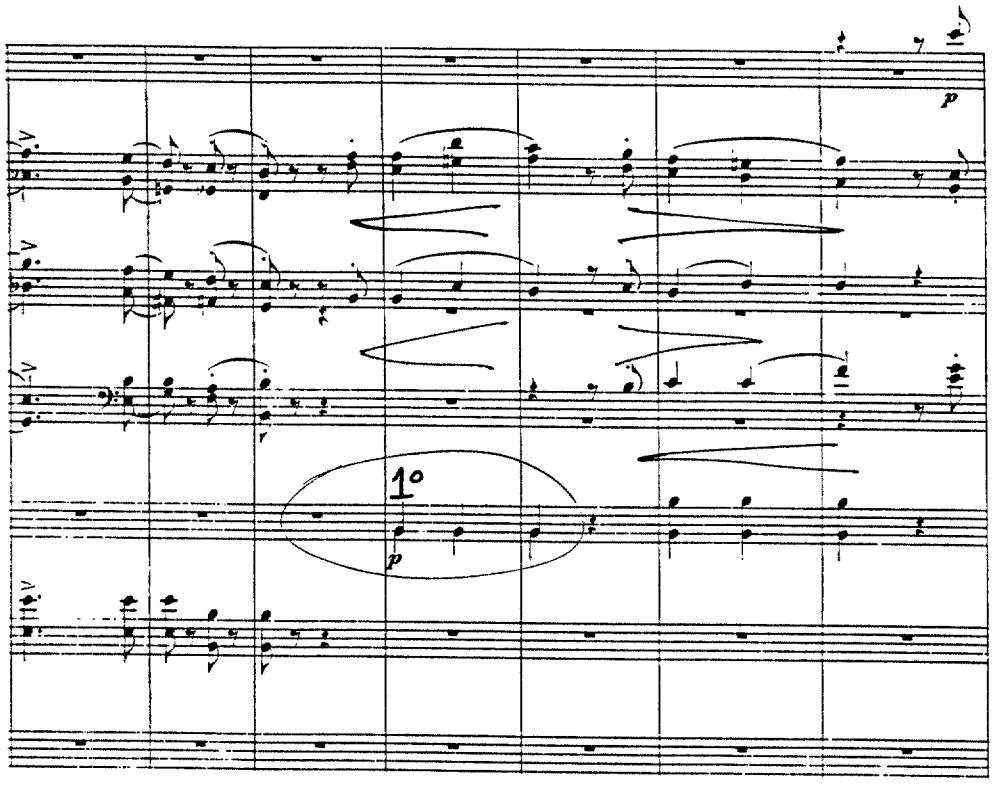
Example 15, page 2 of 2, mm. 258-274, RS



Example 16, mm. 315-322, RS

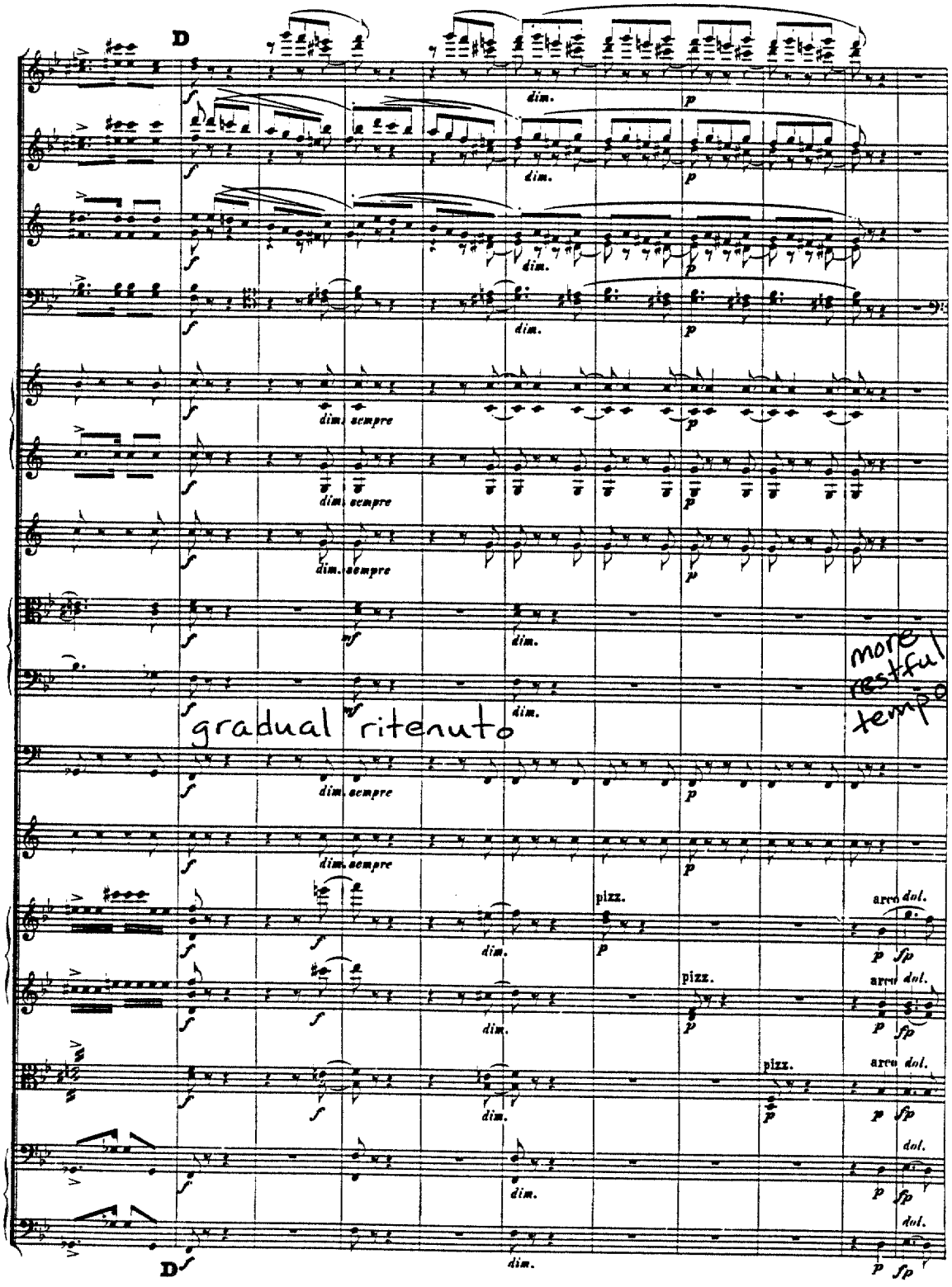


Example 17, mm. 349-355, RS

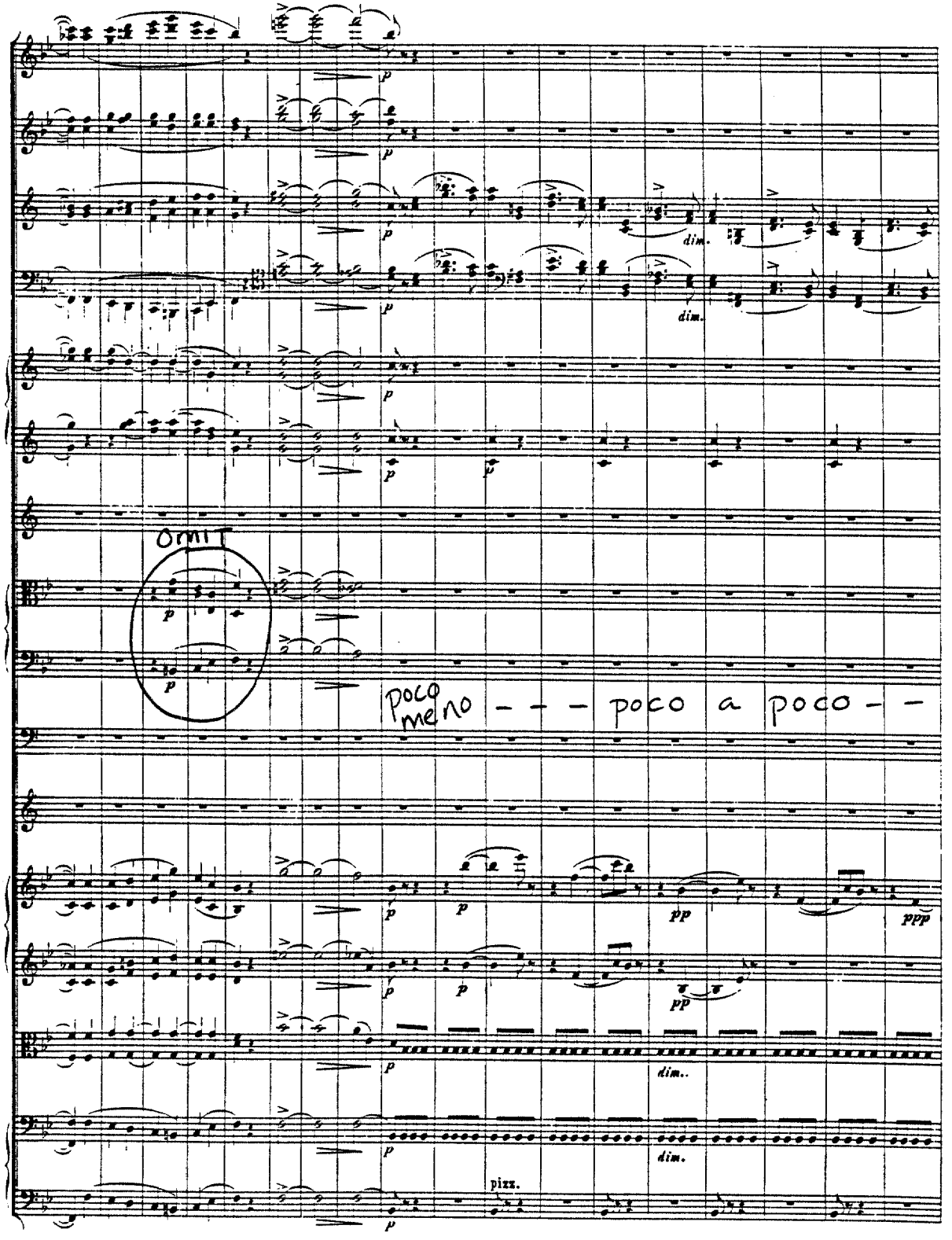


Following the major point of arrival at letter D, Weingartner suggests a gradual slowing of the tempo in order to release the momentum built up over the preceding four pages and in order to prepare for the oncoming dolce melody begun by the strings alone in measure 437. The orchestration is again left untouched (see Example 18, page 35). Now, having achieved a more restful tempo, the horns and woodwinds gradually re-enter and add richness to the texture of the dolce melody; however Weingartner again omits the trombones at measure 461, delaying their entrance for usage as cadence reinforcement three bars later (see Example 19, page 37). This

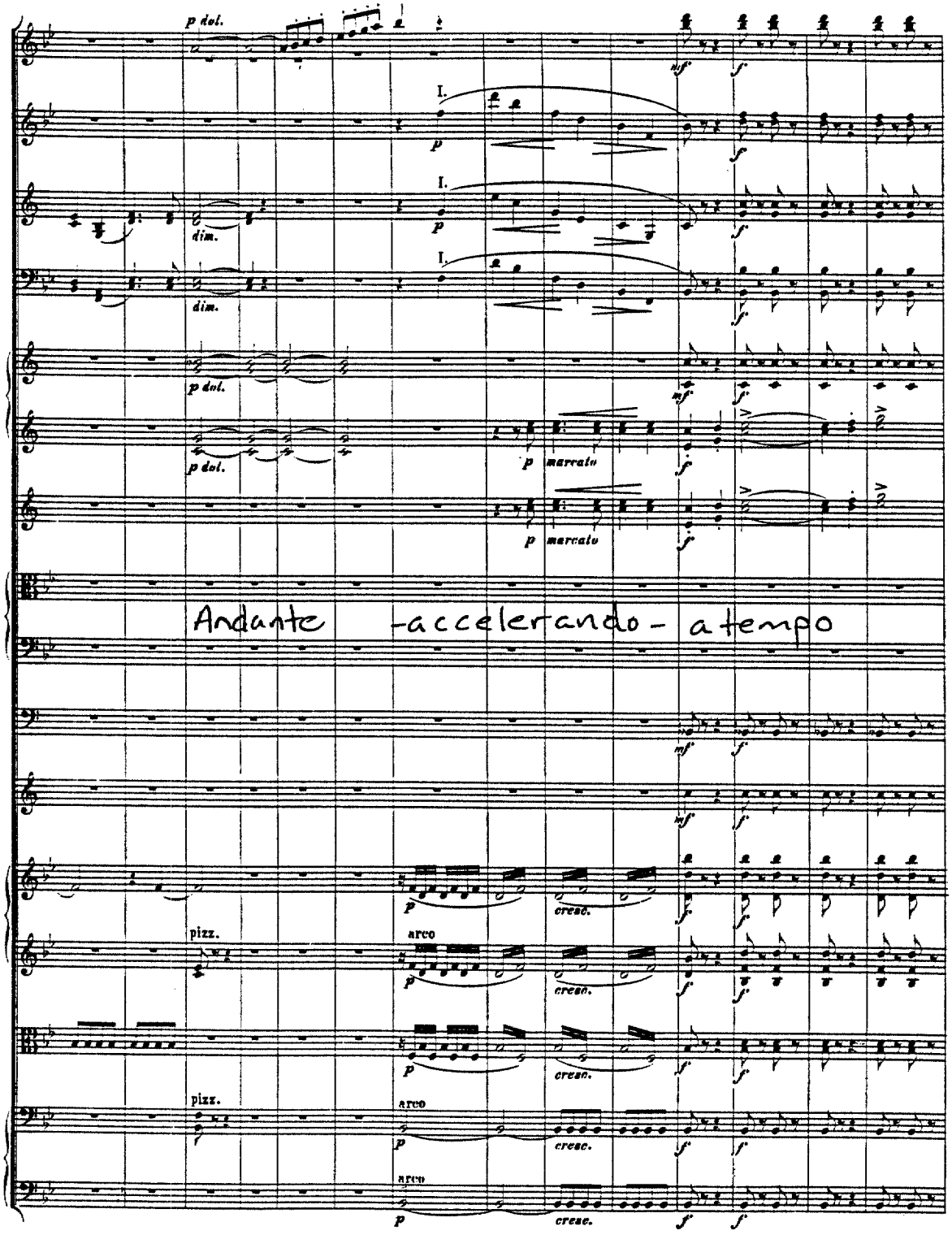
Example 18, mm. 428-438, RS



Example 19, mm. 459-476, RS



Example 20, mm. 477-490, RS



This slightly delays the dynamic highpoint of the phrase at m. 464.

A fairly major embellishment of phrasing and pacing leading up to the end of movement I is prescribed by Weingartner beginning in m. 467 (see Examples 19 and 20, pages 36 and 37). The tempo is relaxed further (mm. 467-479) so at the entrance of the flute (m. 479) the speed has been relaxed to a calm andante. Beginning in m. 483, a compact accelerando is made over the course of four measures so the tempo at m. 487 has regained the pace it had achieved earlier. These adjustments in pacing first relax the musical motion and then drive the first movement to a brilliant finish. Without Weingartner's modifications of momentum, the finish of the first movement would be much less interesting for the listener.

Except for the omission of the oboe doubling in mm. 19-20 (refer to Example 1A, page 13), these changes have in fact nothing to do with orchestration and everything to do with musical style, phrase contour and melodic prominence with appropriate balance of dynamics. Weingartner's changes for the first movement amount to essentially what any good conductor does with a score in rehearsal. One works with the composer's written indications to provide musical ideas of interest. Part of achieving this goal is to provide music which is diverse in texture and phrasing. Many composers try to include a great deal of instructive communication in their scores, however there is still a great deal of information regarding musical style which is not and cannot be indicated by the composer within the confines of his limited musical blueprint. Earlier composers such as Bach, Haydn and Mozart were minimalists and extremely subtle in the way they notationally provided instructions on how to execute a certain passage

of music. During the nineteenth century, innovative composers such as Berlioz and Strauss began opening a new realm of composer-to-conductor communication by introducing many new types of instructions for the conductor/musician in order to assist in better interpretations of their musical ideas. However, no composer can include every marking for all matters of articulation, phrasing and musical style. This job of infusing the music with proper style and articulation is considered to be the task of any fine musician, and when the instrument producing the music is the orchestra, this job becomes the responsibility of the conductor.

Movement II: *Larghetto*

Weingartner suggests linking the first two movements, as Schumann indicated for his Symphony No. 4.[6] The Larghetto contains no actual changes in orchestration by Weingartner. His few suggestions again have to do with musical pacing. As found frequently in the opening movement, Weingartner alternately pushes and relaxes the tempo in order to lend added shape and contour to the movement's musical form.

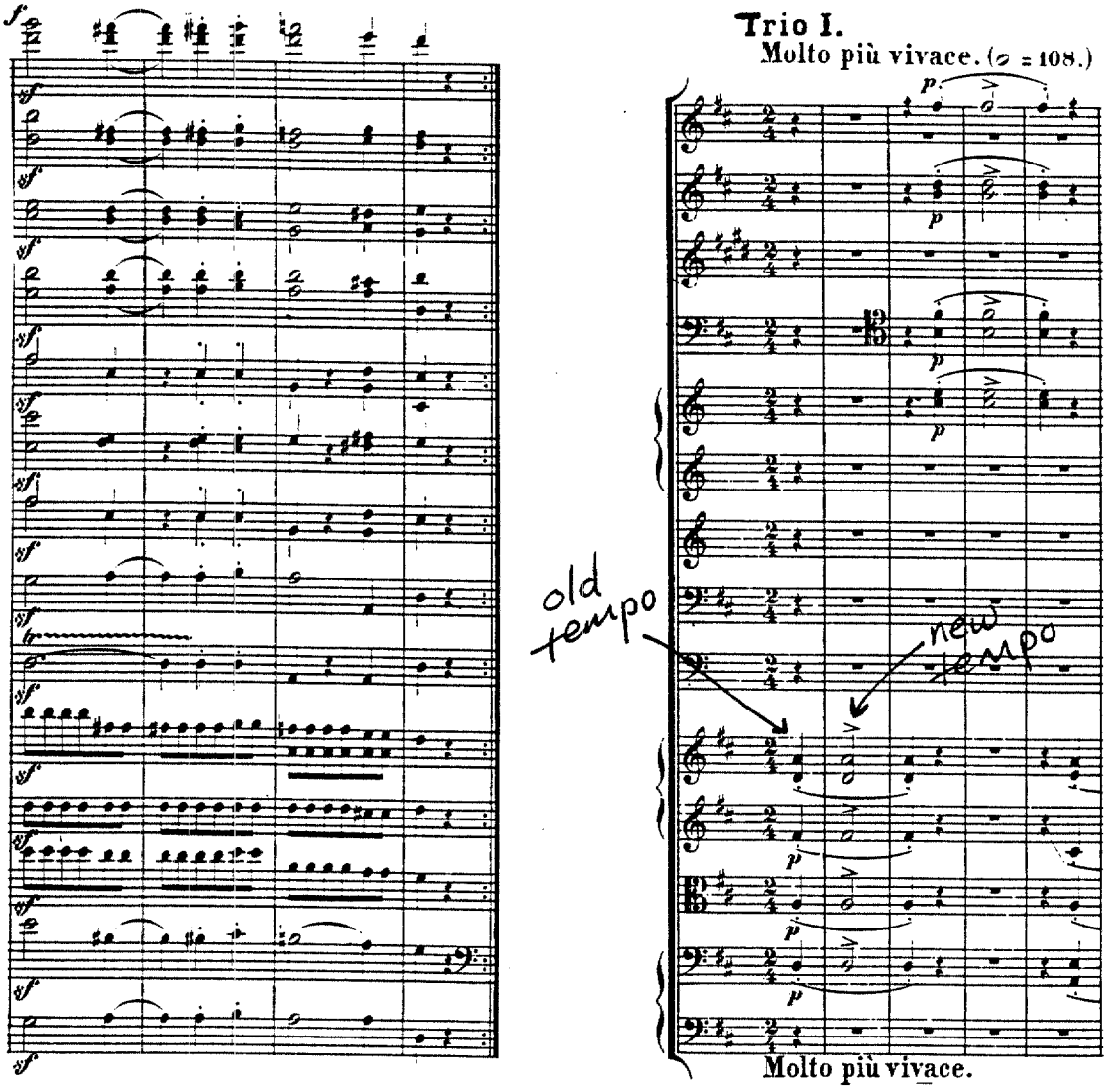
[6] Symphony No. 4 was actually sketched just after completion of No. 1 in 1841, however the work was not completely orchestrated and published until ten years later, which accounts for its numbering as No. 4

Movement III: *Scherzo-Trio*

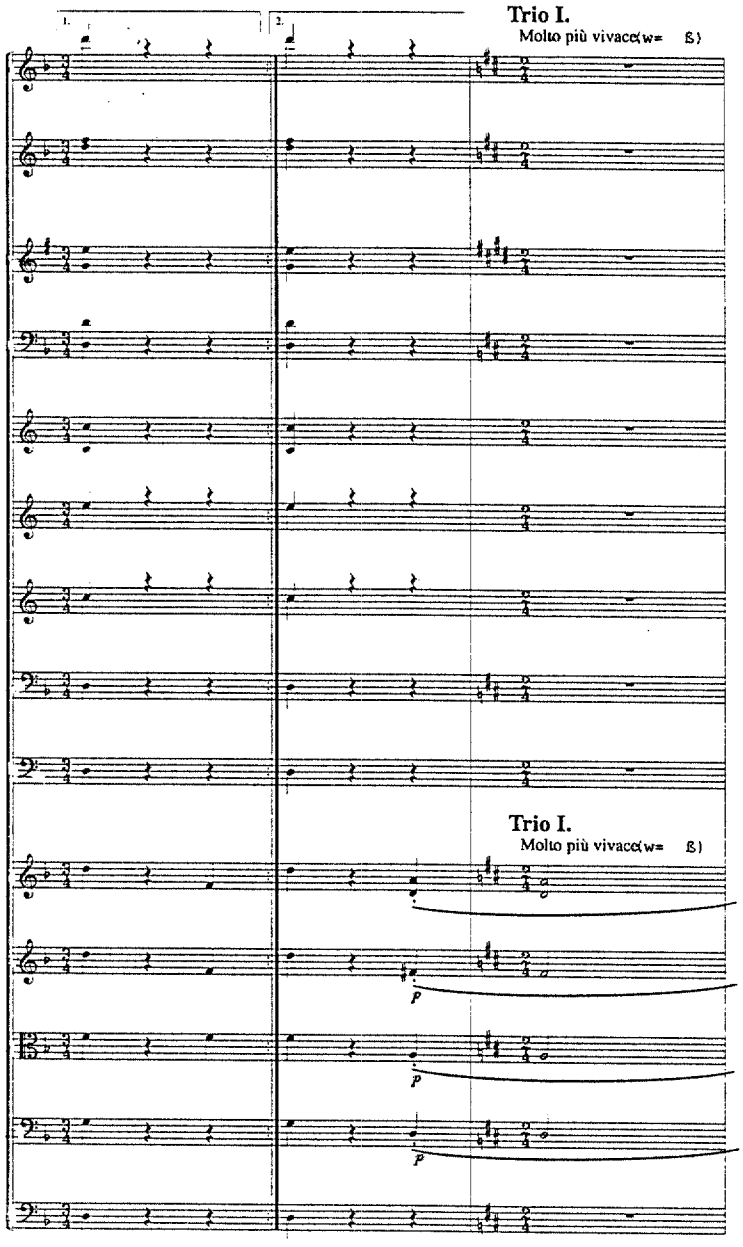
The third movement once again holds minor changes representative of alterations made in prior movements. These changes are actually clarifications mostly of pacing and phrasing aimed at assisting the conductor in making the most musical sense possible of Schumann's writing. The changes are not drastic, with very few true alterations of orchestration indicated. Weingartner first gives tempo suggestions for both the opening Scherzo and Trio. Next, he prescribes an interesting alteration, one which makes one wonder if he is not simply being too detail-oriented. Weingartner prescribes moving the new time signature (2/4) from the end of m. 48 to the beginning of m. 49 in order to insure the musicians will understand that the final quarter-note of m. 48 will be in the preceding tempo, NOT the following quicker tempo of Trio I. This exact situation occurs often in the works of many Classical and Romantic composers, whereupon the conductor simply verbally communicates to the orchestra that the first note is in the "old" tempo (see Examples 21A and 21B, page 41 and 42).

This suggestion of moving the time signature one beat later (into the following measure) is peculiarly representative of Weingartner's modifications of Symphony No. 1. The changes are not really re-orchestrations at all – they are simply what any good conductor does with a score when he realizes that absolutely everything that has to do with

Example 21A, mm. 45-52, RS



Example 21B, mm.45-52, FW



musical interpretation, phrasing and pacing is in fact not written-out in the score by the composer. It is the task of the conductors, in fact their main *purpose*, to mold the square, dry notation on the page into an enlivened work of musical art which lives and breathes with vivid character and great imagination. Some composers were better and further advanced at this craft of notational communication than others. Schumann occupies an interesting in-between position linking the earlier notationally lean scores of Bach and Haydn to the era of Strauss and Mahler, whose scores are heavily laden with instructions, both notational and otherwise.

Once again, Weingartner unnecessarily moves the time signature, though this time from the end of m. 229 to the beginning of m. 228, moving the signature one bar earlier. This change, in essence, adds two beats to the musical phrase. The previous modification moved the time signature one beat later (see Examples 22A and 22B, pages 44 and 45).

Interestingly, Schumann provides on the final page of the third movement a single instruction to the conductor on how to beat the opening of the Quasi Presto:

> **To facilitate the ensemble playing this passage, the conductor may give two beats prior to the beginning of the *Quasi Presto*.**[7]

Oddly, Weingartner completely downplays the necessity for the composer's instructions to the conductor and then goes on to indicate precisely how it should be done:

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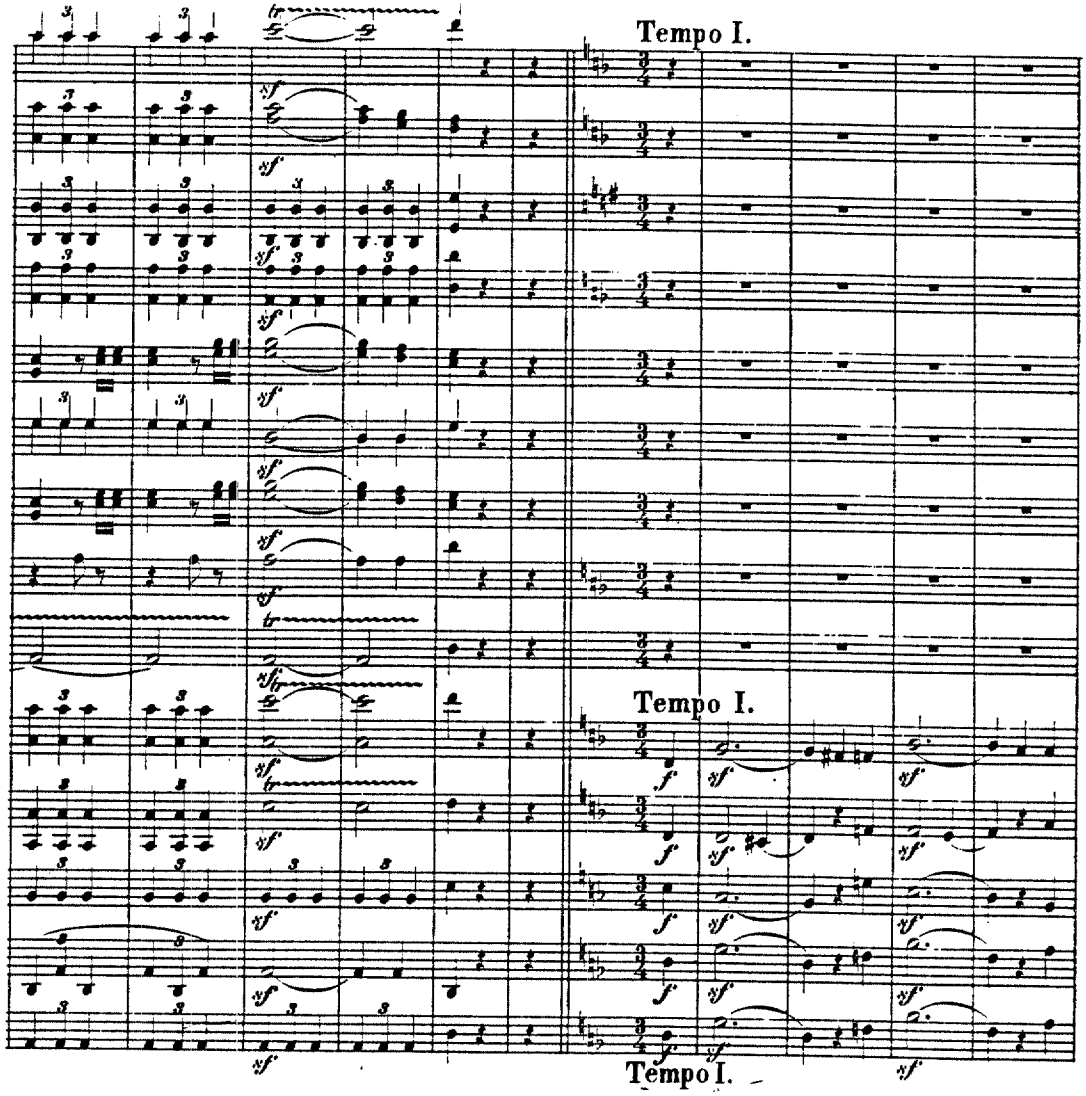
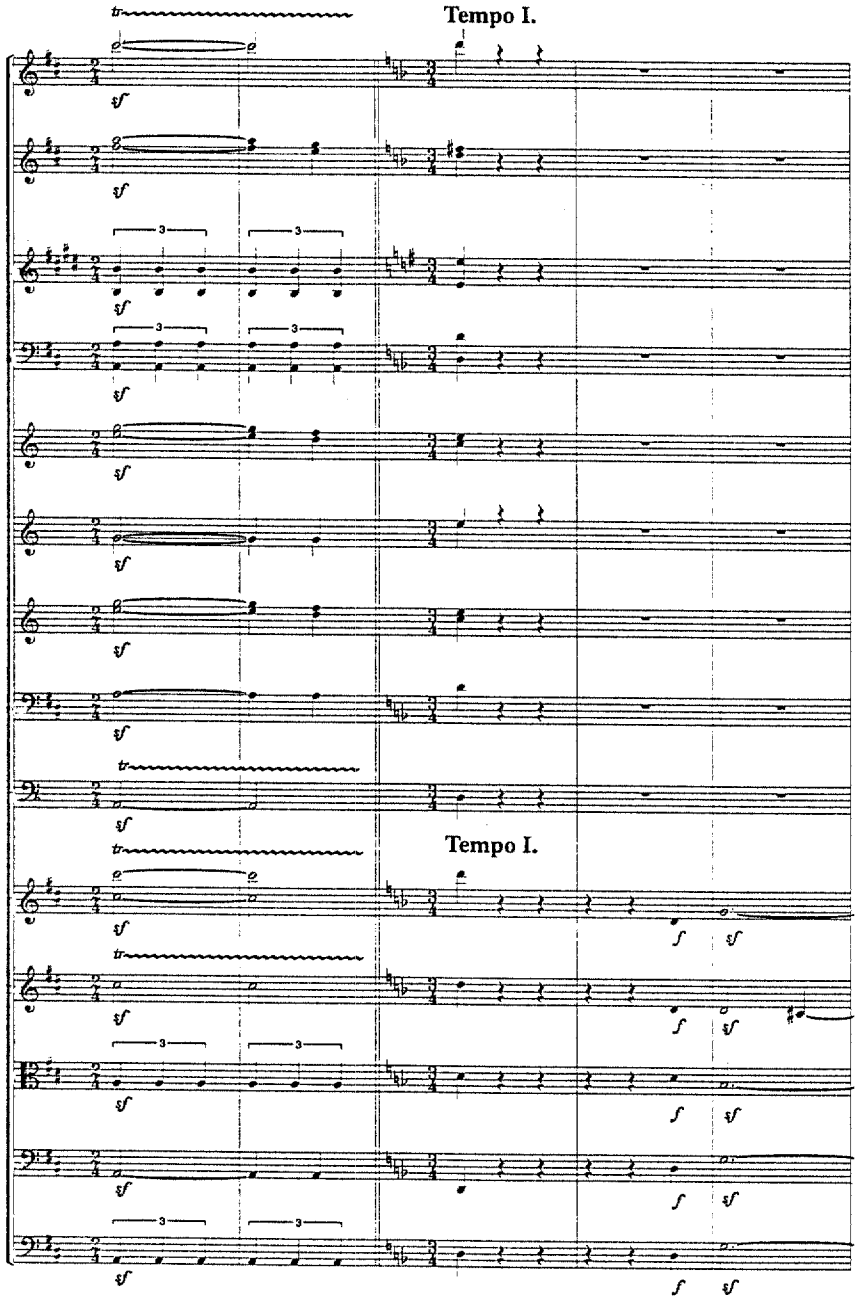
[7] Weingartner, Felix. *On the Performance of Robert Schumann's Symphony No. 1*, unpublished translation by Theodore Albrecht, 1976. p. 18.

Examples 22A, mm. 226-234, RS



Example 22B, mm. 228-232, FW



> **The footnote is entirely superfluous. No moderately skilled conductor will need to beat two bars in advance. After the cut-off of the fermata and a short pause, a light but clear marking of the first quarter is completely sufficient.**[8]

Weingartner has gone over the symphony with a fine-toothed comb, indicating even the slightest changes of pacing and phrase momentum. And now the composer, in a highly original and inventive gesture[9], provides just such information for the conductor, only to have Weingartner completely dismiss the comment from Schumann as "superfluous."

Weingartner subtly modifies the orchestration of m. 357: In his words, the two oboes are "too piercing" and thus omitted and replaced by two clarinets (see Examples 23A and 23B, page 47).

Movement IV: *Allegro animato e grazioso*

Weingartner continues the previously-established tradition (as in the earlier three movements) of giving suggestions on performance without extensive alterations in actual orchestration. Phrasing is emphasized with Weingartner's inclusion of a diminuendo in m. 45 in order to add an attractive contour to the woodwind line and emphasize the subito forte in m. 46 (see Example 24, page 48). Weingartner suggests holding back the tempo in mm. 56-57 (at the cadence) and then asserting tempo primo on the final quarter of m. 58. The second violin/viola run at m. 73 is omitted and left with the solo first clarinet (see Example 25, page 50).

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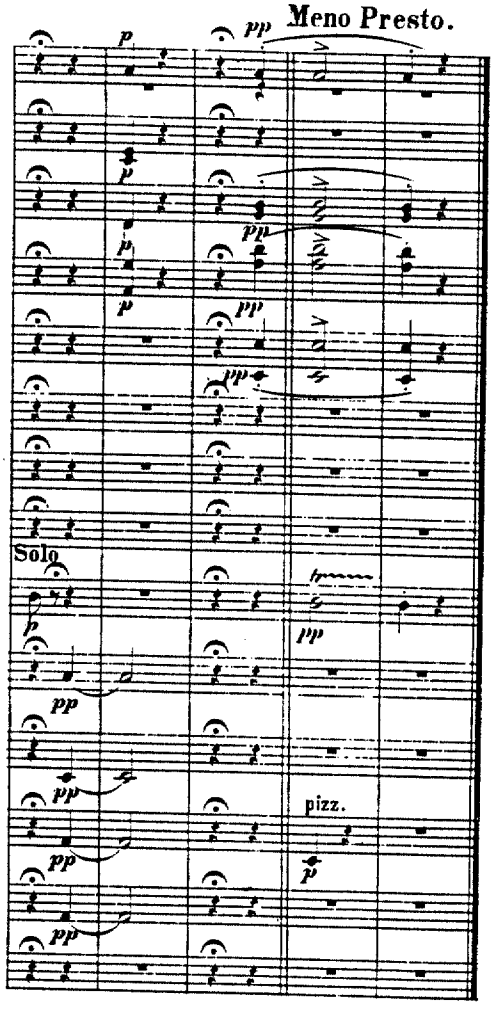
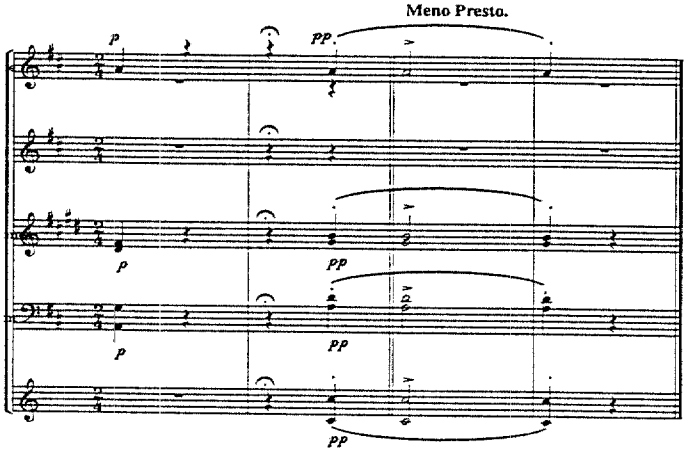
[8] Ibid.

[9] In 1841, composer instructions on how to conduct a particular passage were extremely rare. Even Berlioz, who as early as 1830 was writing extensive instructions in his score, rarely gave specific directions on how to actually conduct some tricky section of music.

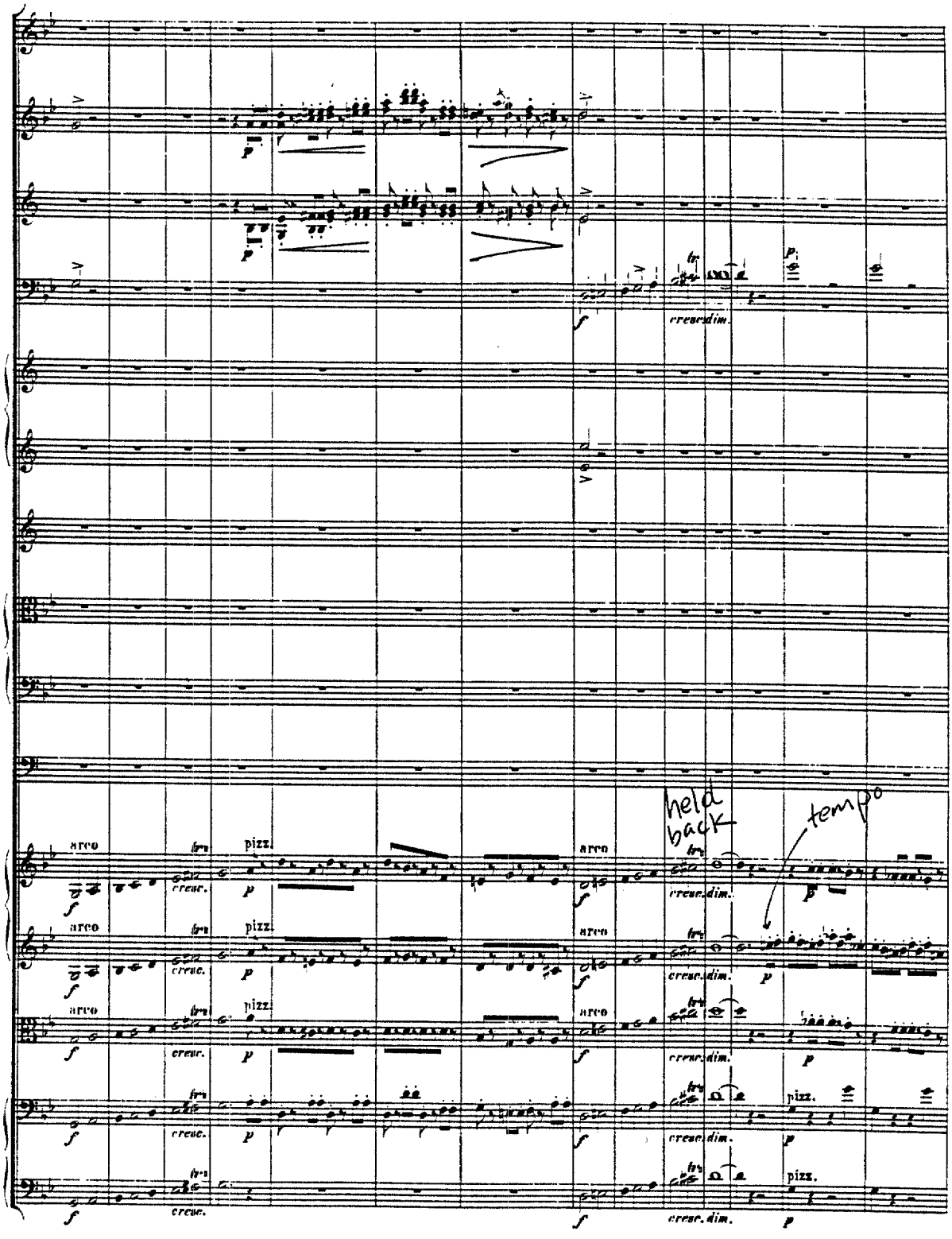
Example 23A, final 5 measures, RS



Example 23B, final 5 measures, FW

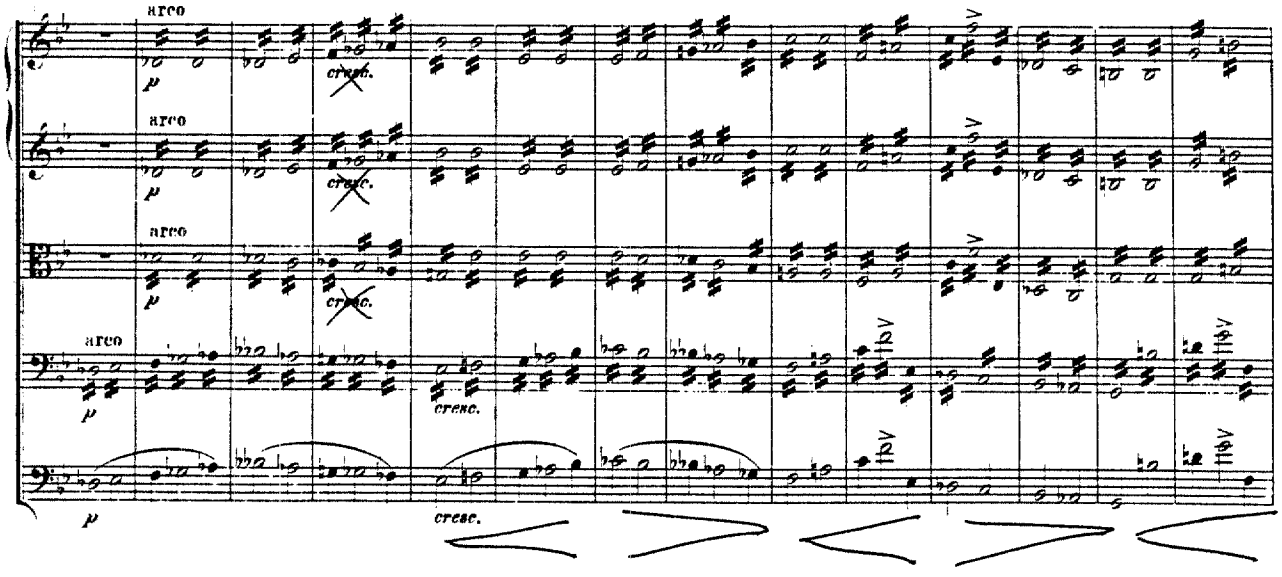


Example 24, mm. 46-59, RS

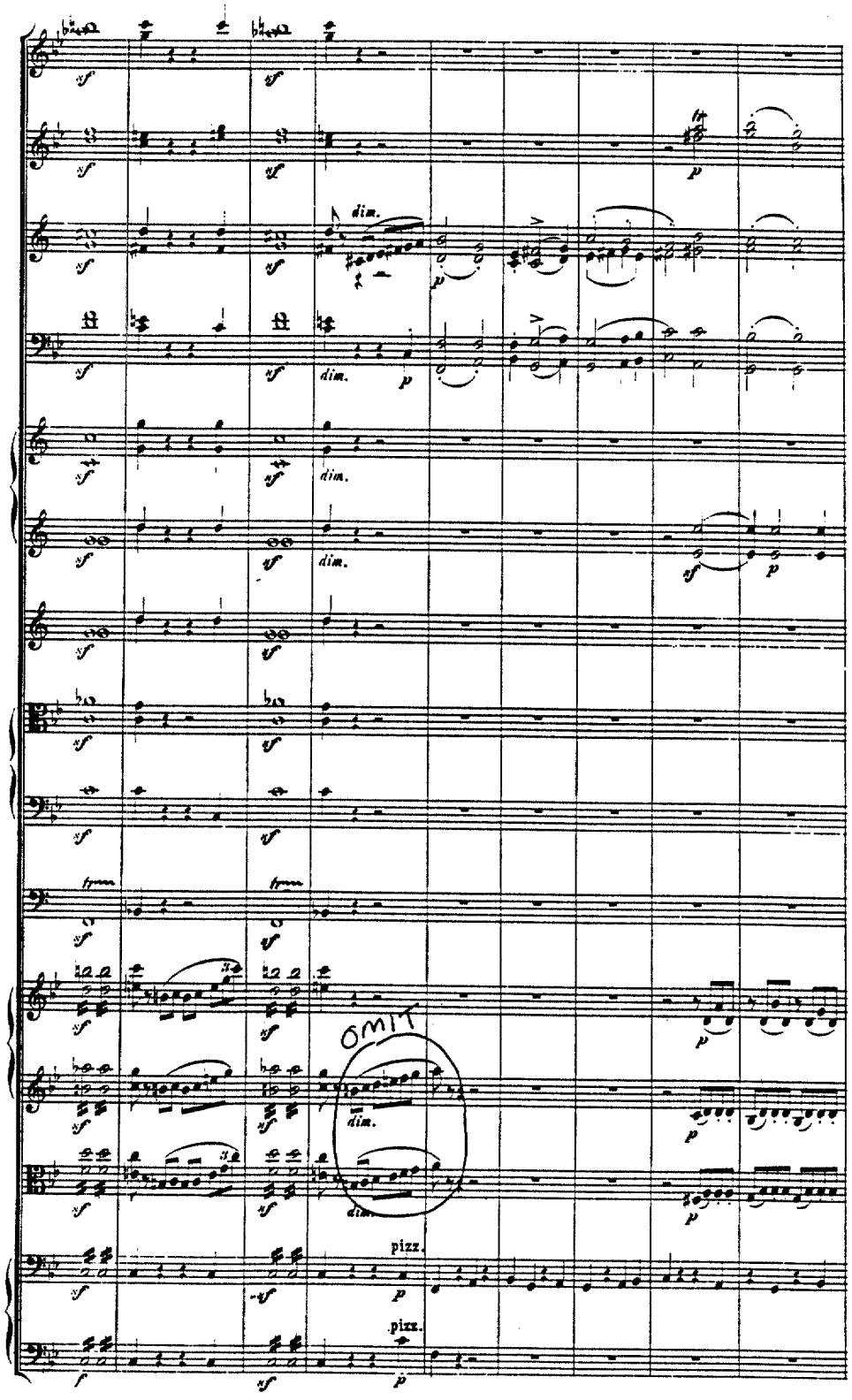


Weingartner provides interpretive remarks for the first ending (m. 97). He suggests a graceful relaxation of the tempo beginning at m. 98 and a diminuendo to a slight *luftpause* (m. 100) followed by the final 2 eighth-notes of m. 100 in tempo primo (see Example 26, page 51). Schumann's crescendo for the thick background string writing at m. 117 is omitted and replaced by a series of crescendo-diminuendo for basses only in order to sharpen the phrase contour of the thematic material (see Example 27).

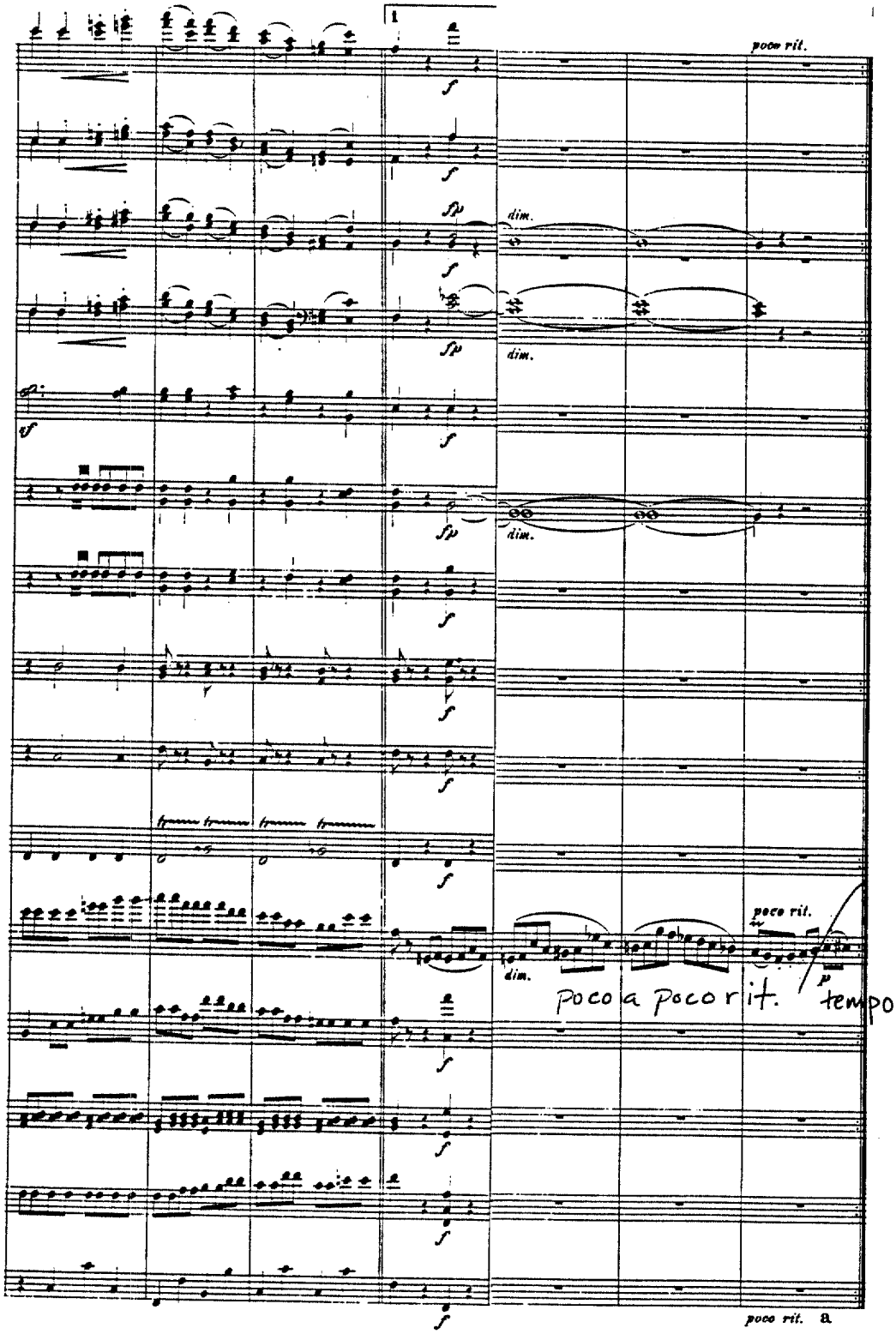
Example 27, mm. 117-130, RS, strings only



Example 25, mm. 70-78, RS



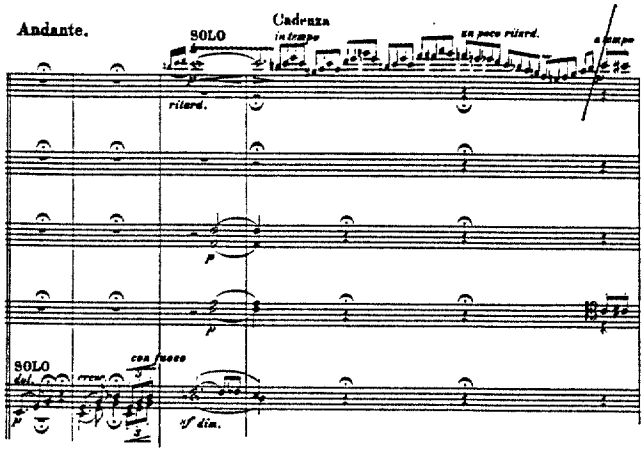
Example 26, mm. 94-100, RS



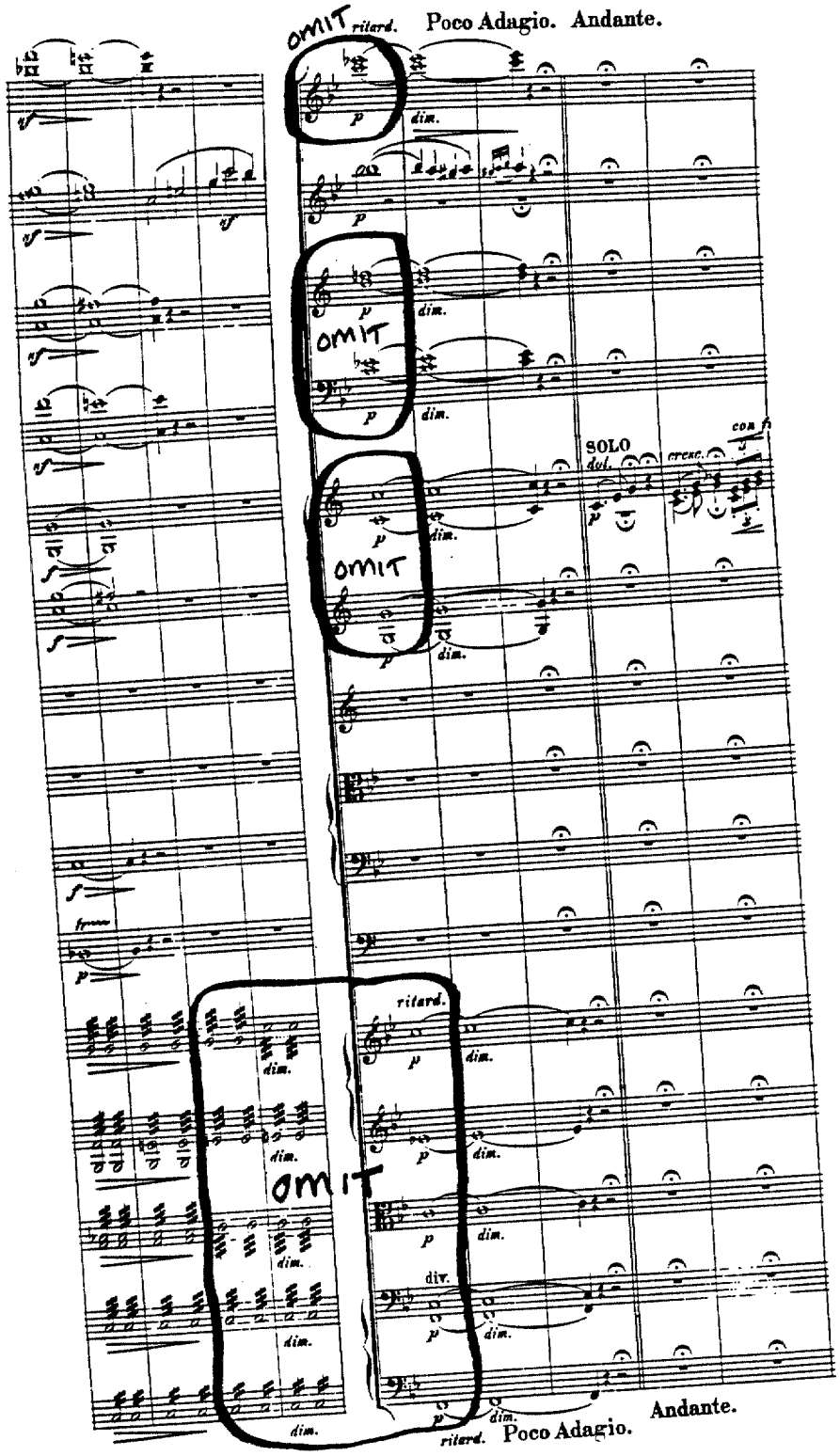
Again at m. 134 the crescendo is omitted and delayed until m. 137 (not shown). At m. 151 Schumann indicates the same crescendo-diminuendo scheme of the thematic material prescribed by Weingartner in mm. 121-132 (see Example 27, page 49). Weingartner is again simply clarifying the shape of the thematic material to lend more unity and balance to Schumann's melodic ideas.

Weingartner advocates a fairly drastic omission of players in mm. 165-167. All strings are omitted for three measures while woodwinds (except the solo oboe) and horns are actually omitted for one measure only. Strings, winds and horns re-enter at m. 168, allowing the solo oboe to state the thematic idea (see Example 28, page 53). Weingartner suggests the flute cadenza at m. 173 relax and end with a slight *luftpause* (as previously prescribed for m. 100) before the a tempo entrance of the flute and bassoon which restates the principal theme. One could argue, however, that in fact Schumann did indeed indicate this interpretive idea in his original score (see Example 29, this page). All instructions (except for the *luftpause*) are otherwise clearly indicated by the composer.

Example 29, mm. 170-174, RS



Example 28, mm. 163-171, RS



Now in the recapitulation, Weingartner suggests all the same modifications and omissions originally prescribed for the exposition so when they re-appear they are identical to the initial presentation of the musical ideas. Weingartner tries to musically make the most of the coda by inserting a pianissimo in all parts not playing the thematic material and those presenting the thematic motive must emphasize their part above Schumann's thickly orchestrated harmonic background. Again, however, Weingartner's adjustments are simply dealing with matters of balance and are a classic example of any conductor's task: How, using the composer's blueprint as a guide to re-creating the work, can one best bring out the composer's musical intentions for the listener?

As stated several times earlier, in actuality Weingartner alters the orchestration of Symphony No. 1 very little. Except for the re-assignment of instruments (oboes to clarinets) and the minor omissions of strings, trombones and horns in the first and last movements, Weingartner's modifications are merely examples of "tweaking" or fine-tuning Schumann's score for optimal listener comprehension of the thematic material which combines to make up the symphony. These adjustments are universal to any ensemble preparation whether the work is Mozart or Beethoven or Stravinsky. In addition, the differing acoustical characteristics of any given performance space will also dictate exactly what voice or voices need to be emphasized or diminished. Any orchestral work must be seen then as a work in progress, with minor (and sometimes major) adjustments always needing to be made.

What Weingartner is actually prescribing is simply an extension of the educational process for conductors which Berlioz and Wagner began in

the early nineteenth century: to write music and provide instruction as a means of educating conductors and helping to hone their technique in order to best assist the players in ever-better performances of their music. With these great symphonic examples now an established part of the orchestral repertoire, by the early twentieth century (Weingartner's period of time) it was then time to provide written instructions on how best to implement a composer's blueprint for a successful performance of the symphonic masterworks. Surprisingly, Weingartner's prescribed modifications for Schumann's Symphony No. 1 are in fact no different than his alterations for the symphonies of Mozart and Beethoven. As Weingartner lived during the bridge from the nineteenth to the twentieth century, he was part of the faction whose goal was to preserve and ready for performance the masterworks of a previous musical era. Weingartner did not see a score as a divinely-inspired work of art never to be tampered with. On the contrary, with Schumann, as well as with a symphonic master such as Beethoven, he saw the score as an incomplete blueprint for producing a work of art in varying performance situations and felt that it was up to the conductor to bring whatever forces he was presented with together and to subsequently construct the best possible presentation of a composer's musical ideas.

Symphony No. 2 in C Major, Opus 61

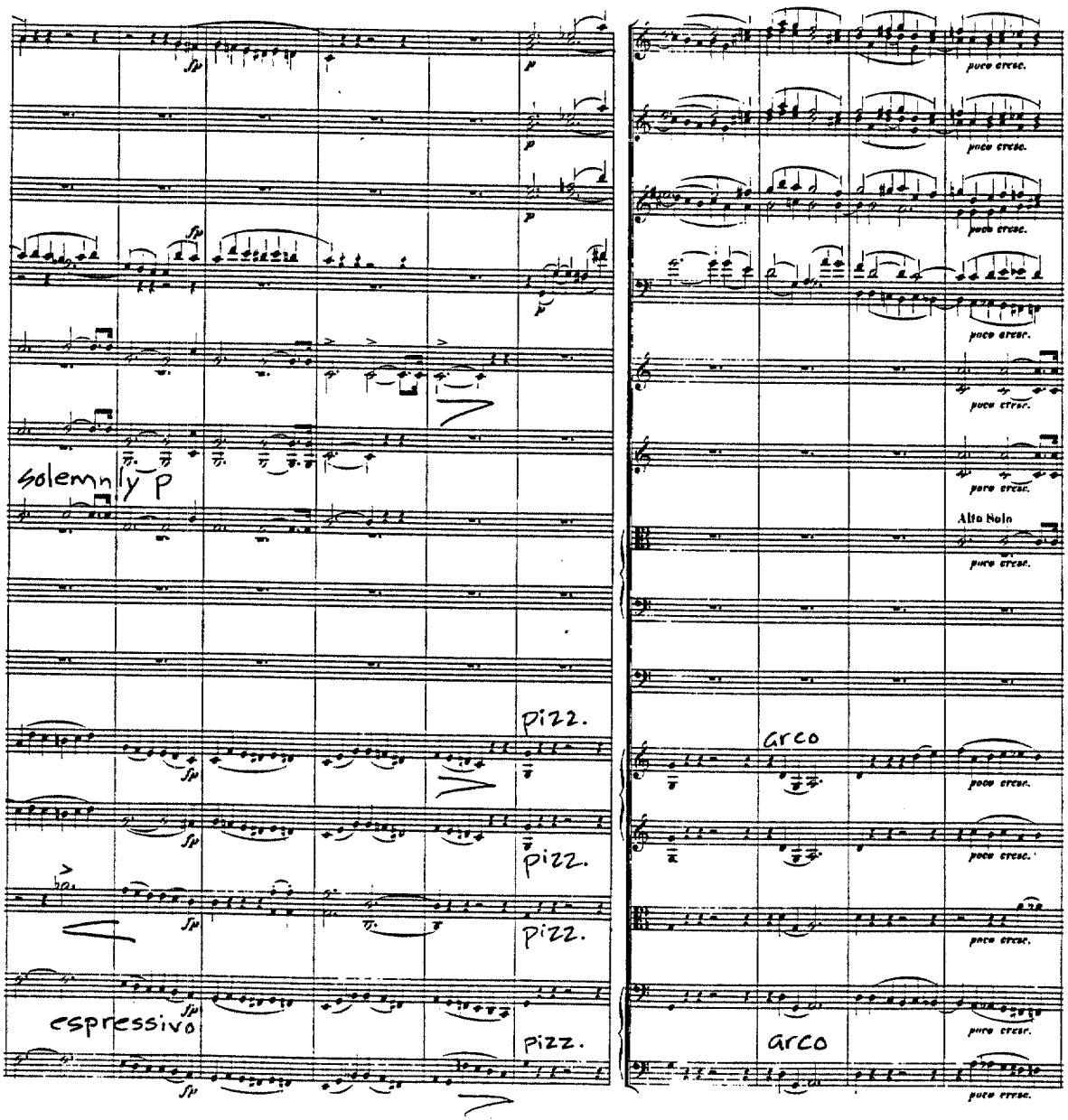
Movement I: *Sostentuto assai-Allegro ma non troppo*

Of Weingartner's revisions for the symphonies of Beethoven, Mozart, Schubert and Schumann, the modifications for Symphony No. 2 are by far the most extensive. Weingartner warns the reader in the second sentence of his text: "whoever will follow me must have patience."[10] After Weingartner cautions the conductor regarding tempo – "restful, but flowing; too slow a speed causes monotony"[11] the first change of any consequence occurs in m. 15 (see Example 30, page 57). As the theme is carried by the woodwinds, Weingartner first inserts a diminuendo, then changes the strings from bowed octave Gs to pizzicato for two measures, thus allowing the winds prominence. The doubling of violins and violas by the first bassoon beginning at m. 22 is seen as redundant – the bassoon is omitted and re-enters only at m. 24, fifth quarter (see Example 31, page 58). Weingartner then deals with matters of balance at m. 25 instructing the second violins and violas to play sforzando then sempre pianissimo so as not to cover the thematically important woodwind writing (see Example 32, page 59). At mm. 28-29 Weingartner again thins the texture slightly by omitting the second horn for two measures (see Example 33, page 60). He advocates omitting the fortissimo in the horns and trombones in mm.

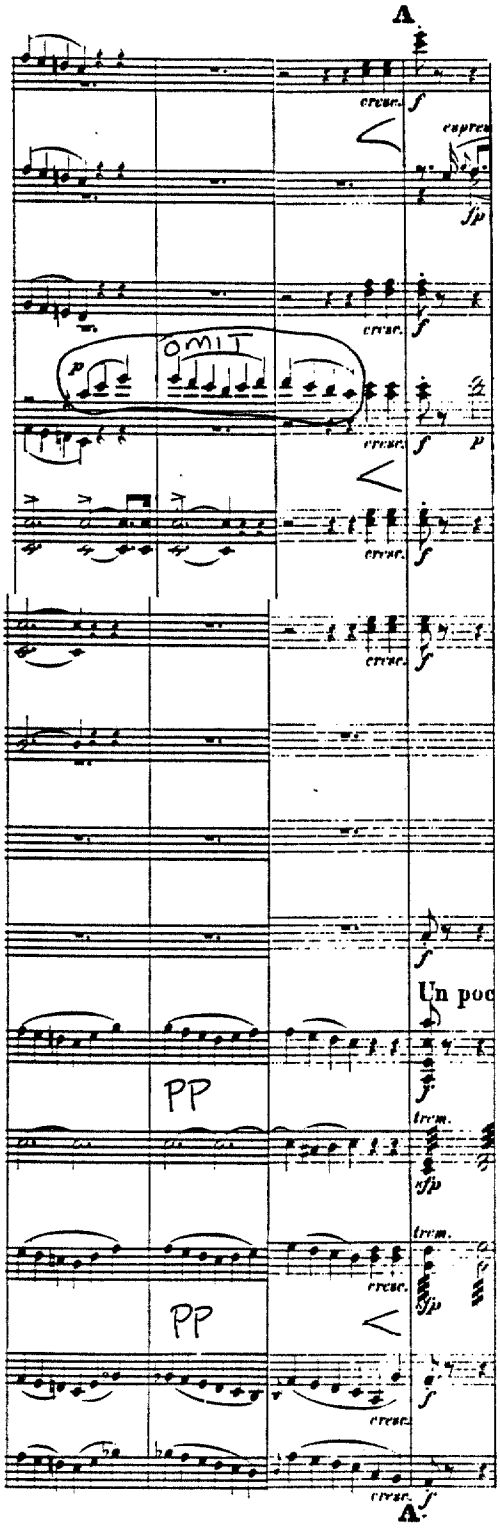
[10] Weingartner, Felix. *On the Performance of Schumann's Symphony No. 2 in C Major*, unpublished translation by Theodore Albrecht, 1975, p. 7.

[11] Ibid.

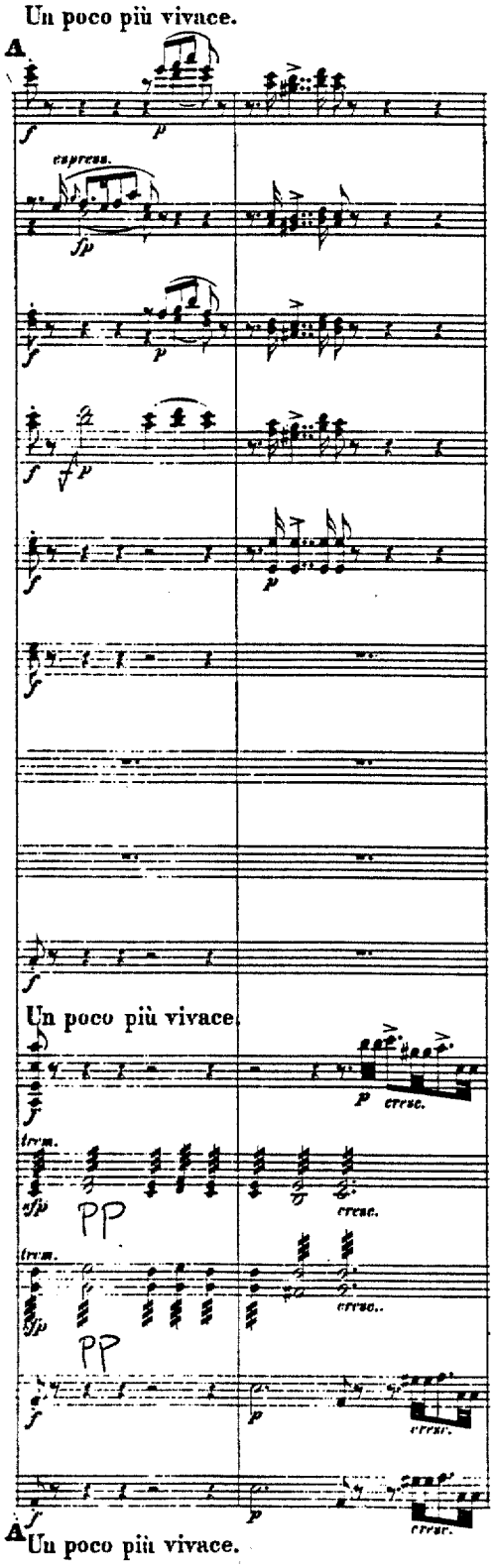
Example 30, mm. 10-19, RS



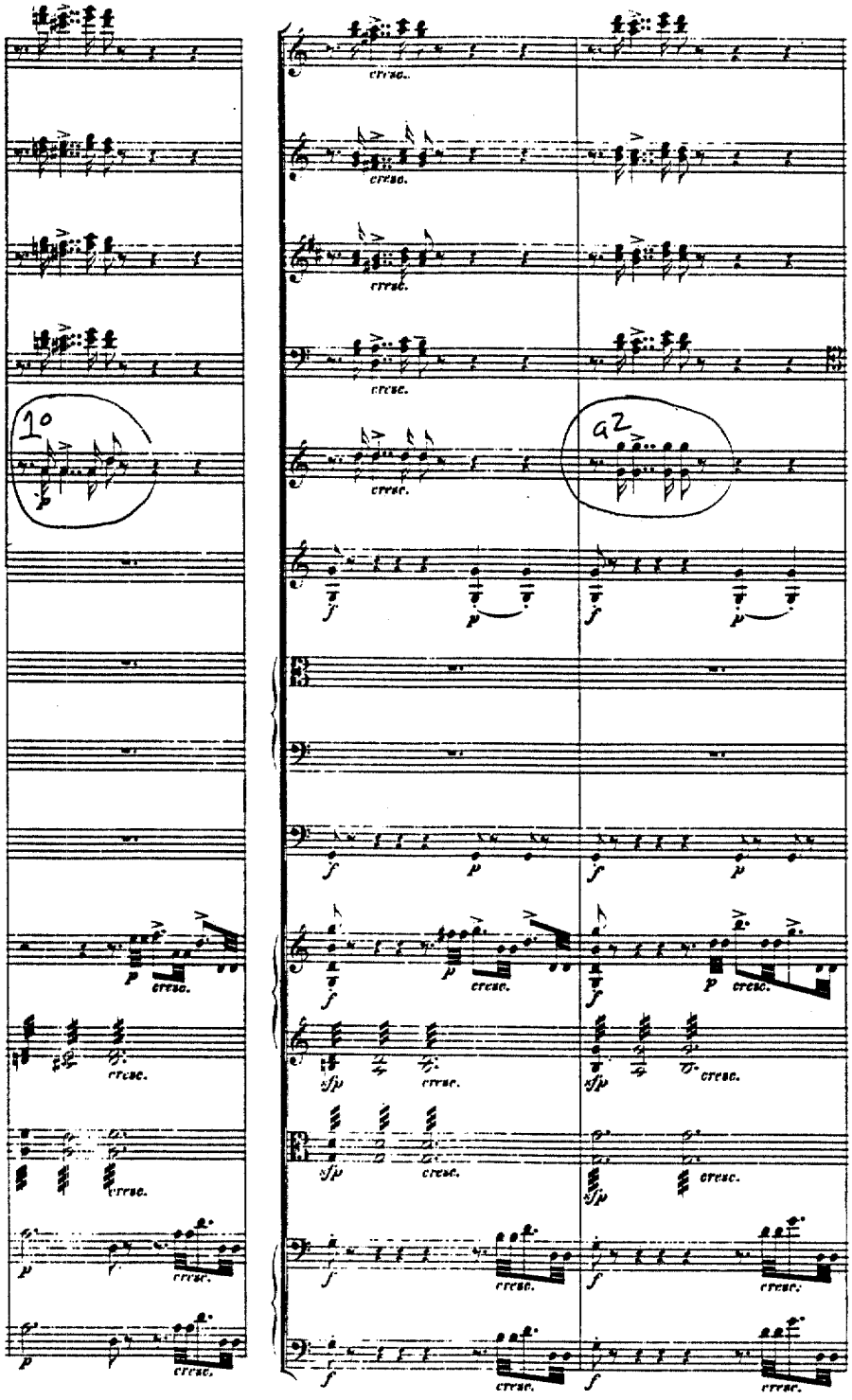
Example 31, mm. 22-25, RS



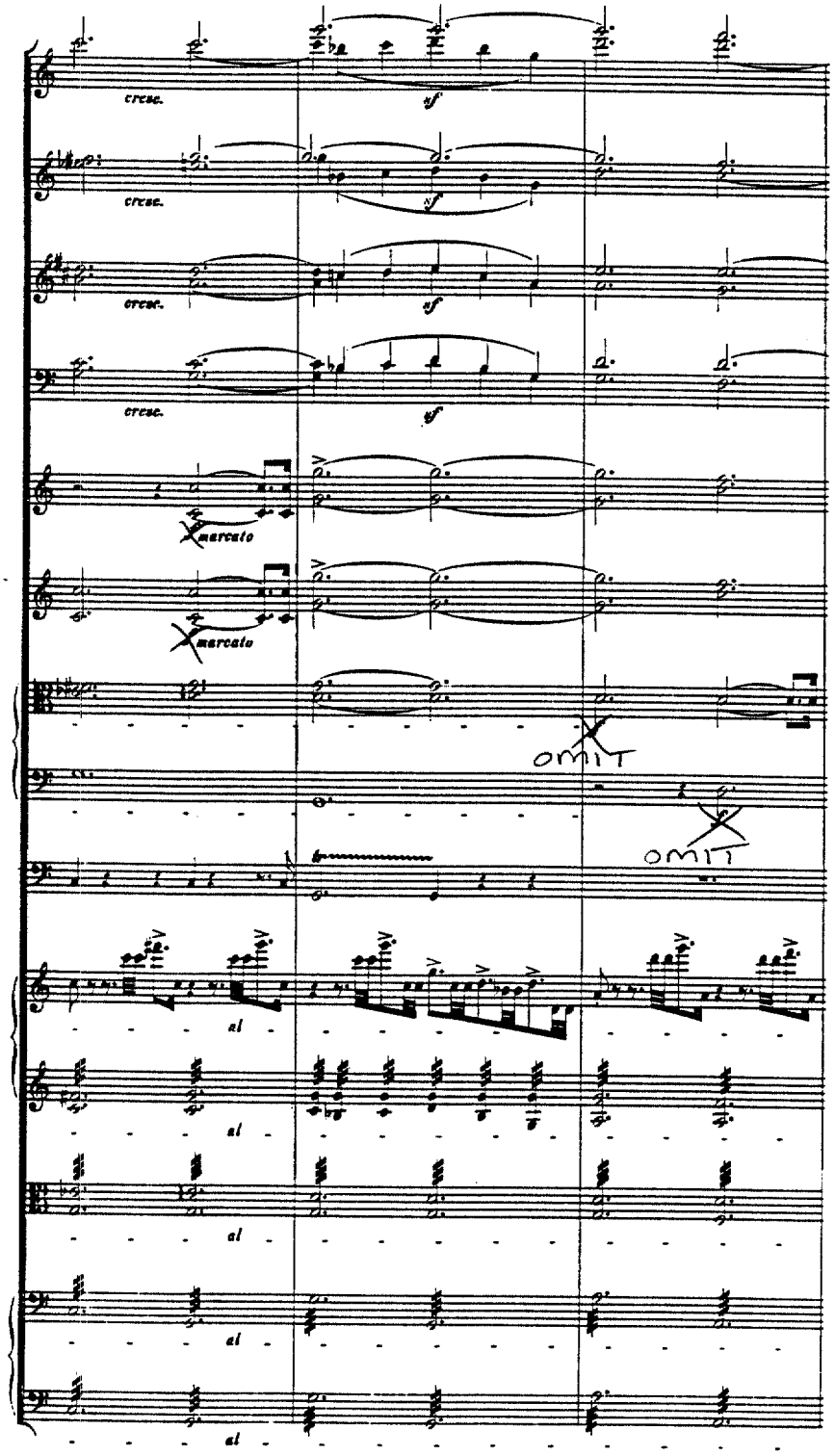
Example 32, mm. 25-26, RS



Example 33, mm. 28-30, RS



Example 34, mm. 33-35, RS

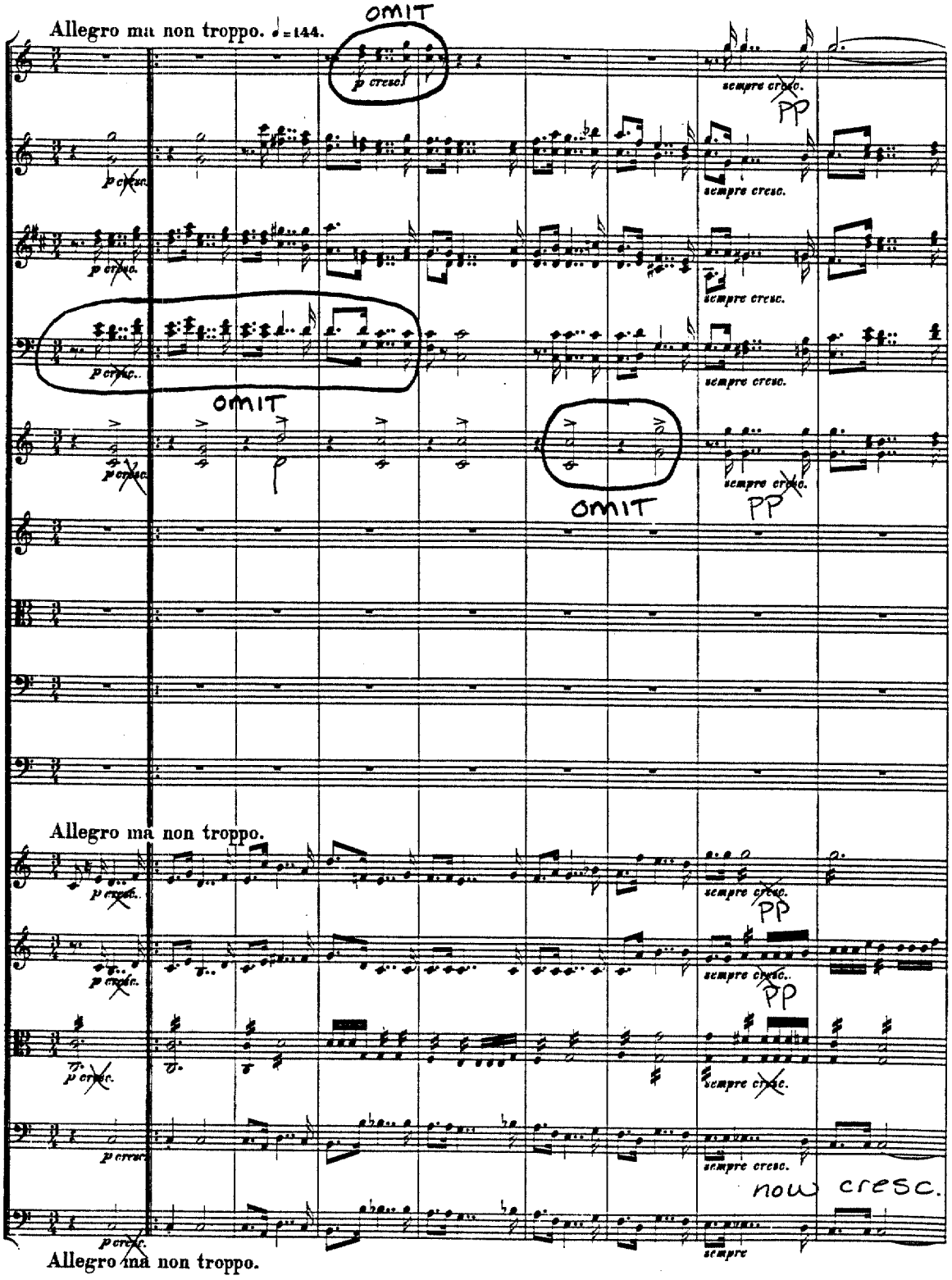


33 and 35 (see Example 34, page 61) in order to assist in postponement of the crescendo to the sforzando climax two measures later (m. 37). Again, being well-aware of orchestral players' natural tendencies, here Weingartner is simply troubleshooting for the conductor in order to maximize texture contrast and phrase contour. As Schumann is sometimes often criticized for his overuse of the entire orchestra, Weingartner hopes to minimize this fault by subtracting instruments whenever possible in order to impose textural variety, and to make the absolute most of all crescendos, delaying them wherever possible so that when indeed they do arrive, the ensuing forte is more exciting and of greater contrast.

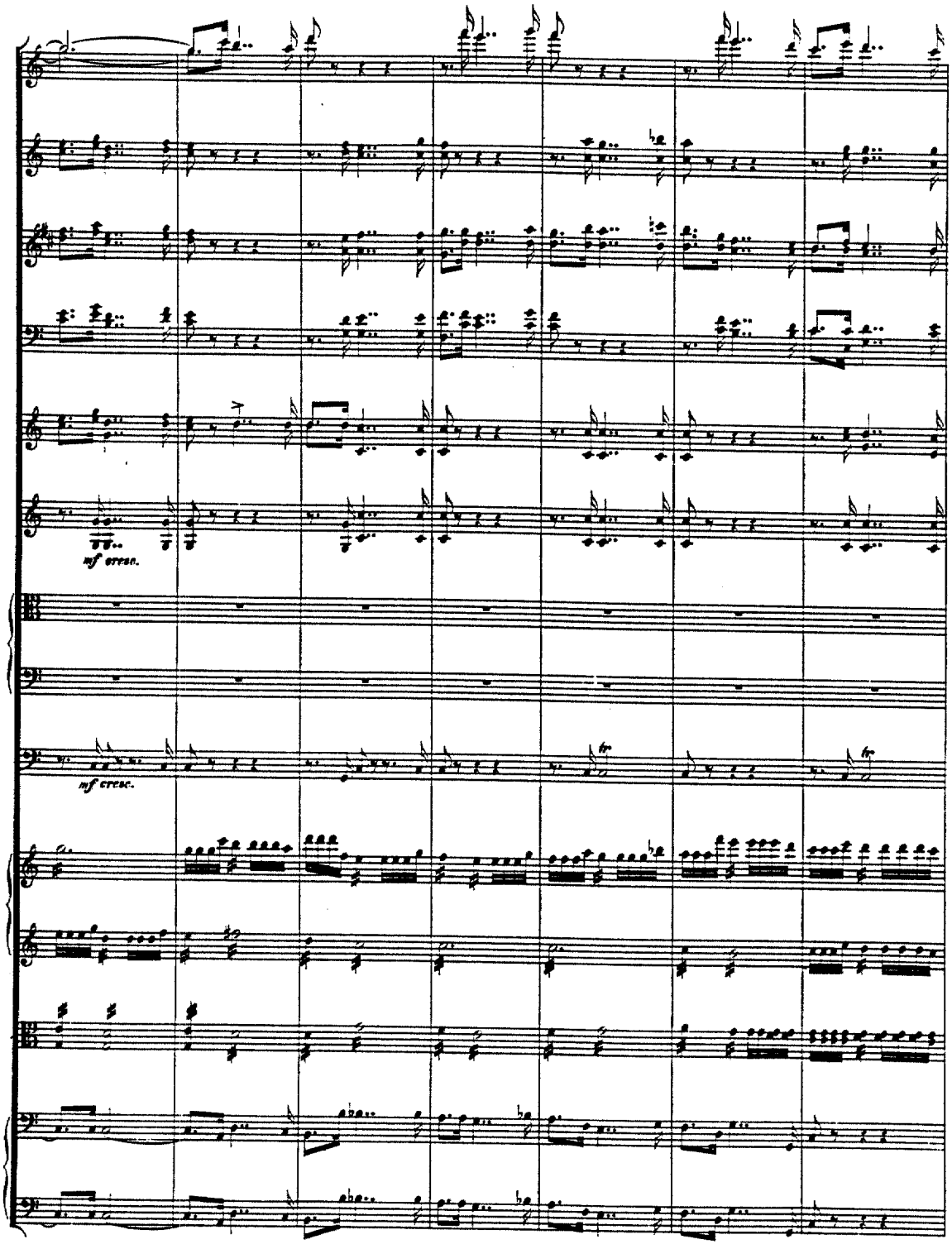
At m. 50 Weingartner thins Schumann's original orchestral texture considerably. The bassoons are omitted (mm. 50-54), the flutes as well (mm. 53-54). At m. 52 the second horn drops to the lower octave D and both horns are omitted in mm. 55-56. As all strings are playing here, the oboes and clarinets are sufficient to add enough non-string orchestral color to the passage without the overly-dense texture of Schumann's original scoring. (see Example 35, page 63) Again, the crescendo effect is maximized by delaying the entire orchestra's sound growth by seven measures, then having the trumpets and timpani begin piano instead of mezzo-forte, thus precluding a premature crescendo to Letter B.

Beginning at m. 59, Weingartner suggests rather extensive re-workings of the orchestral texture, though his desired final goal here is not altogether clear. (see Examples 36A and 36B, pages 64 and 65). In comparison of Example 36A (Schumann's original scoring) and example

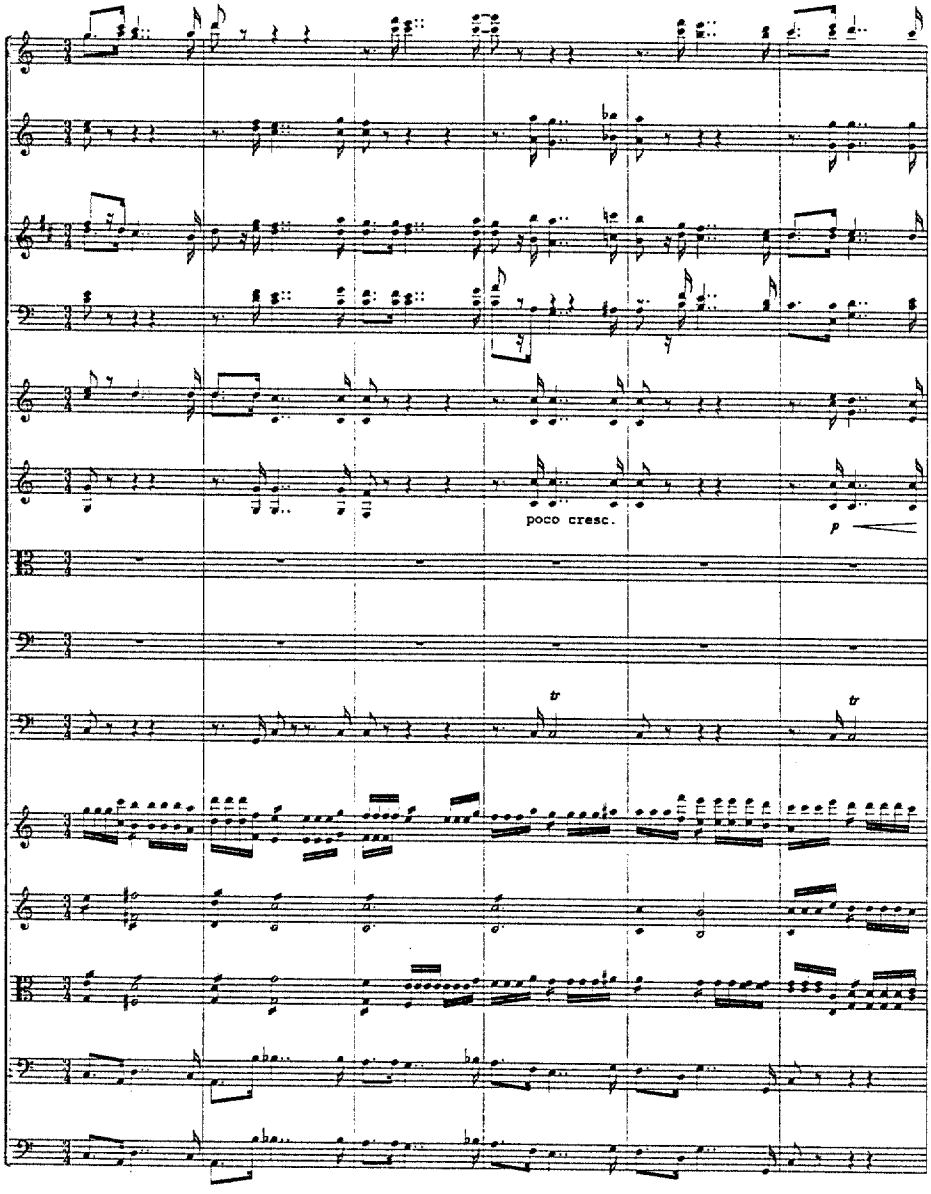
Example 35, mm. 50-58, RS



Example 36A, mm. 59-65, RS



Example 36B, mm. 60-65, FW



36B (Weingartner's re-orchestration) one observes the most drastic changes encountered thus far. The horns, timpani, cellos and basses remain unaltered. The clarinets have been added at m. 60 to emphasize and re-inforce the thematic line.

The second violins are re-scored in octaves; the violas in 6^{ths}, 5^{ths} and octaves. At m. 64, the first violins are also re-scored in octaves. Interestingly, the flutes are changed from a unison doubling to harmonies in 3^{rds}, 4^{ths}, 5^{ths} and octaves (see mm. 62-65, Example 36B). At m. 63, the oboes are moved to octaves in Weingartner's version. The clarinet line is significantly altered to include at first closer intervals (mm. 61-62), then favoring larger intervals, especially the octave (see mm. 63-64).

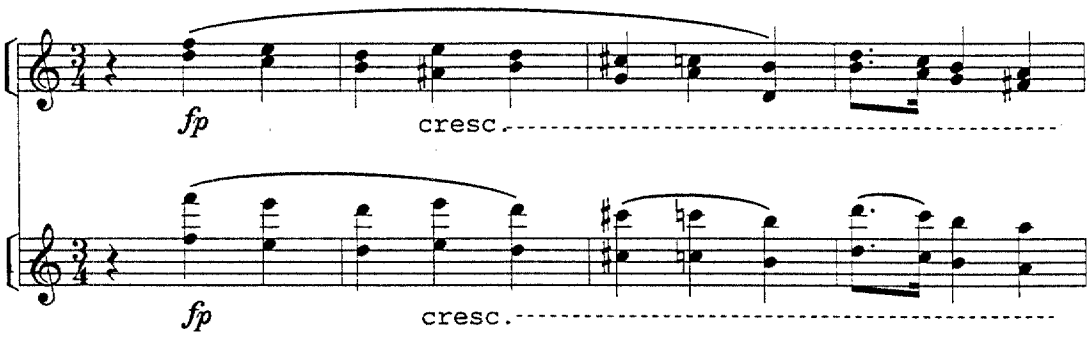
In comparison of Examples 36A and 36B one notes, rather confusingly, the absence of a clear motive for the extensive revisions. In actuality, nothing is omitted in the name of thinning the orchestral texture. Some closer intervals are replaced by octaves (see clarinets), while still other octaves are replaced by closer intervals (see oboes)[12]. Further, the string texture is substantially augmented by both octave doubling as well as doubling at the 5^{th} and 6^{th} (see violins and violas). Example 36B depicts a rare example of Weingartner's apparent blatant disapproval of Schumann's original scoring. However, instead of simply thinning the texture, in the final analysis Weingartner actually adds more notes than he subtracts. This is a peculiar example of Weingartner's work and the first encounter where the motive is unclear.

[12] The octave Cs of the two trumpets are replaced in mm. 61-62 with octaves Gs and Fs. The bassoons are given closer intervals (see mm. 61-62) and thematically important pitches and rhythms are added in mm. 63-64.

In Example 37, (page 69) the three trombones are omitted for perceived heaviness in orchestration on the downbeats of mm. 66 and 68. Measure 70 marks the onset of an elaborate reworking of the following fourteen bars – a change which drastically affects the entire character of the section. In Example 37 (page 69) one notes that the fundamental character of the music has been altered by Weingartner. He chooses to drop the dynamic level to a subito pianissimo beginning in m. 70 with an ensuing dramatic crescendo rather than Schumann's original constant sforzando markings throughout. With this major dynamic modification, Weingartner drastically changes the character and contour of each rising or falling line to give each short phrase a highly-refined point of emphasis followed (or preceded) by a dramatic diminuendo or crescendo. Schumann's original concept of this seventeen measure section is constantly forte with frequent sforzandi. Weingartner's version is highly stylized and much more concerned with the delicate inter-weavings of the various melodic and rhythmic voices.

For the sake of melodic clarity, at mm. 92-95 Weingartner alters the two oboes to double the flutes and first violins one octave lower (see Examples 38A and 38B, pages 70 and 68). Notice Weingartner changes Schumann's original sforzando-piano to fortepiano. Weingartner is attempting to clarify Schumann's thickly-scored harmonies. Instead of having both flutes and oboes play in close harmonies (to which Schumann also adds clarinets, bassoons and horns). Weingartner instead has only the oboes play in close harmonies while the flutes reinforce the melodic line in octaves. In order to maximize listener interest in this full orchestra

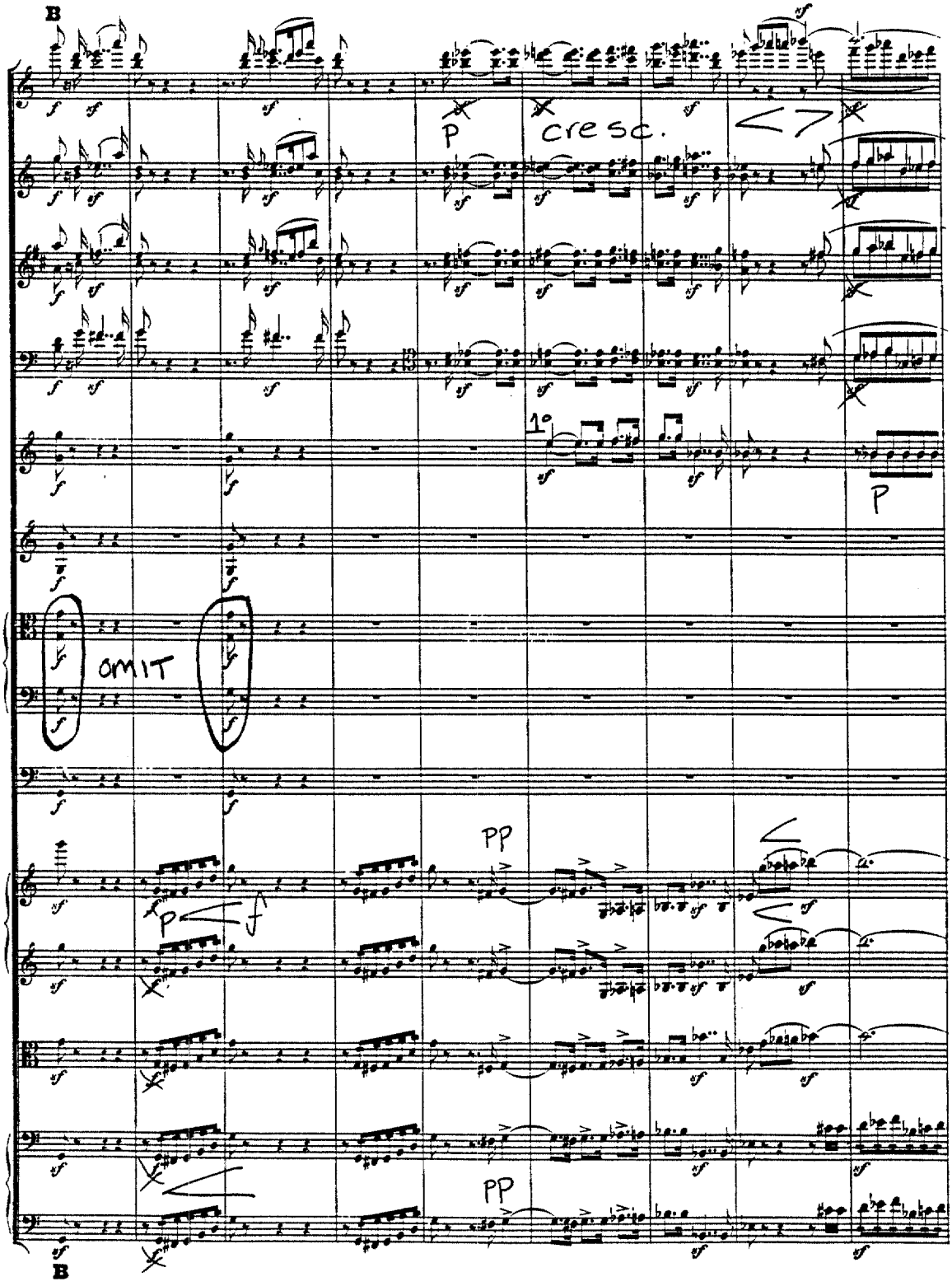
Example 38B, mm. 92-95, FW



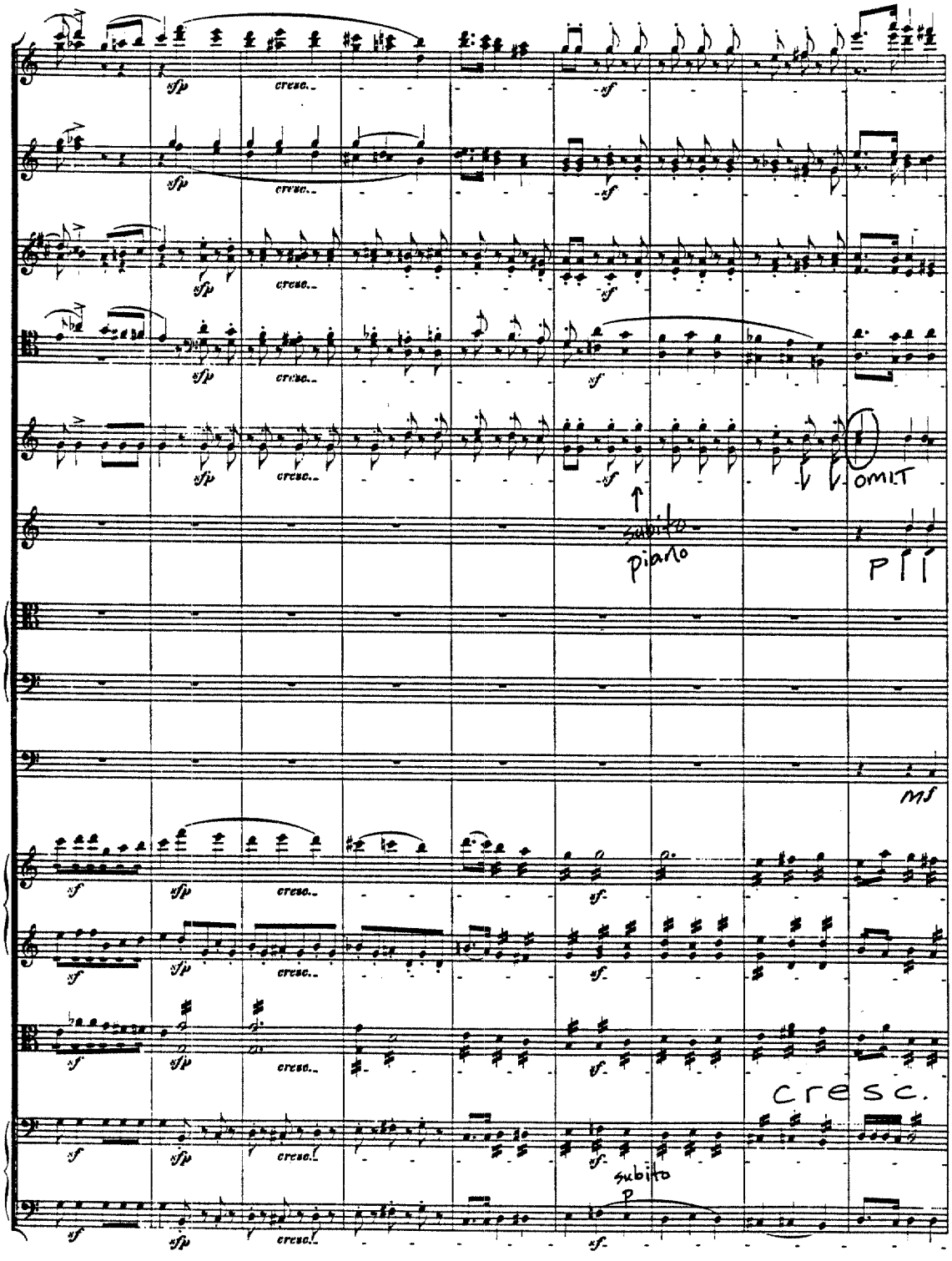
(except for trombones) passage, Weingartner inserts a subito piano-crescendo starting at m. 96, beat 3. This effect dramatizes the forte point of arrival at m. 100. In Schumann's defense, however, he originally added the trumpets and timpani at this point of arrival (see Example 40, page 73), a long-standing devise used by instrumental composers of all periods to orchestrally reinforce important structural cadence points in the music. Weingartner again seeks to clarify the pre-cadential passage at mm. 96-98 by rescoring the clarinets from their original off-beat doubling of flutes and oboes to an exact doubling (though one octave higher) of the bassoon line (see Examples 39A and 39B, pages 71 and 72) At m. 100 Weingartner again attempts to thin Schumann's thick texture where all are playing except the three trombones (see Example 40, page 73). Schumann actually attempted to alleviate the full scoring with slight interruptions in this passage (see m. 102; oboes, trumpets and timpani). Weingartner's subtraction of the horns in mm. 10 attempts to take Schumann's original idea further[13]. In the same passage, Weingartner advocates

[13] Curiously, in direct opposition to the concept of thinning-out the orchestral texture, Weingartner prescribes adding the oboes (doubling the flutes) in mm. 102-103.

Example 37, mm. 66-74, RS

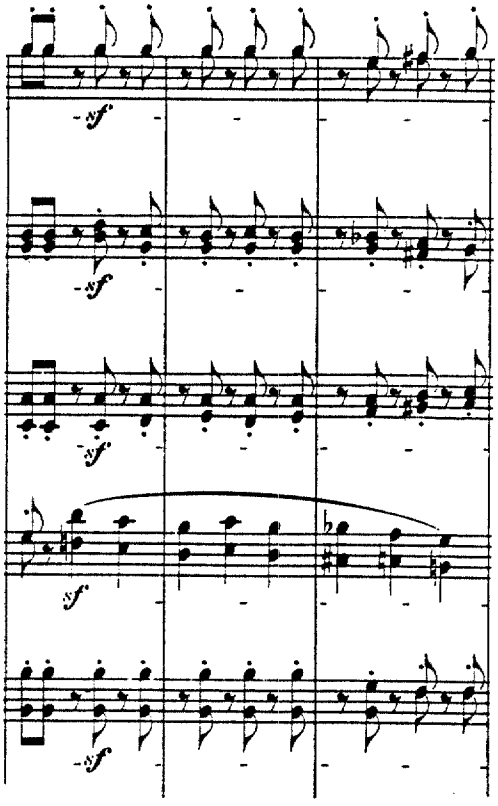


Example 38A, mm. 91-99, RS

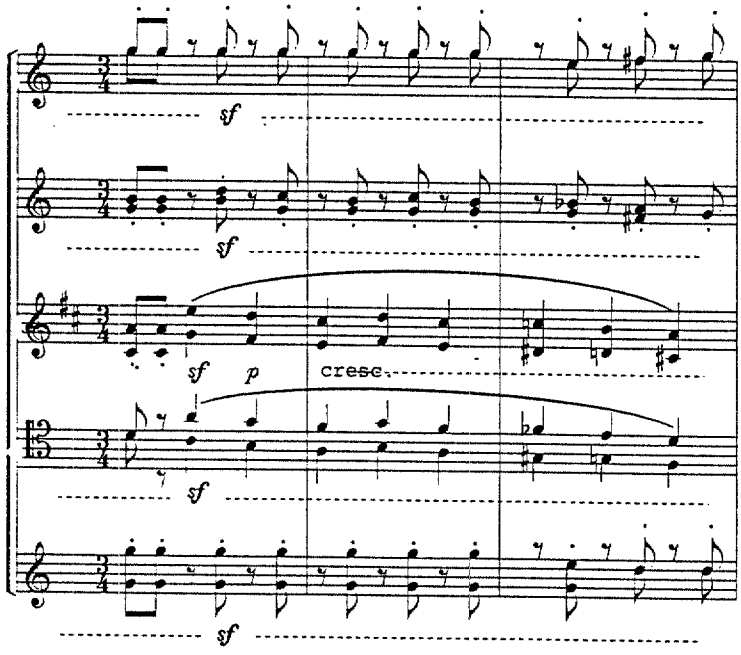


omitting the second violin tremolo, allowing the violas alone to carry out this task and have the second violins double the first violins' thematic material one octave lower. This modification seeks to reinforce the melodic line where everyone (except violas) is playing the characteristic dotted rhythm but few voices (only violins and clarinets) have the actual melody. A slight but significant change of orchestration is prescribed for mm. 105-

Example 39A, mm. 96-98, RS



Example 39B, mm. 96-98, FW

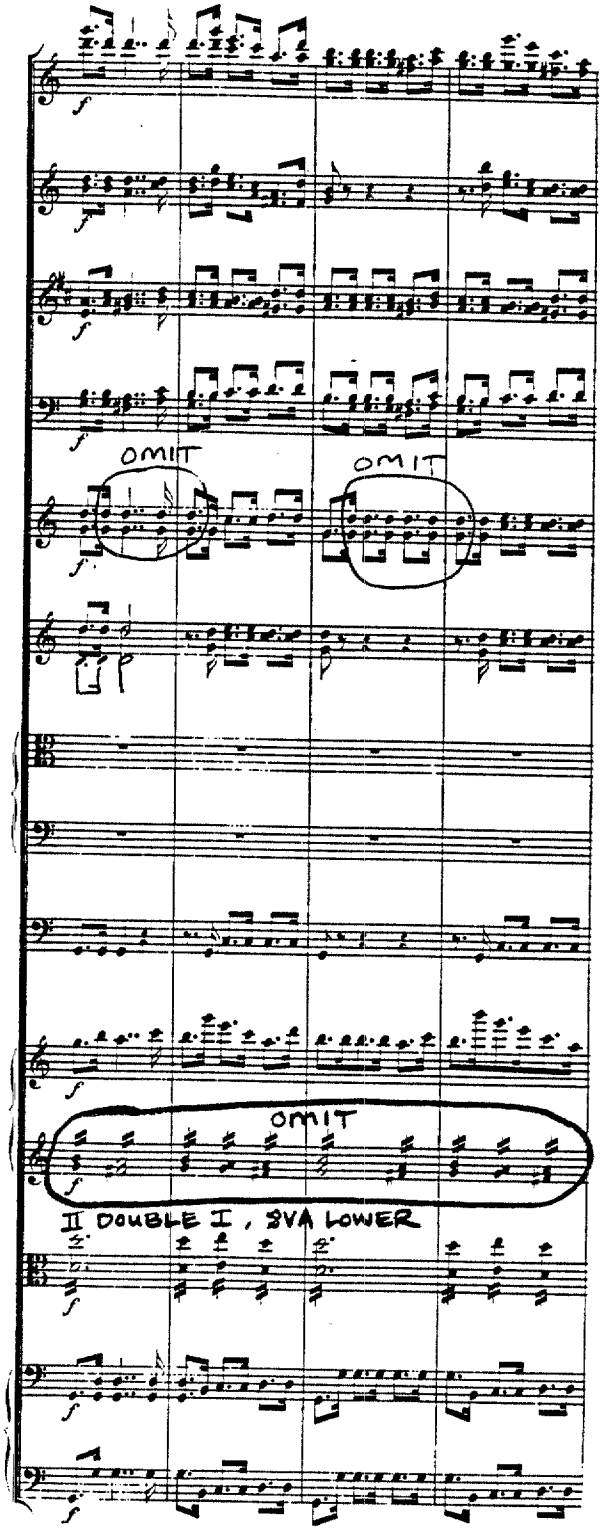


106 (see Examples 41A and 41B, pages 74 and 75). The strings remain unaltered except for the omission of the crescendo. Moving quarter-notes of the clarinets and bassoons are cleared away in favor of a sustained harmony for the clarinet and horns.

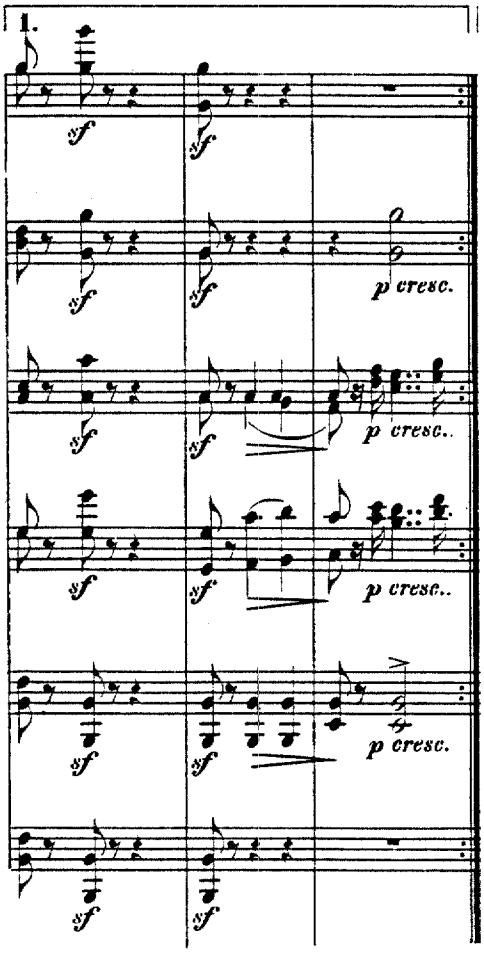
Next one encounters yet another extensive revision, though the desired outcome is once again not altogether apparent (see Examples 42A and 42B, pages 76 and 77). Paradoxically, when Weingartner subtracts the moving sixteenth-notes (see mm. 114 and 116) in the second violins, he adds the exact same line into the viola part. In essence, the first change is rendered void by the second addition[14]. In order to emphasize the

[14] The exception is m. 118, where all three string voices, aided by the addition of the oboe, play the moving thematic pattern.

Example 40, mm. 100-103, RS

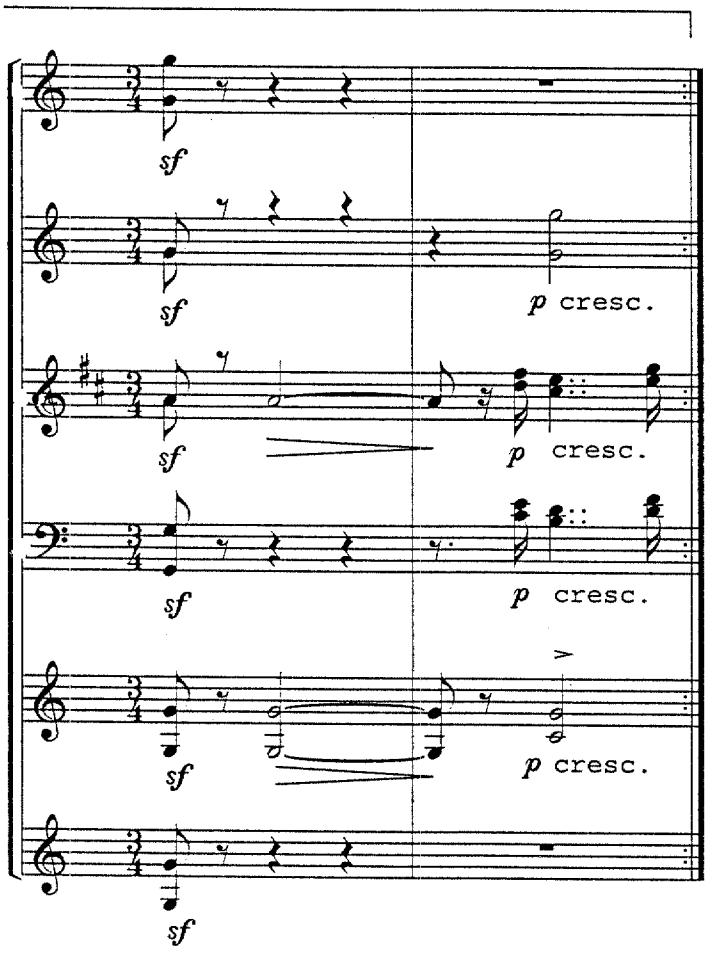


Example 41A, mm. 104-106, RS



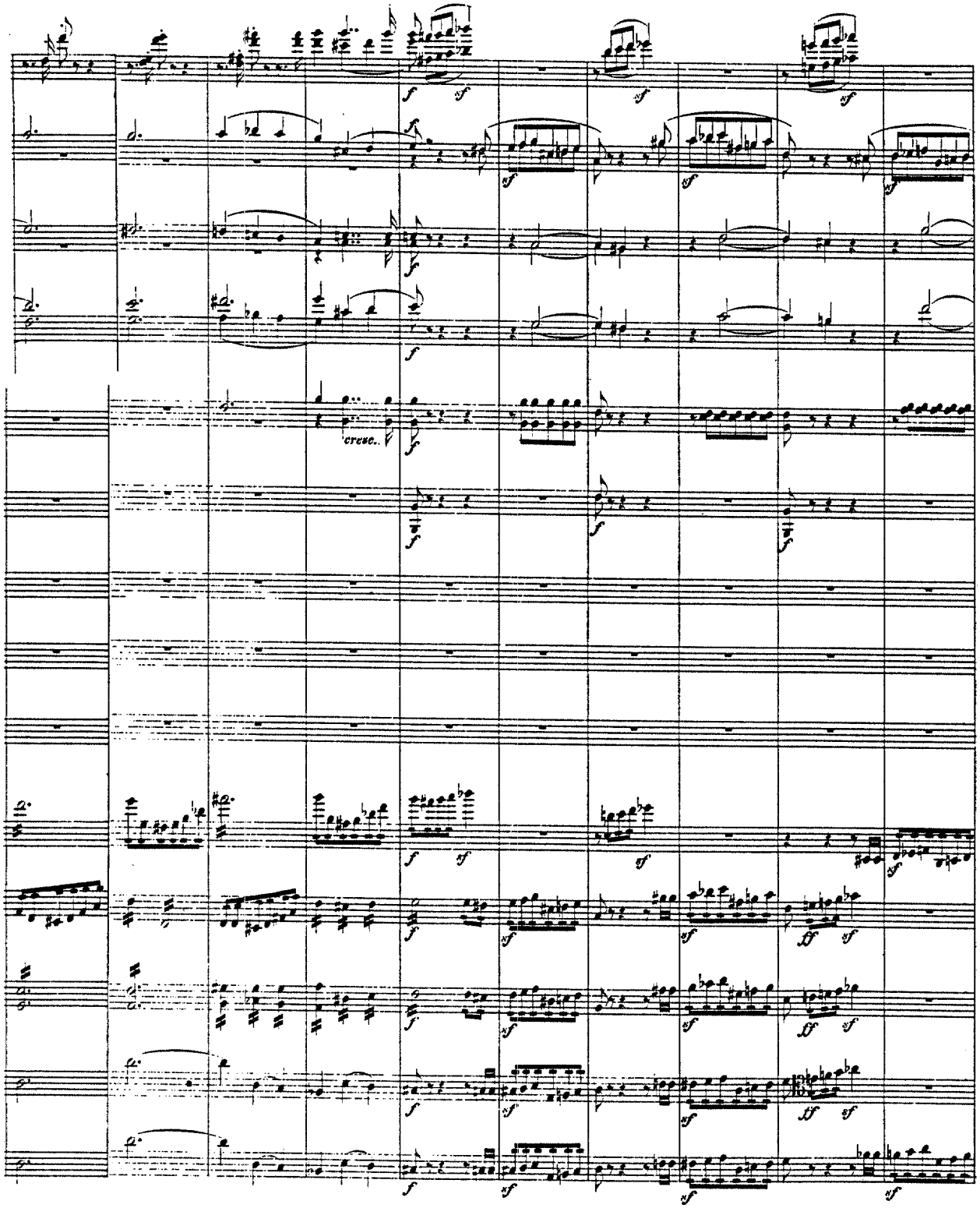
sixteenth-note pattern, I would think it of optimal value to simply add the violas to double the second violins, leaving the second violin part as Schumann originally intended. Another unusual aspect of this passage is Weingartner's insertion of the syncopated bassoon notes in mm. 114-116, (see Example 42B, page 77). This syncopated eighth-note/quarter rhythm

Example 41B, mm. 104-106, FW

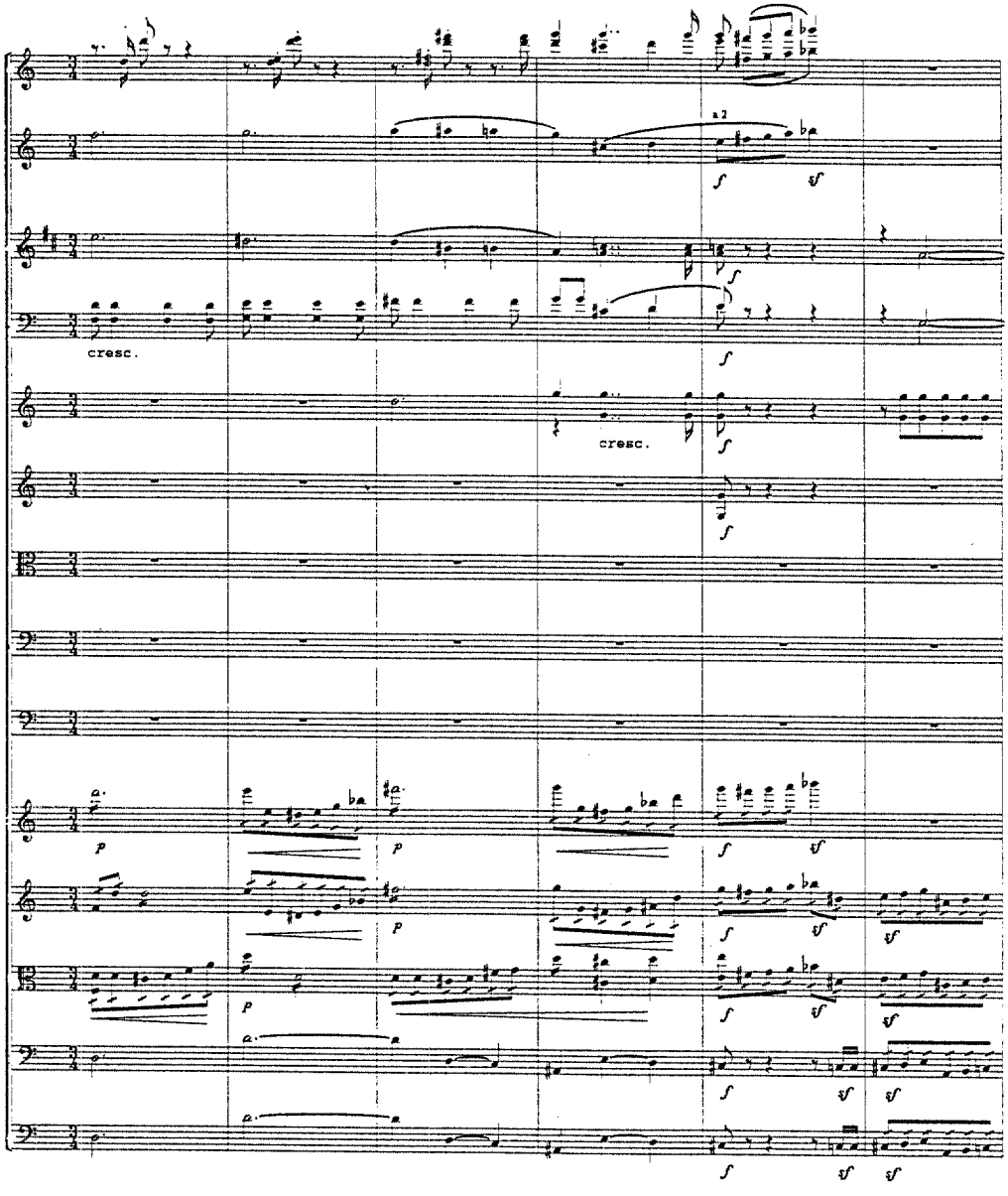


exists nowhere in Schumann's original, however Weingartner feels it must be necessary to provide momentum throughout the measures. This is an unusual example of Weingartner inserting a completely alien rhythmic idea into the score while providing no explanation for doing so. The string additions become more extensive at m. 120 with thematic material being added to the second violins and violas where Schumann originally had them resting (see example 42B, page 77). Again, the scoring is not at all

Example 42A, mm. 114-123, RS



Example 42B, mm. 114-119, FW

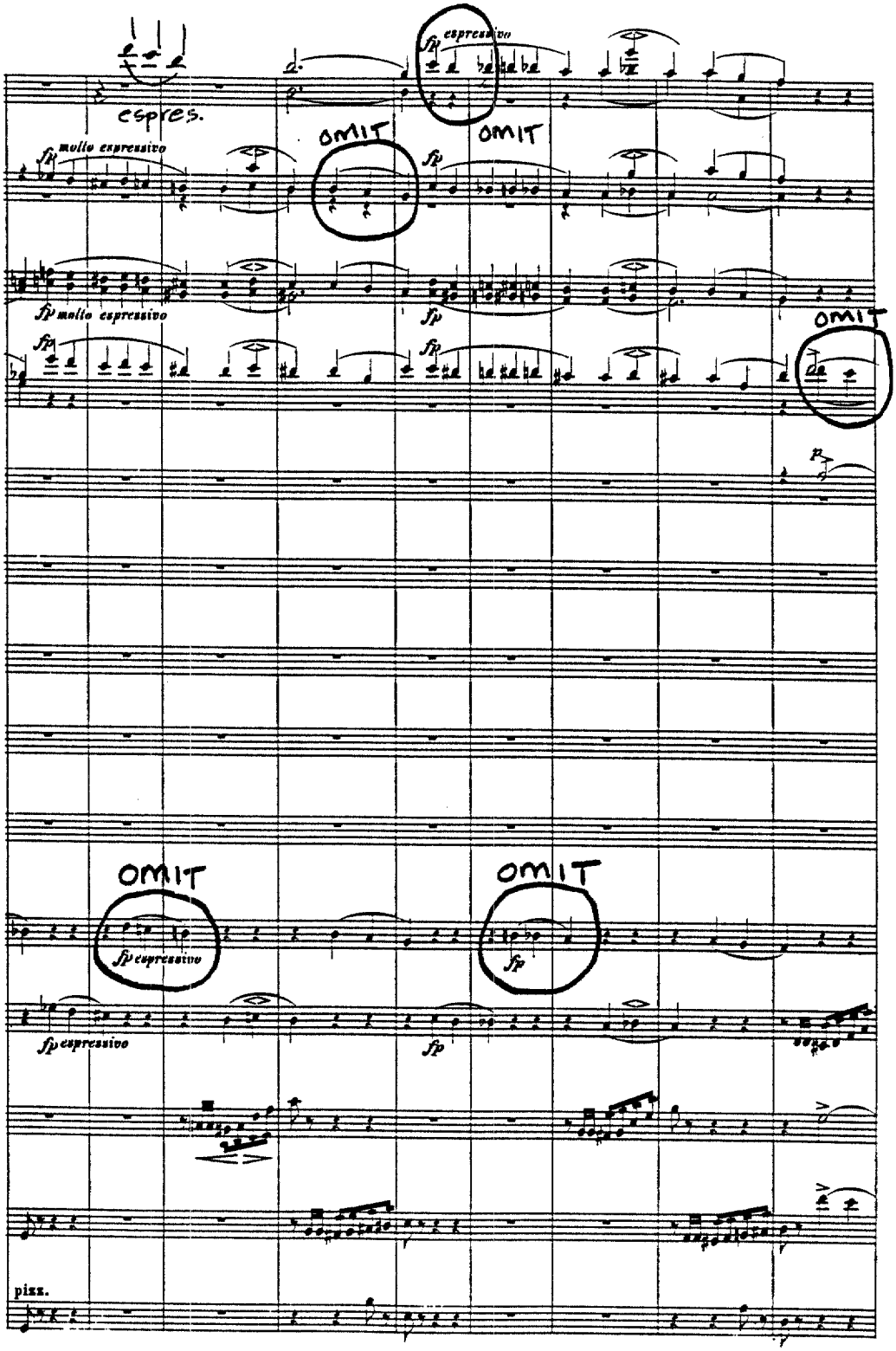


reduced. In fact, Weingartner adds significantly to the original full-scoring concept of the composer.

Measure 134 marks the onset of another as yet unencountered type of orchestration alteration. In order to circumvent a perceived monotony in orchestral texture, Weingartner subtracts certain motivic passages from the violins and oboes and places them with the flutes. This alteration divides the motivic material among alternating string and wind voices rather than the original Schumann conception which has the violins (alternating between firsts and seconds) playing constantly, doubled throughout by continuous stream of sound from the oboe (sometimes two), clarinets and first bassoon (see Example 43, page 79). This, once again, is not simply the subtraction of voices alone – it is the transfer of thematic material from one voice family (strings, for example) to another (winds, for example). Schumann's continuous doubling is altered in order to provide a more varied orchestral texture for the listener. These identical principles of omission and addition are applied beginning at m. 150 (and a third time at m. 158) to coincide with the aforementioned modifications.

At m. 143, Weingartner alters the bassoon line completely. Replacing Schumann's original doubling of the violas and cellos in thirds (see Example 44, page 81), Weingartner omits this doubling in favor of both bassoons doubling the bass line (see example 45, page 81), though interspersed with periodic rests for variance in texture and added emphasis of the downward moving quarter notes (see example 46, page 81). In addition, Weingartner has the basses play a quarter-note on the downbeat of m. 146 (see example 45), then rest two beats and re-enter (pianissimo)

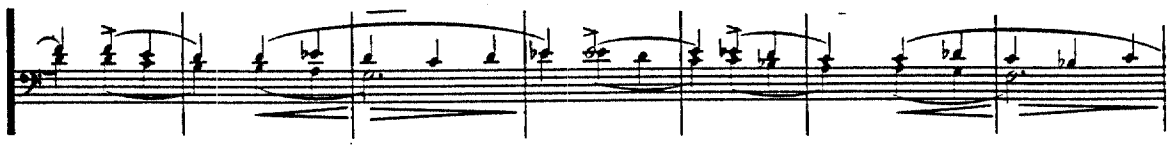
Example 43, mm. 134-142, RS



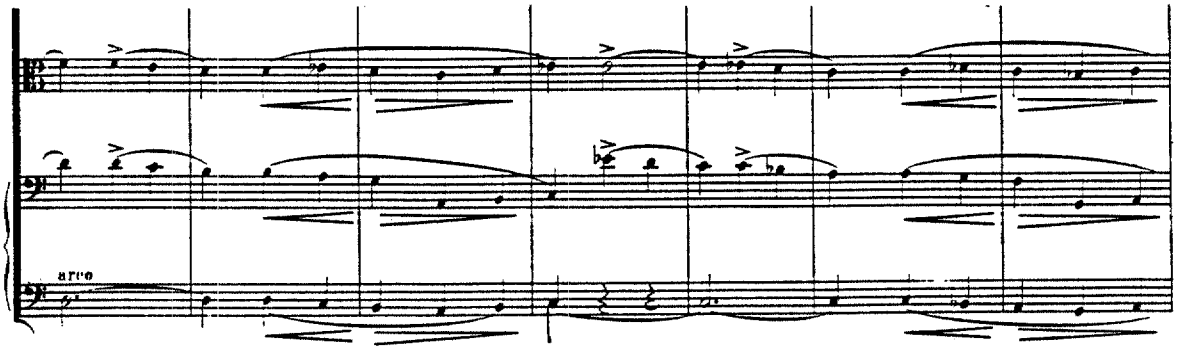
at m. 147. This breaks-up the continuous bass line texture and allows prominence of the important violas and cellos.

In researching the literature regarding the perceived poor orchestrations employed in Schumann's four symphonies, one most often encounters the vague statement that conductors must often subtract voices from the original scoring to counter the unfortunate thick orchestration. In my slow-paced journey through the four symphonies, I have not yet encountered a clear-cut example of this simple modification. Measure 166 marks the first such example. In prior alterations, Weingartner may indeed subtract, however he rarely does simply that and that alone. More often than not, while some voices are indeed subtracted, one or more doubling are characteristically added in place. However, m. 166 is a prime example of simple subtraction with nothing else added or altered. The flute doubling of the first violins is omitted (for six beats only). The first clarinet is subtracted as well (for the same six beats), while the second clarinet is taken out for only three beats (see example 47, page 82). These omissions allow the first violins alone to carry the thematic line at m. 166 with the oboes joining in one measure later. Instead of having all winds and all the strings play continuously, Weingartner simply attempts to temporarily thin the texture at certain points for textural variety. In another attempt to vary the full orchestral texture, this time not with omission of voices but with imposed dynamic contour and variance, Weingartner inserts sharply contrasting points of forte and piano linked with stirring crescendi (see example 48, page 83).

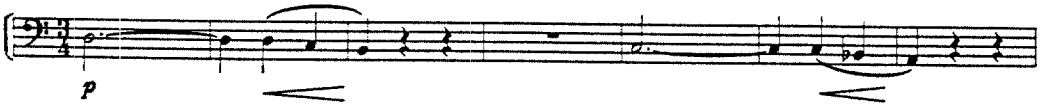
Example 44, mm. 143-149, bassoon line only, RS



Example 45, mm. 143-149, viola, cello, bass, RS

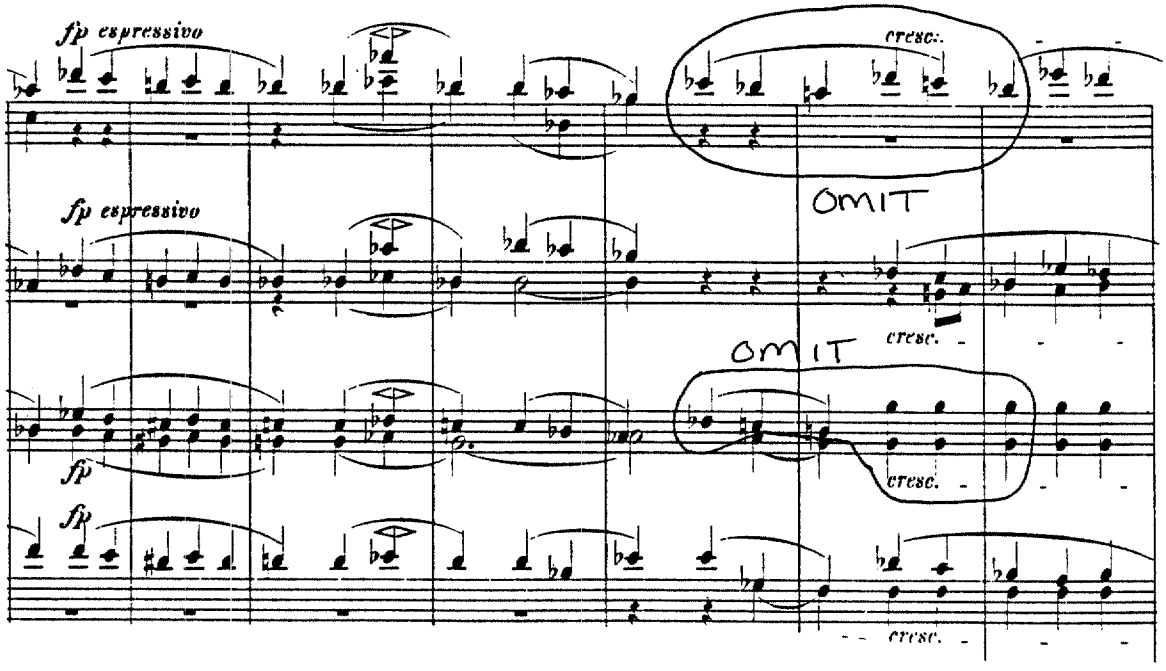


Example 46, mm. 143-149, FW



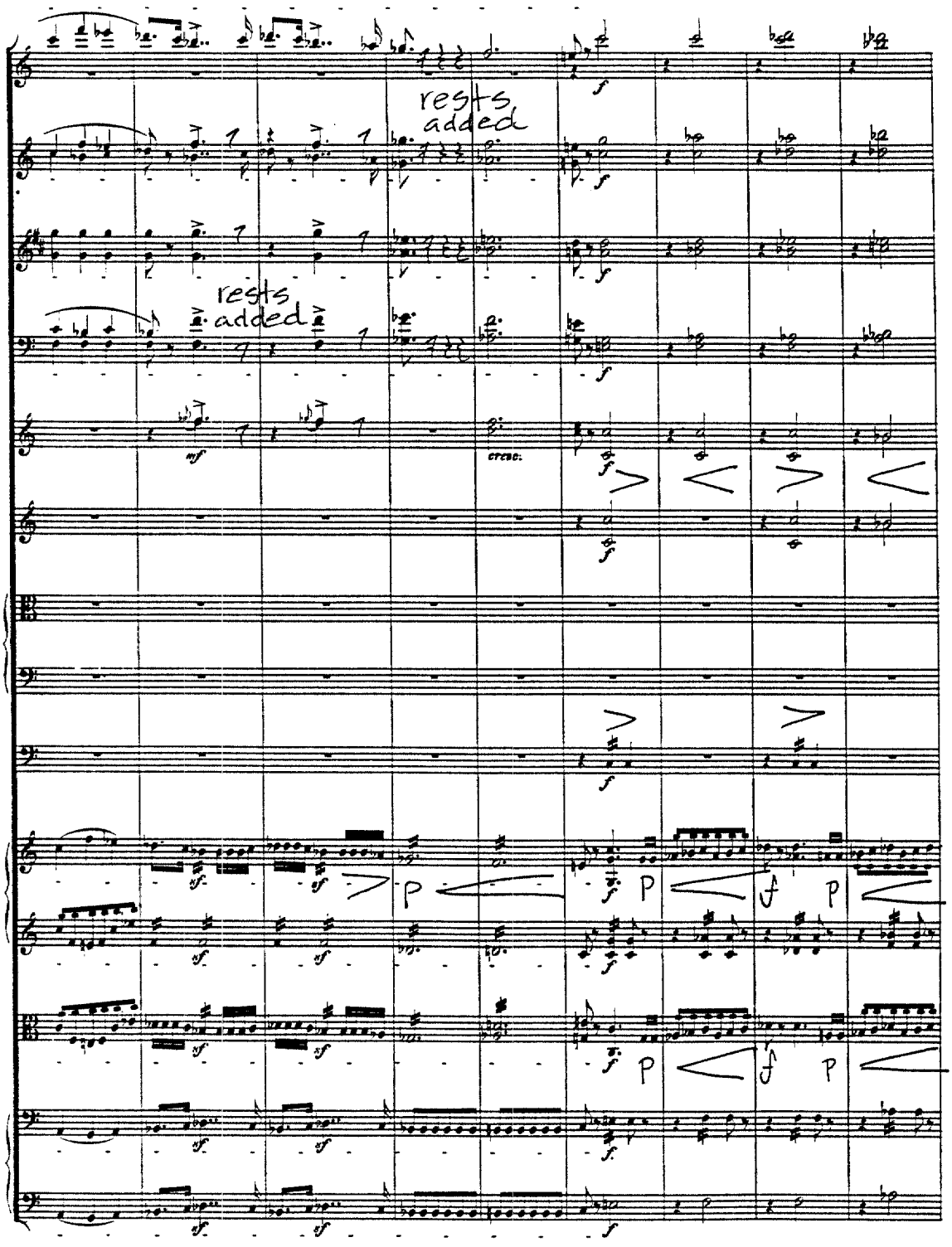
Notice also Weingartner's employment of a common conductor-imposed remedy in shortening longer-held harmonic supports (Example 48, see winds, mm. 170-172) so these voices do not cover important rhythmic ideas (see flute and lower strings) found at the very end of the measure.

Example 47, mm. 162-168, RS



Once again, the full-orchestra texture (minus trombones) is highly varied by the imposition of extreme dynamic contrasts. No voices are in fact omitted in their entirety, although rests are imposed (as exemplified in m. 172) to provide intermittent strings-only contrast. Measures 183-189 exemplify another fairly major change of orchestration (see example 49A and 49B, pages 85 and 86). Here the flutes and clarinets rest completely, while the oboes and bassoons play alternately as marked. The strings will completely carry the section with only very slight support from oboes and

Example 48, mm. 169-177, RS

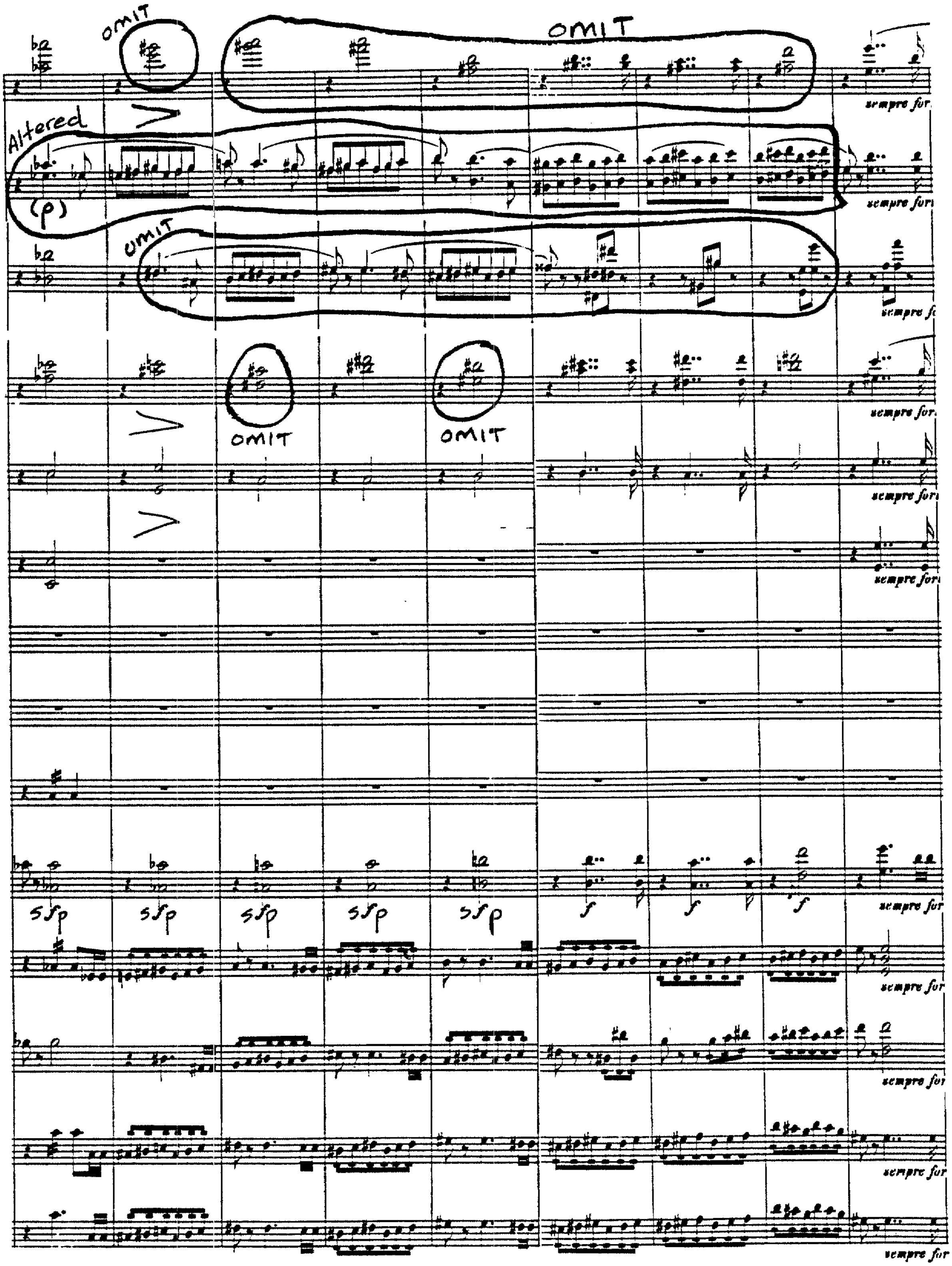


bassoons. Thus, the entrance of full winds at m. 190 will be much more striking since the full orchestral texture has been delayed over the preceding eight measures.

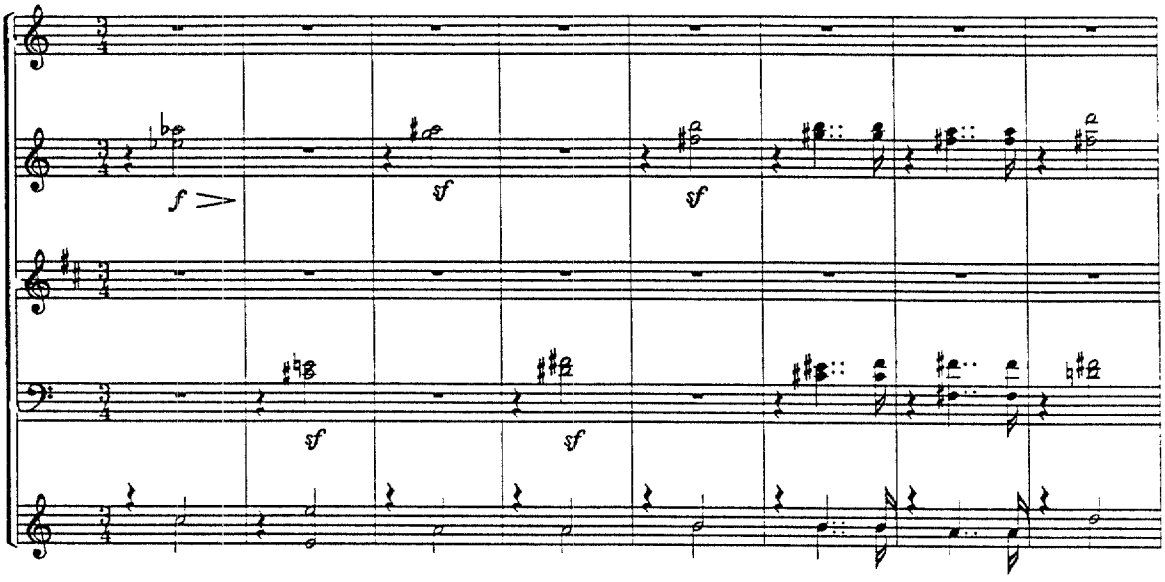
Immediately following the previous modification example, m. 190 marks the start of another major revamping of Schumann's orchestration (see Examples 50A and 50B, pages 87 and 88). While the flutes, cellos, basses and timpani remain unaltered, virtually every other voice is substantially modified, producing a very different final product. Weingartner seems to be striving for a more homogenous woodwind sound in both harmony and rhythm. He has all woodwinds (and, for the most part, horns and trumpets) moving together in rhythmic unity. The oboe part has thus been transformed from a harmonically supporting role to one which doubles important thematic material. Schumann originally conceived the flutes and bassoons as one thematic voice (see Example 50A, page 87), while the clarinets provided the fugato-styled secondary voice one measure later. Weingartner has changed this concept so that all winds are moving together. Similarly, Schumann originally structured the string voices so they all provide the same musical idea. The first violins would lead with the first statement of the thematic idea (see Example 50A, page 87), while the second violins and violas would combine to provide the important second measure entrance in m. 191 (second beat).

In a major move to alter the original score, Weingartner completely eliminates this second measure string entrance in the second violins and violas and instead has these two voices double the first violins, playing in

Example 49A, mm. 182-190, RS



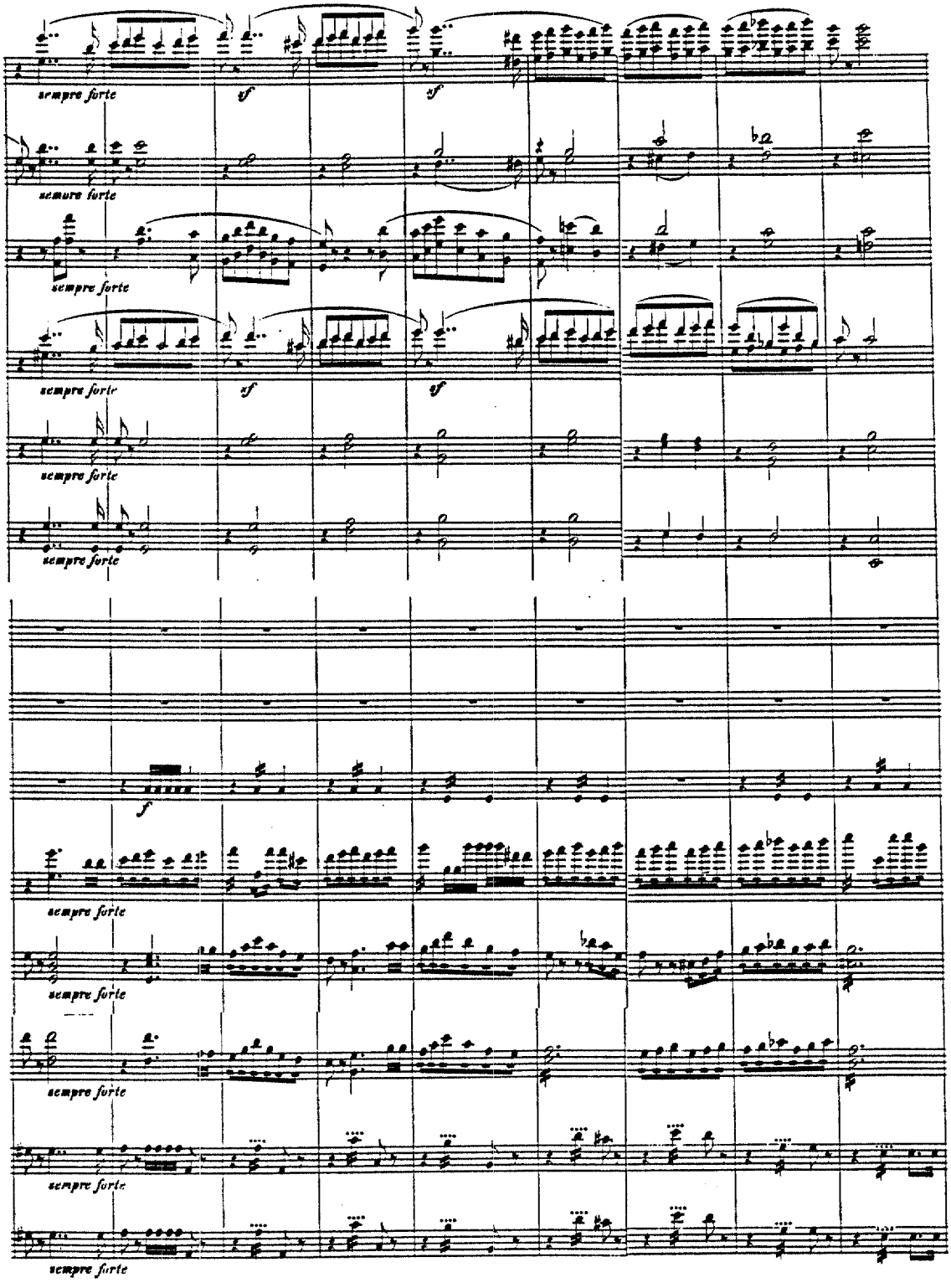
Example 49B, mm. 182-189, FW



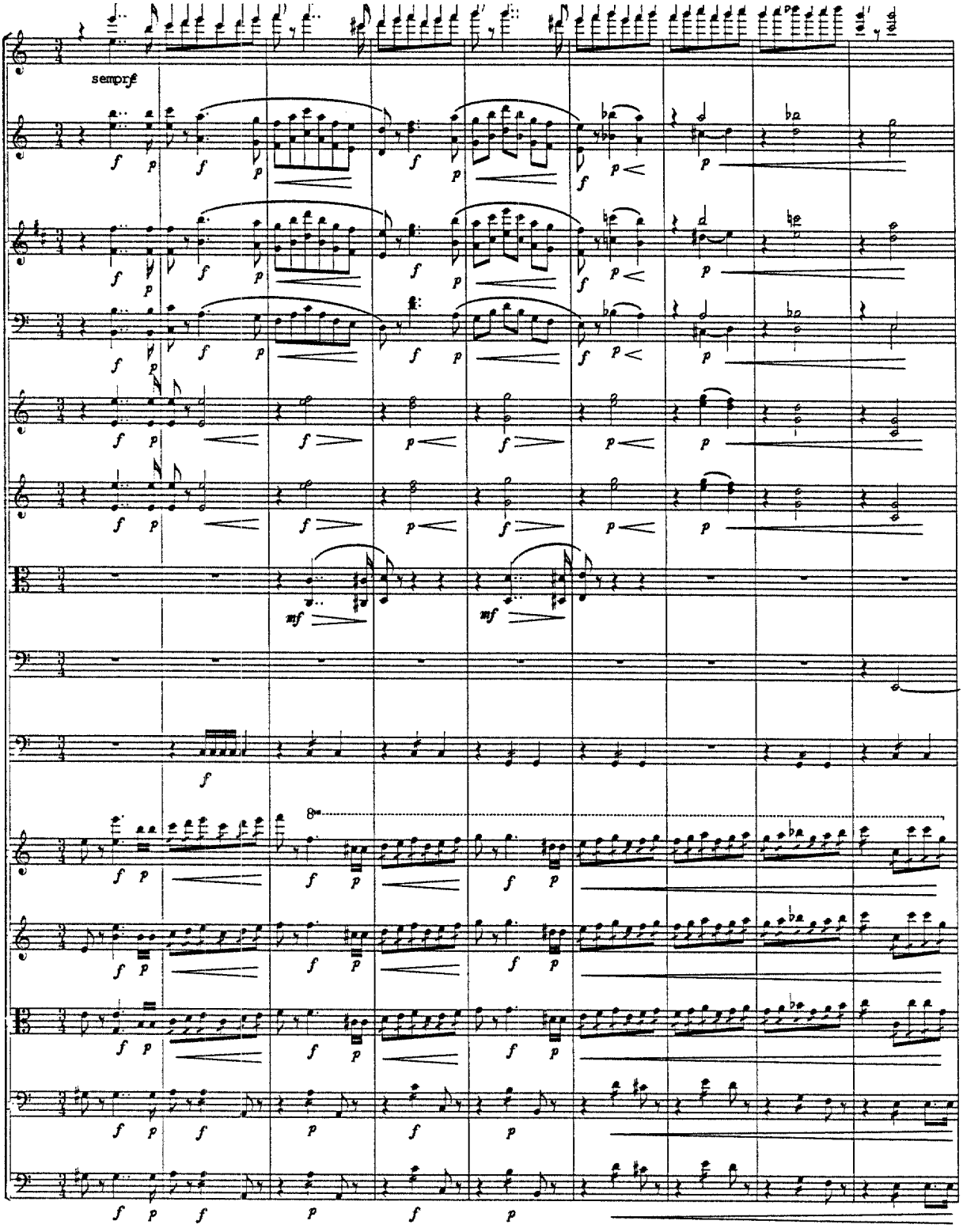
three-octave unison. Since he has eliminated the second entrance in the strings (m. 191), he has tried to make up for the loss of sound by restructuring the woodwinds. Weingartner has in many prior examples omitted the trombones due to perceived heaviness in the orchestrational balance. Here, however (see Example 50B, page 88, mm. 92-95), Weingartner actually adds two trombones for added emphasis on the all-important second-beat entrance. The trombones also serve to replace the rhythmically important double-dotted quarter note/sixteenth figure (see Example 50A, page 87, mm. 190, 192, 194) originally found in the bassoon line, but which Weingartner omits in favor of the woodwind voices moving as a homogenous choir.

A summarization of exactly what has transpired in Weingartner's above-mentioned extensive modification is as follows: Schumann

Example 50A, mm. 190-198, RS



Example 50B, mm. 190-198, FW

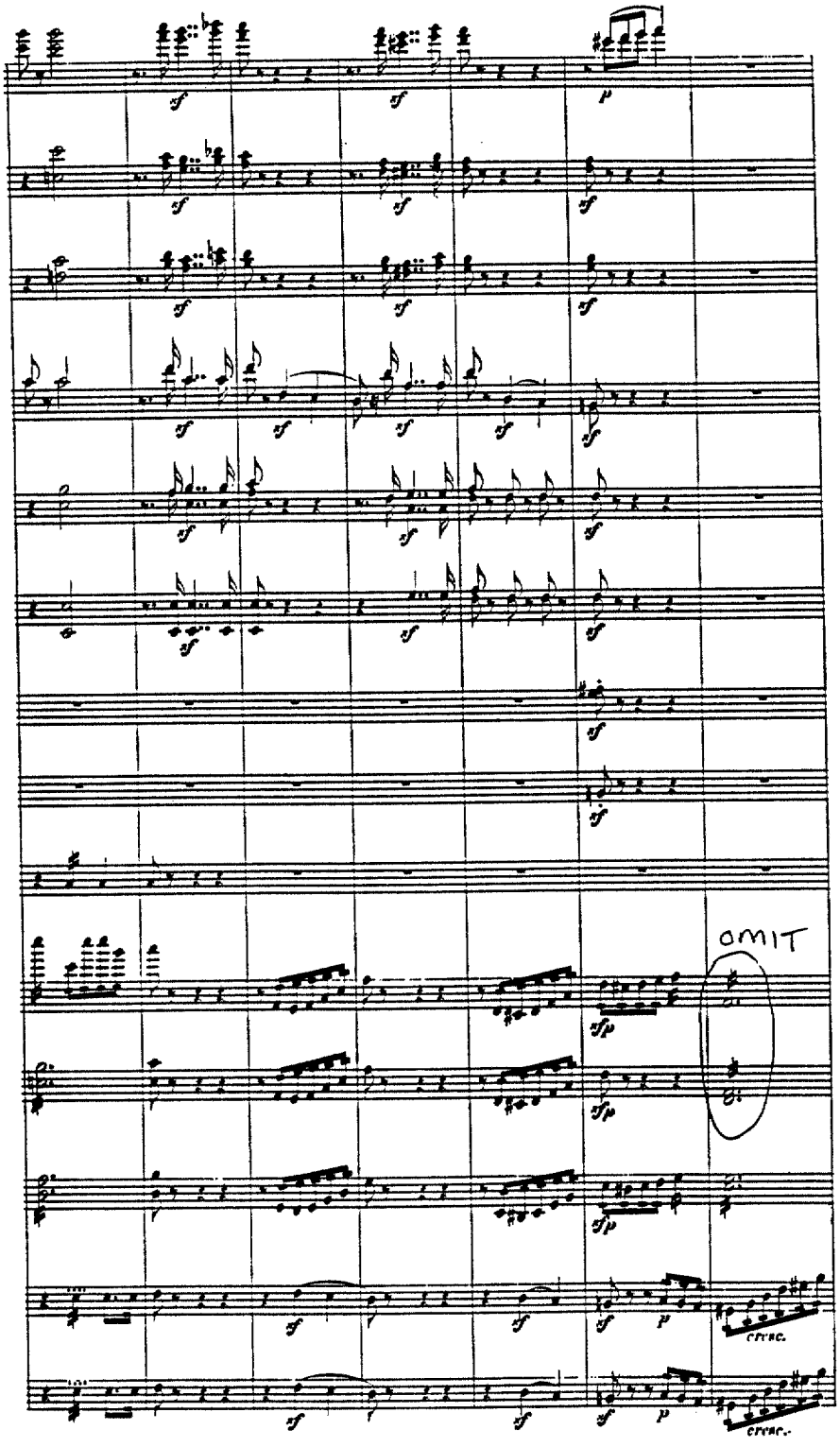


originally conceived this nine-measure segment with four groups of voices – two wind and two string. Wind voice A (flutes and bassoons) would move with string voice A (first violins), while wind voice B (clarinets) would coincide with string voice B (second violins and violas). My hypothesis is that Weingartner perceived dividing each section (winds and strings) into two parts significantly weakened the effectiveness of the fugato interplay was significantly weakened. By having each voice (winds and strings) move as a complete unit, Weingartner evidently felt he could focus necessary attention more sharply on the fugato aspect and achieve a more clear-cut aural example for the listener without compromising Schumann's original concept. I, however, feel that Weingartner has missed the point. In examination of the Schumann original, I feel the composer intended the two string sections, voice A (first violins, cellos and basses) to contrapuntally interact with voice B (second violins and violas). This interaction would be supported by the woodwinds, with voice A (first violins, cellos and basses) being augmented by the flutes and bassoons, and voice B (second violins and violas) being strengthened by the clarinets. Weingartner, however, has completely changed this basic structural premise, to the demise of Schumann's original musical idea. Weingartner continues his extensive re-working of Schumann's second symphony[15] beginning in m. 199, (see example 51A and 51B, pages 91-94), though the following revisions are not as deeply-rooted as

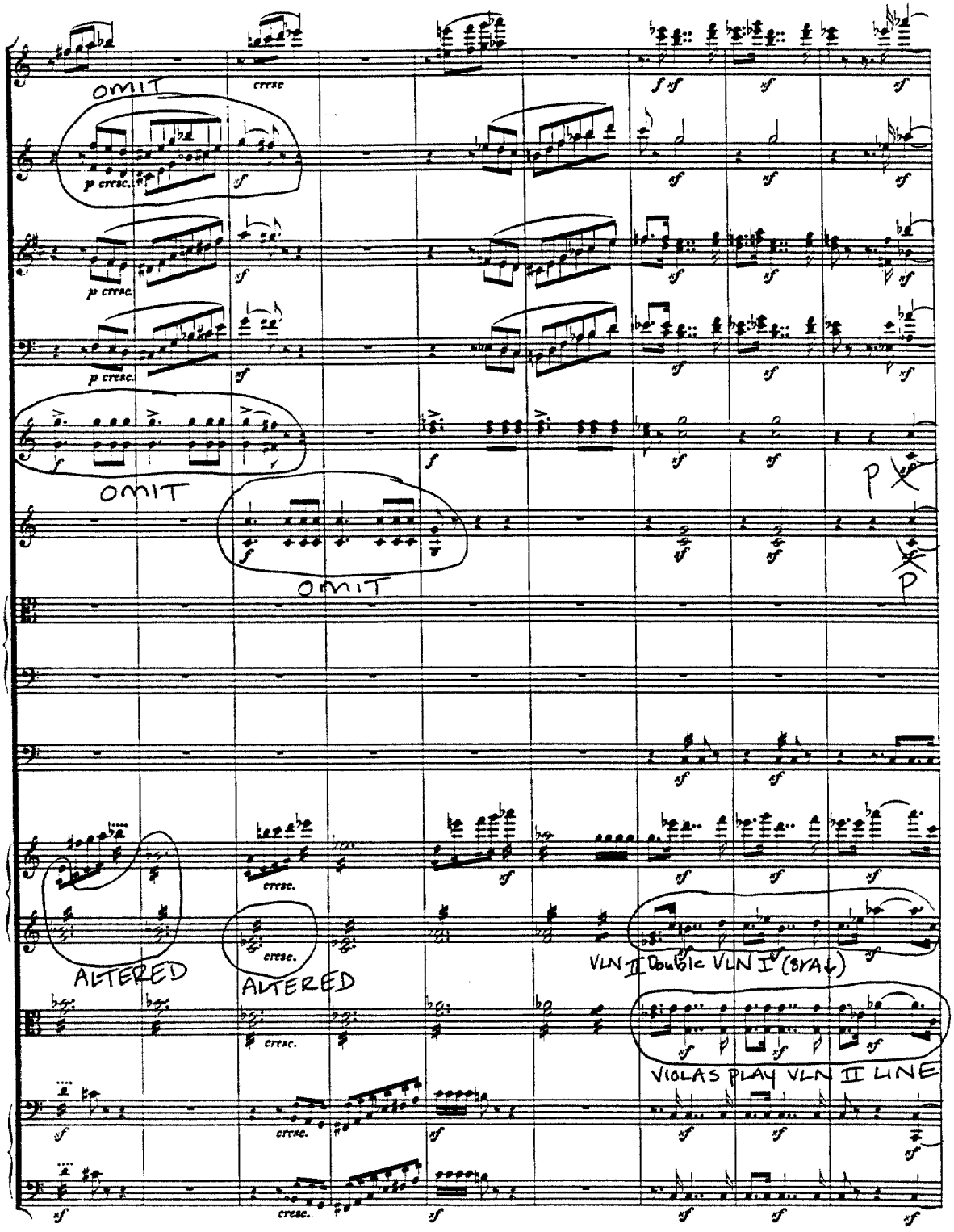
[15] Op. 61 is actually Schumann's 3rd symphony. No. 1 was composed in 1841 and what is known as Symphony No. 4 (Op. 120) was sketched after the completion of no. 1. However, in order of publication, Op. 61 is indeed Symphony No. 2.

those just discussed. Flutes, oboes and clarinets remain unchanged. The bassoon harmonies are added in m. 204 to replace the same pitches subtracted from the first and second violins. The same principle applies to m. 208. The horn line is changed substantially. Weingartner has the two horns play in thirds (see example 51B, pages 93 and 94) rather than the fifths originally prescribed by Schumann. Weingartner omits the eighth-note rhythmic punctuation completely in both horns and trumpets at m. 202. Likewise, the horn call at m. 205 and the trumpet extension of that call (m. 207) are completely omitted. One should note that these two voices are not doubled by any other voice thus Weingartner's omission is significant. The harmonic support by the first and second violins' tremolo is omitted (see mm. 204-210) in favor of having the second violins support the first violins at important points of motivic statement (see mm. 205, 207 and 209). Notice at these points Weingartner also omits the repeated four sixteenth notes on the third beat of each measure, opting instead for the violins to play a regular quarter note to match the flutes. For further melodic reinforcement, at m. 211 Weingartner has the second violins double the first violins (one octave lower) with the violas abandoning their harmonic role to replace the second violin line providing harmonic support a third below the violins. The cellos and basses remain unaltered to offer rhythmic and harmonic stability. A third trombone is added by Weingartner (see mm. 199-202) to add a solid rhythmic and harmonic base for the woodwinds and upper brass. One could argue this section now resembles the previous section in structural layout. Woodwinds and brass are now acting as one homogenous group which interacts with a second stable group – the strings.

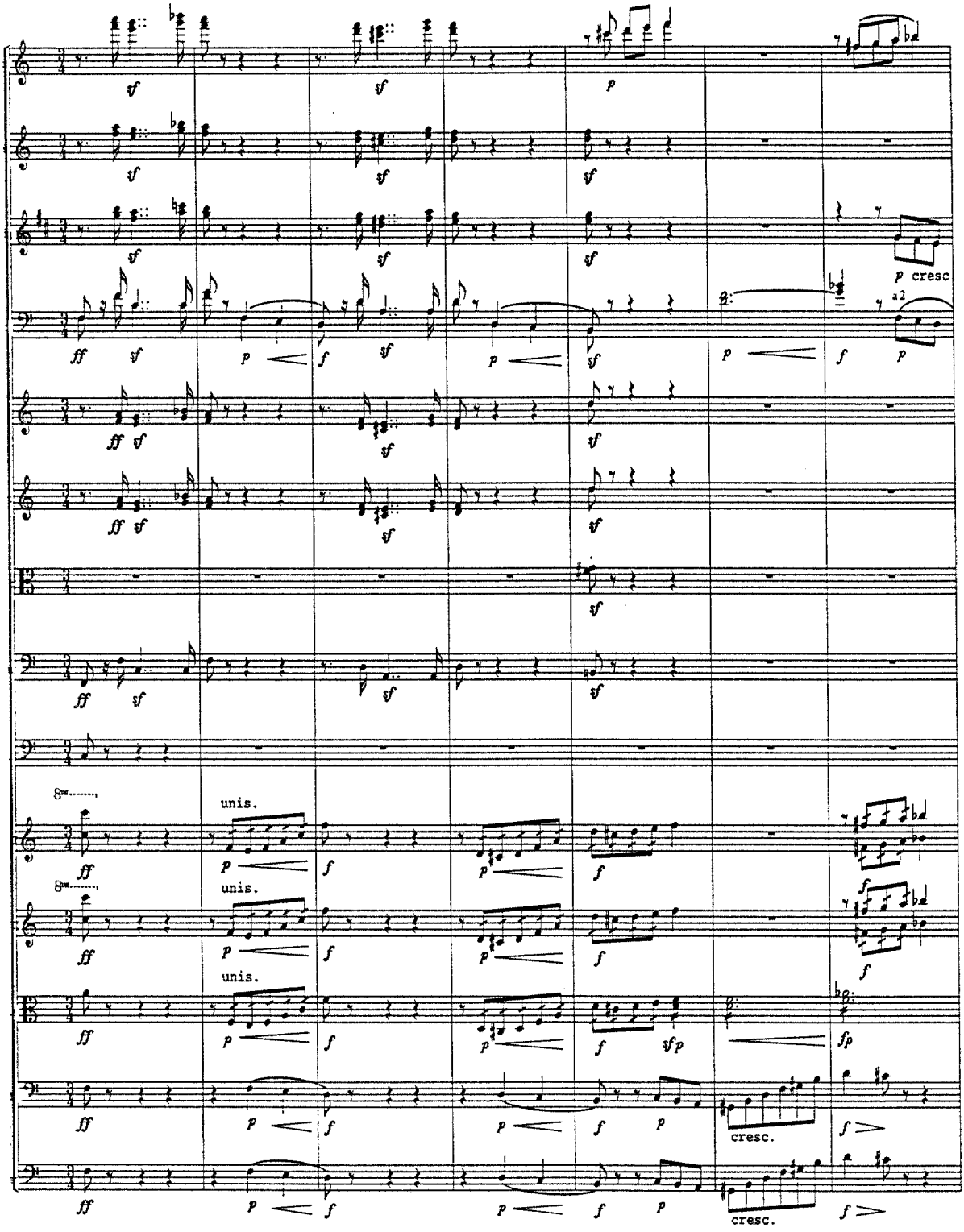
Example 51A, page 1 of 2, mm. 198-204, RS



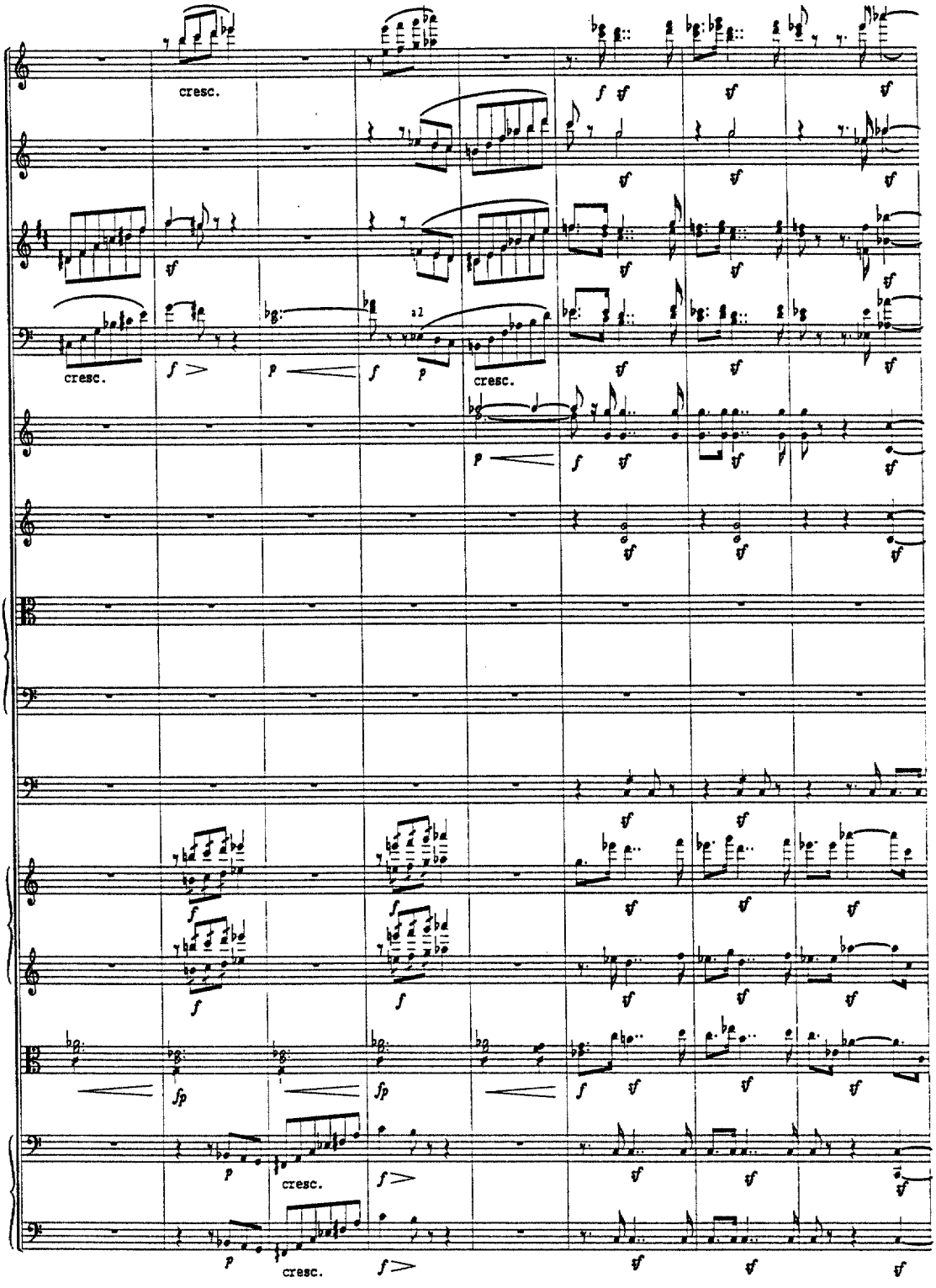
Example 51A, page 2 of 2, mm. 205-213, RS



Example 51B, page 1 of 2, mm. 198-204, FW



Example 51B, page 2 of 2, mm. 205-212, FW



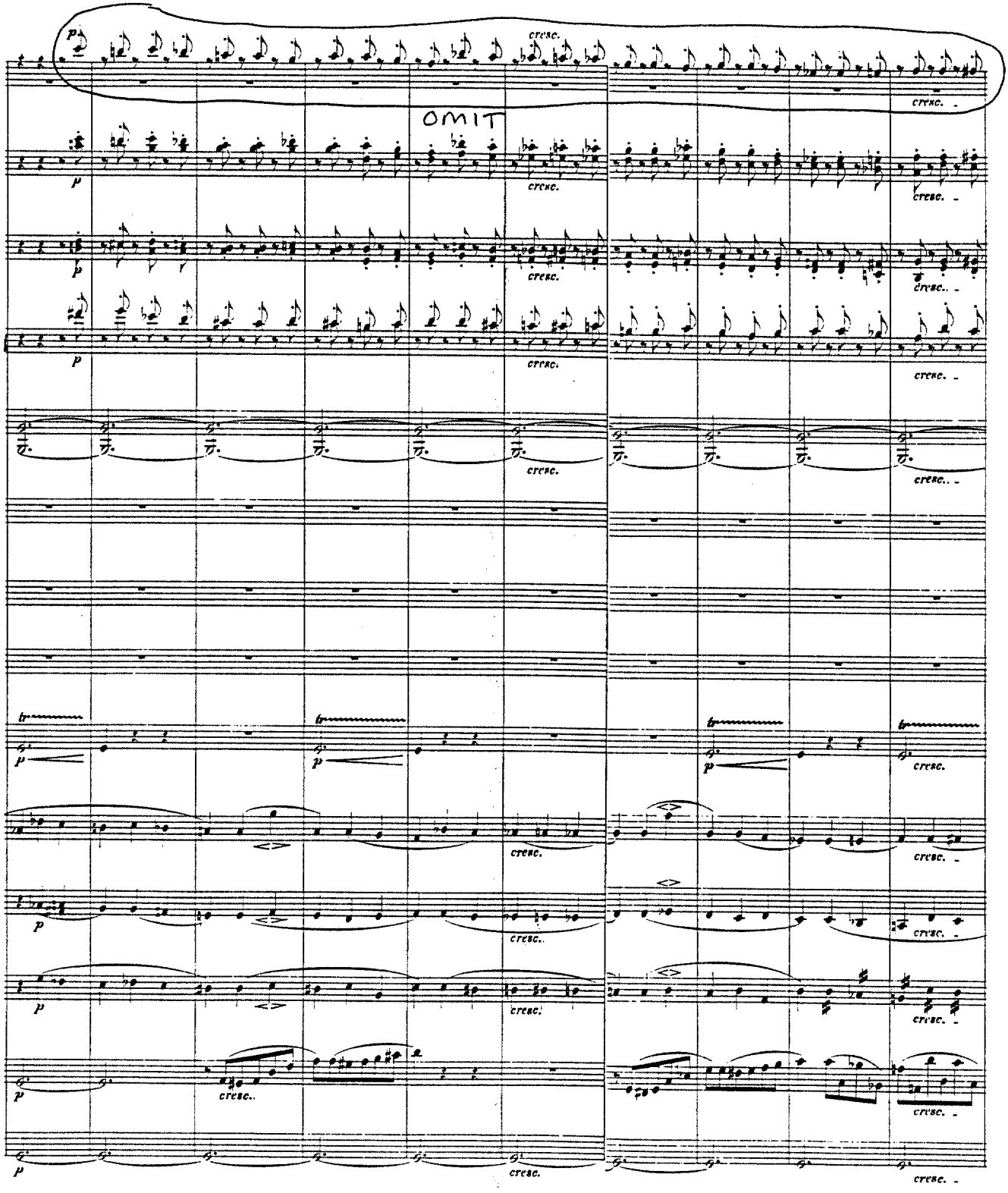
At m. 217 the first flute is omitted until its entrance of the melody at m. 227. The omission is made more significant by the realization that the first flute is the only instrument doubling the first violin melody, though admittedly the flute is of secondary importance playing only on the second half of each beat. The first oboe doubles some of the notes, however it leaves the melody periodically to provide harmonic interplay (see mm. 219 and 223). The other winds do not play the melody (see Example 52, page 96).

At letter F, Weingartner advocates all held harmonies be omitted on the second half of the second beat (see Examples 53A and 53B, pages 97 and 98) in order to clear the background away so the eighth-note thematic motive of the cellos can dominate, especially the triplet at the end of each measure. The softly-sustained harmonies in mm. 238 and 240 are left intact. This abbreviation of duration when trying to modify a thick harmonic background to accomplish greater clarity for thematic material is a commonly employed practice among conductors. Weingartner's alteration here is nothing innovative nor does it pose as a major change of Schumann's original musical concept.

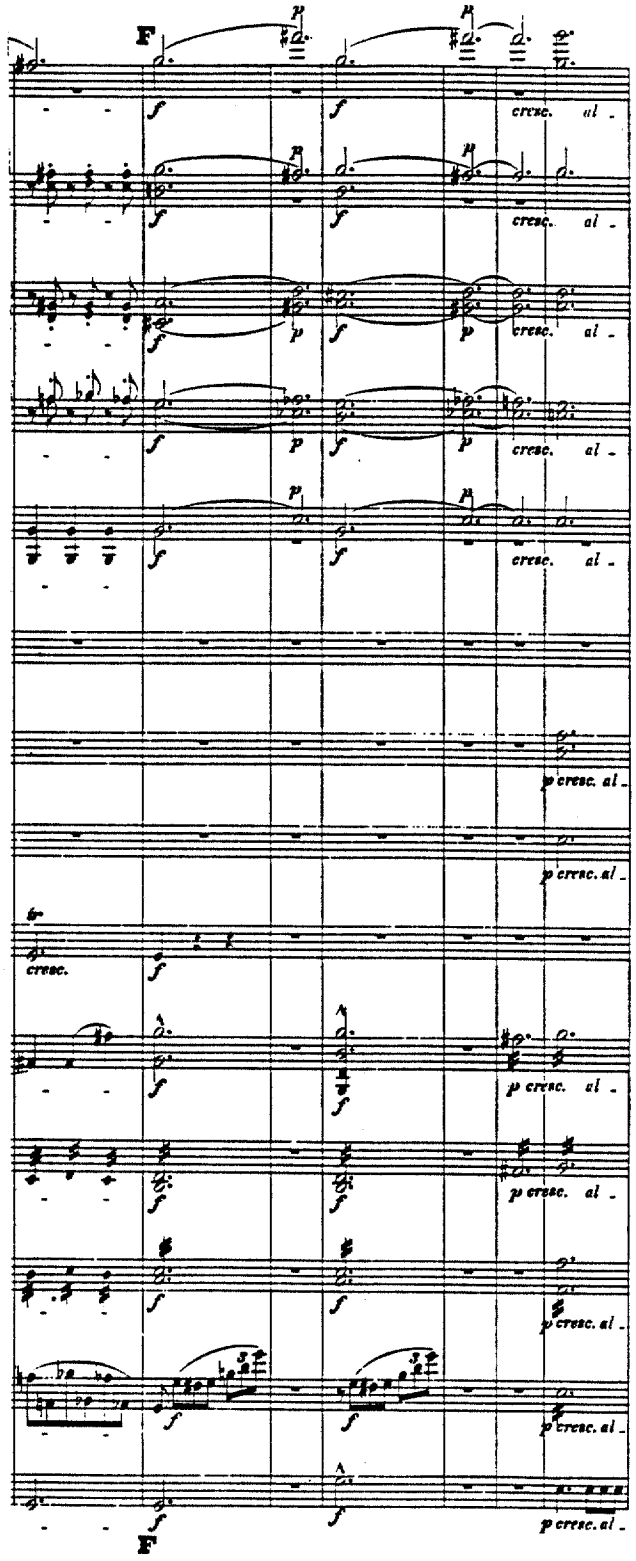
A comparatively more extensive alteration begins at mm. 247 (see Example 54A and 54B, pages 99 and 100). Here Weingartner is uncharacteristically clear concerning his intentions: "This magnificently constructed passage suffers, as do many Schumann symphonies, from a completely muddy instrumentation. Here, therefore, a full alteration is also necessary."[16] Upon examination of Examples 54A and 54B, however,

[16] Weingartner, op. cit., page 21

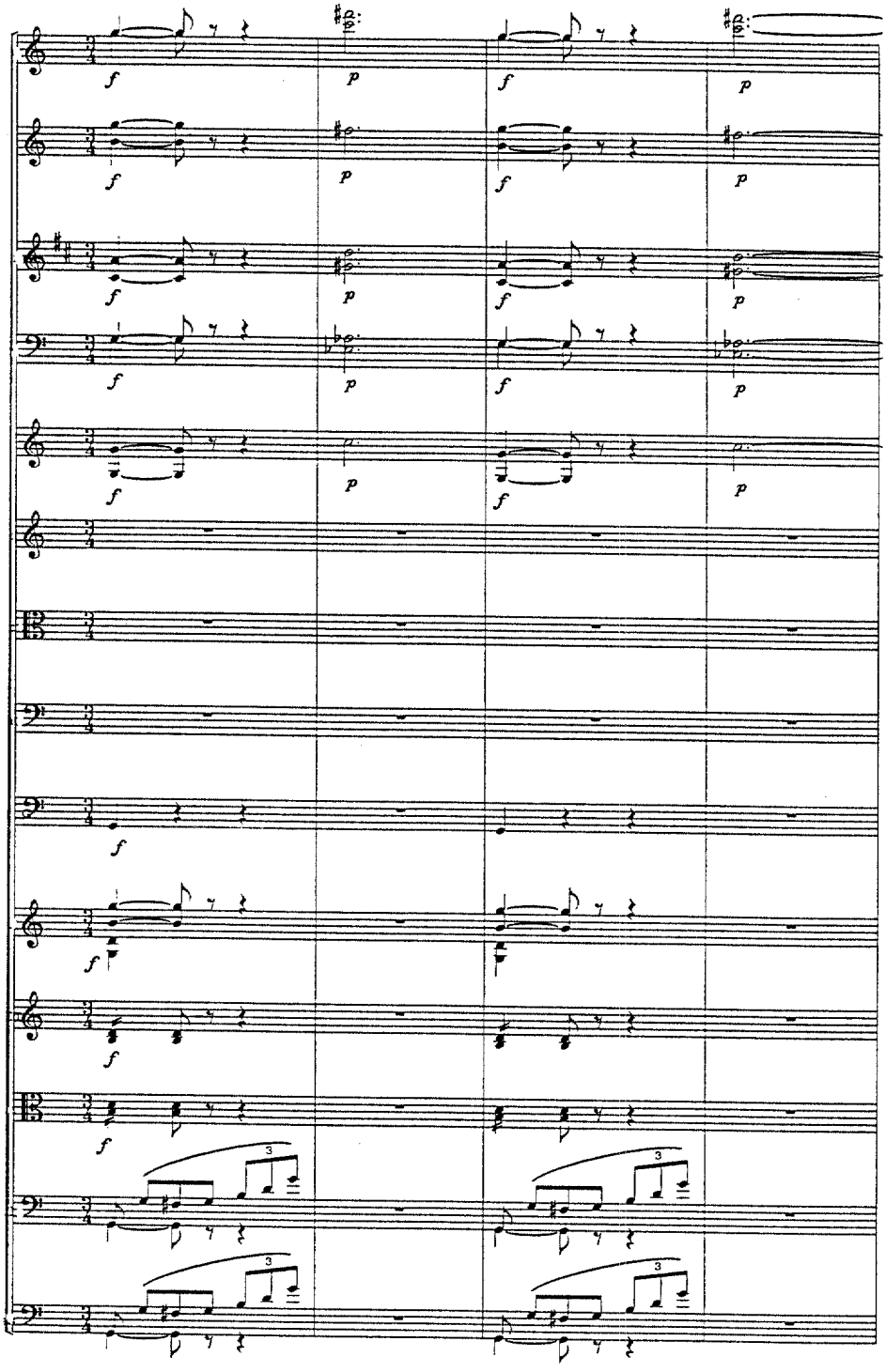
Example 52, mm. 217-226, RS



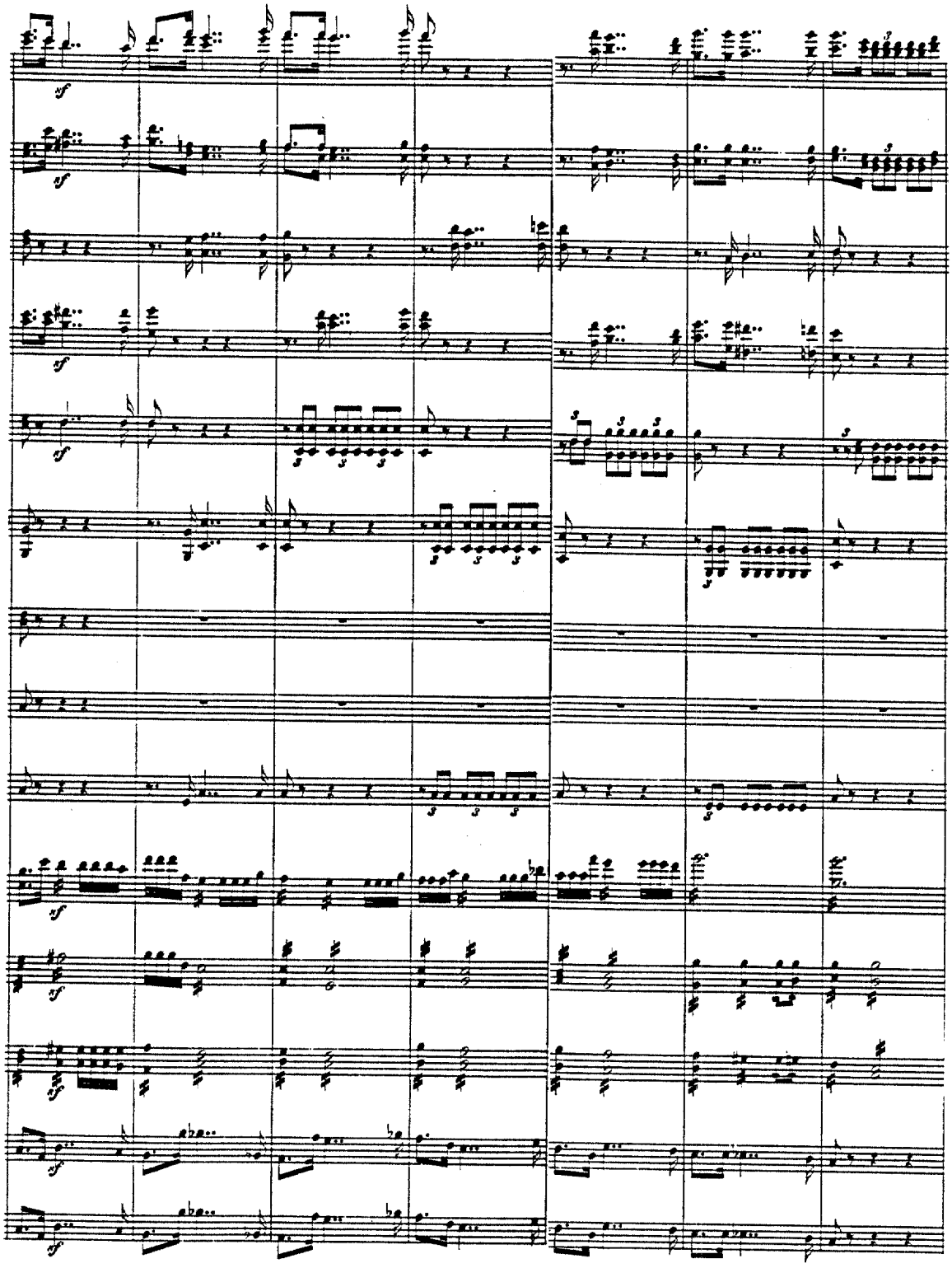
Example 53A, mm. 236-242, RS



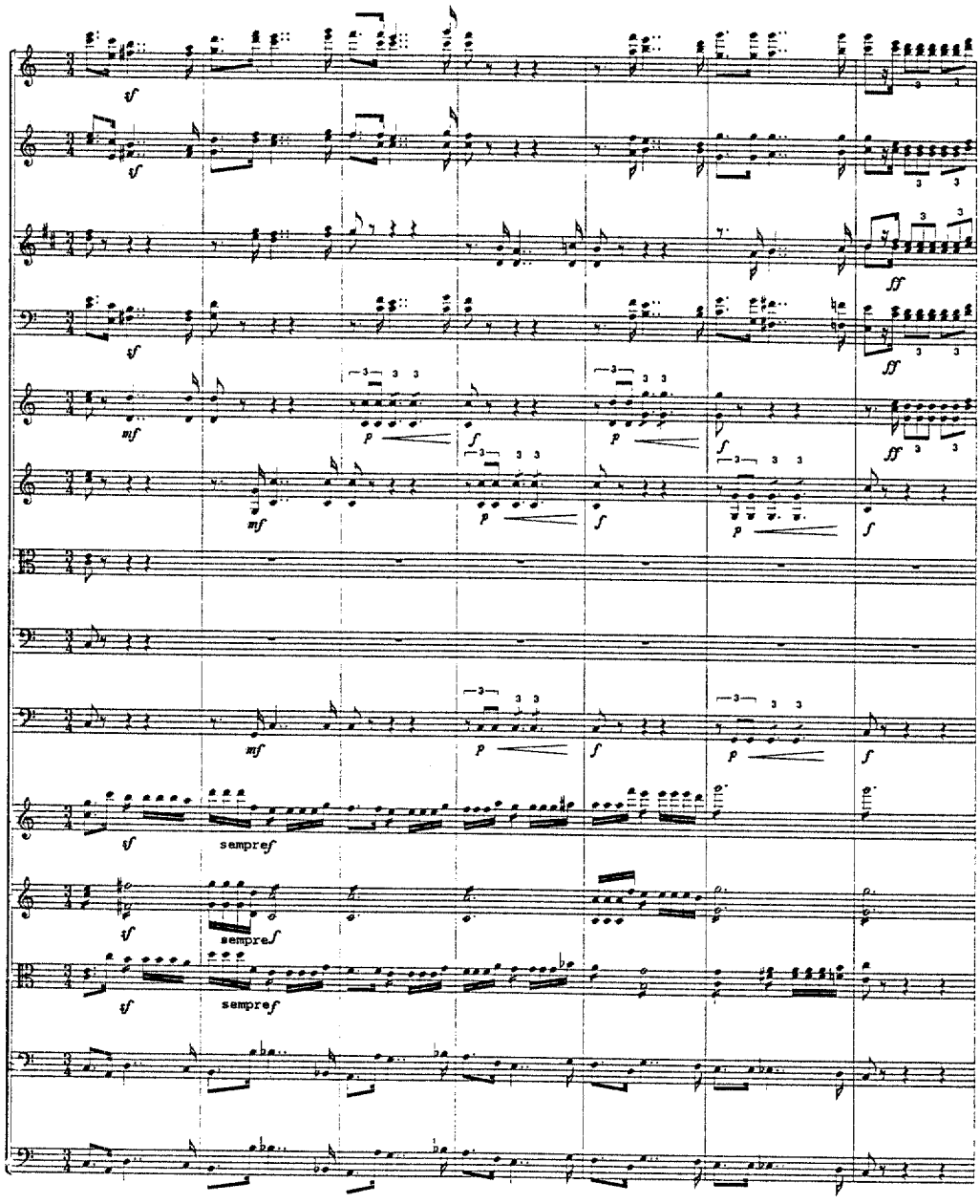
Example 53B, mm. 237-240, FW



Example 54A, mm. 247-253, RS



Example 54B, mm. 247-253, FW



Weingartner's comment is now viewed as peculiar. In reality, he subtracts nothing. On the contrary, he adds significantly to a rhythmically supportive role of the strings. Weingartner complains of the characteristic "muddy orchestration" yet, in the final analysis, he has added much more than he has subtracted. The flute line is a clear example of his process of alteration here. Many of the unison and octave doublings of Schumann's are changed to harmonic intervals of 3rds, 4ths, 5ths and one 6th. Thus, instead of clarifying the texture, Weingartner has, in fact, added to the harmonic texture. The oboe line has been left intact except for the octave displacement (8va lower) of m. 247. The clarinet's 5ths and 6th have been changed to 3rds and a unison (see mm. 248-249), while m. 250 shows an octave displacement identical to that just seen in the oboe. The bassoon is only altered slightly (see mm. 247-248), with a more significant addition at m. 253 to further reinforce the woodwind choir. The horn as well remains predominantly unchanged except for an octave doubling replacing the original unison prescribed for m. 247. In the same vein, only the first measure of the trumpet is changed, from octave Gs to a 3rd: C and E. (see m. 247). The timpani is completely unaltered. In the string section, the rhythmic reinforcement idea initially indicated by Schumann in m. 247 (but which the composer subsequently does not return to until m. 254) is used again by Weingartner in m. 249. The same concept of rhythmic reinforcement is demonstrated in the new viola line beginning at m. 247. This new line alternates between reinforcement of the dotted figure (see m. 247) and the sixteenth-note movement (see m. 248). A rare instance of subtraction: The octave doubling is removed from the first violins, mm. 252-253. When taking all above alterations into account, they can be seen

as extensive and relatively inconsequential at the same time. An attempt has been made to clarify and reinforce Schumann's thematic ideas. Surprisingly though, in the final equation, very little has been subtracted and a substantial amount has indeed been added. This situation provides ample evidence for skepticism when one tries to ascertain whether or not the "muddy orchestration" problem has been corrected.

Letter G represents a reinforcement of the melodic idea especially by the horns and trumpets (trombones offer rhythmic reinforcement) (see Examples 55A – 55G, page 103).

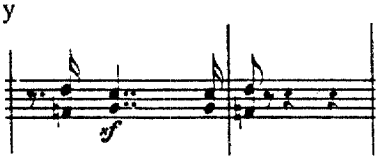
Acknowledging that Schumann constructed this symphony in 1845-46 and Weingartner penned his modifications around 1910, one can be sure the new melodically accommodating horn and trumpet lines are the direct result of the hastened mechanical evolution of brass instruments during the nineteenth century. To replace the rhythmical reinforcement of the now-altered horn and trumpet, Weingartner adds two trombones to take their place. This section is remarkable, not for the extensiveness of the alterations (the strings remain completely untouched) but for the melodic reinforcement by the trumpets and horn. In prior changes, Weingartner frequently simply omits brass instruments as a means of clarifying the texture. Here, however, he adds direct thematic support from the horns and trumpets plus two trombones. Once again, he has added minor but significant melodic support (plus trombones) and subtracted nothing.

Now, as we find ourselves in the recapitulation, Weingartner again dictates changes analogous to the earlier corresponding sections of the

Examples 55A-55G, as indicated

Schumann

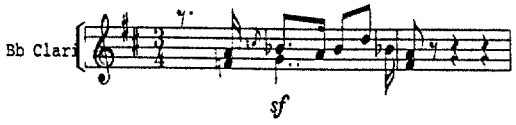
Example 55A, mm. 271-72 clarinet only



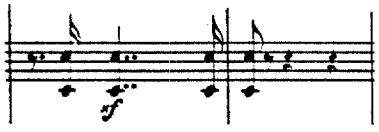
has been modified to

Weingartner

Example 55B, mm. 271-72, clarinet only

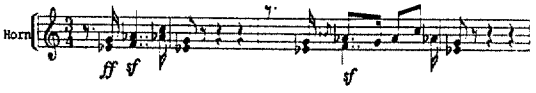


Example 55C, mm. 271-72, horn only

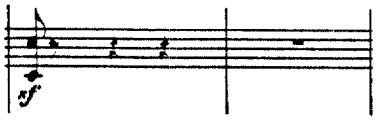


has been modified to

Example 55D, mm. 269-72, horn only



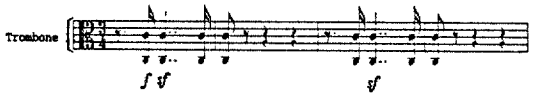
Example 55E, mm. 271-72, trumpet only



has been modified to

Example 55F, mm. 271-72, trumpet only

Example 55G, mm. 269-72, I & II trombones only

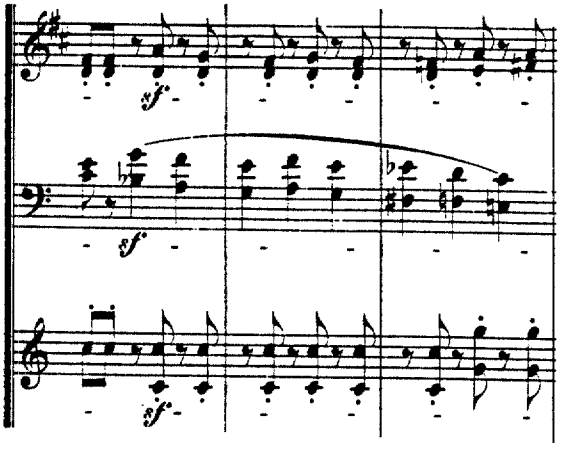


movement. As seen previously, these are not changes of orchestration but rather heightened manipulations of balance and phrase contour in order to create the most interesting musical terrain possible for the listener. At m. 299 Weingartner advises two moderate changes. The clarinets are altered to double the legato bassoon part (see Examples 56A and 56B, page 104). Over the same measures, the first violin line is embellished with octaves changing on each beat rather than Schumann's original (see Examples 57A and 57B, page 105). At m. 303, Weingartner's subtle

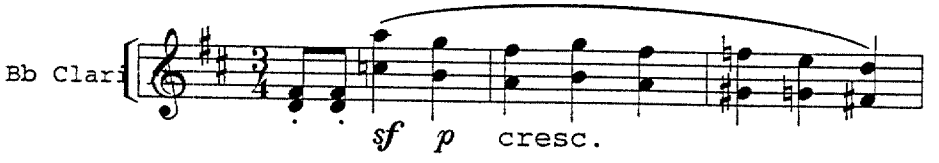
alterations continue when the second violins double the first violins an octave lower rather than tremolo (see Examples 58A and 58B, page 105).

At mm. 310-316 the flutes are omitted; instead the violins and cellos play the crescendo-diminuendo on the sustained A. With this change, the strings act as a single group while the winds move together as well. Weingartner seems to favor the individual choirs of orchestral voices to move in a unity of their own kind without clouding of the voices with unnecessary doubling (see Example 59, page 107). Rather than Schumann's abrupt *con fuoco* marking at m. 317, Weingartner asserts this should be replaced by a gradual accelerando leading to the close of the first movement.

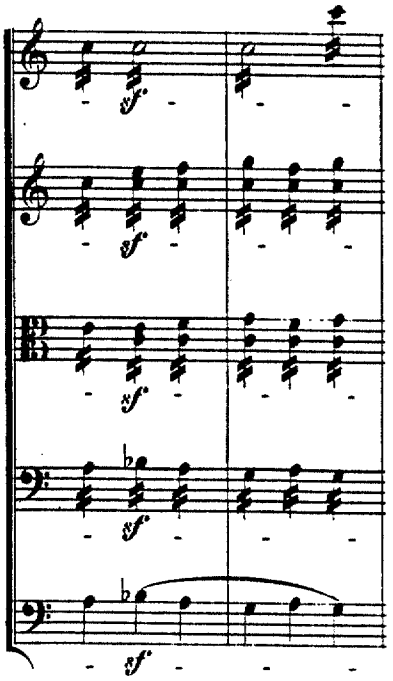
Example 56A, mm. 299-301, RS



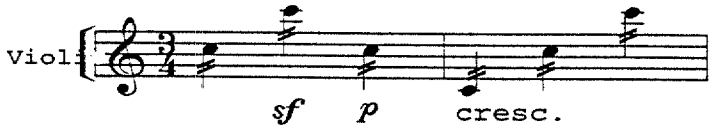
Example 56B, mm. 299-301, FW



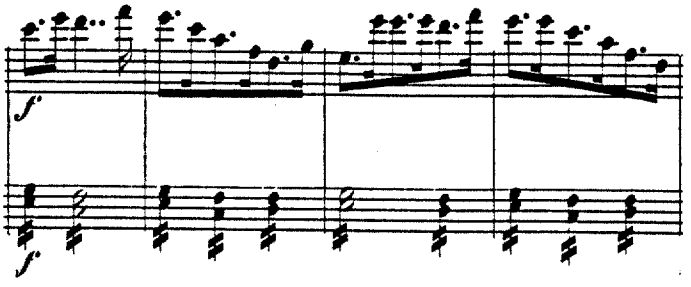
Example 57A, mm. 299-300, RS



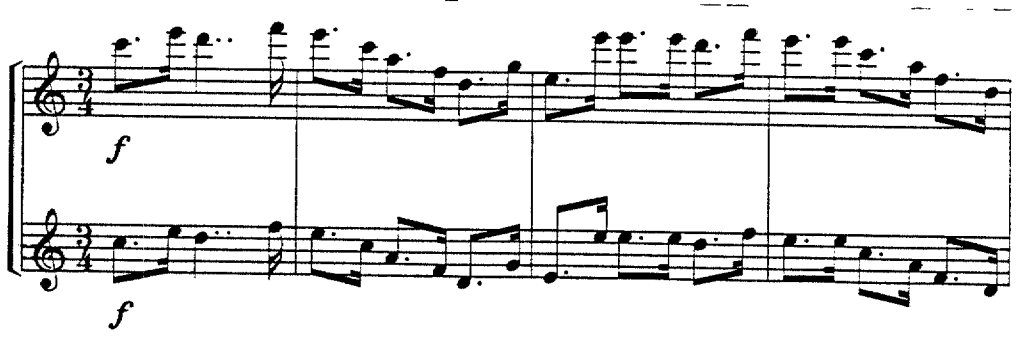
Example 57B, mm. 299-300, FW



Example 58A, mm. 303-306, RS



Example 58B, mm. 303-306, FW

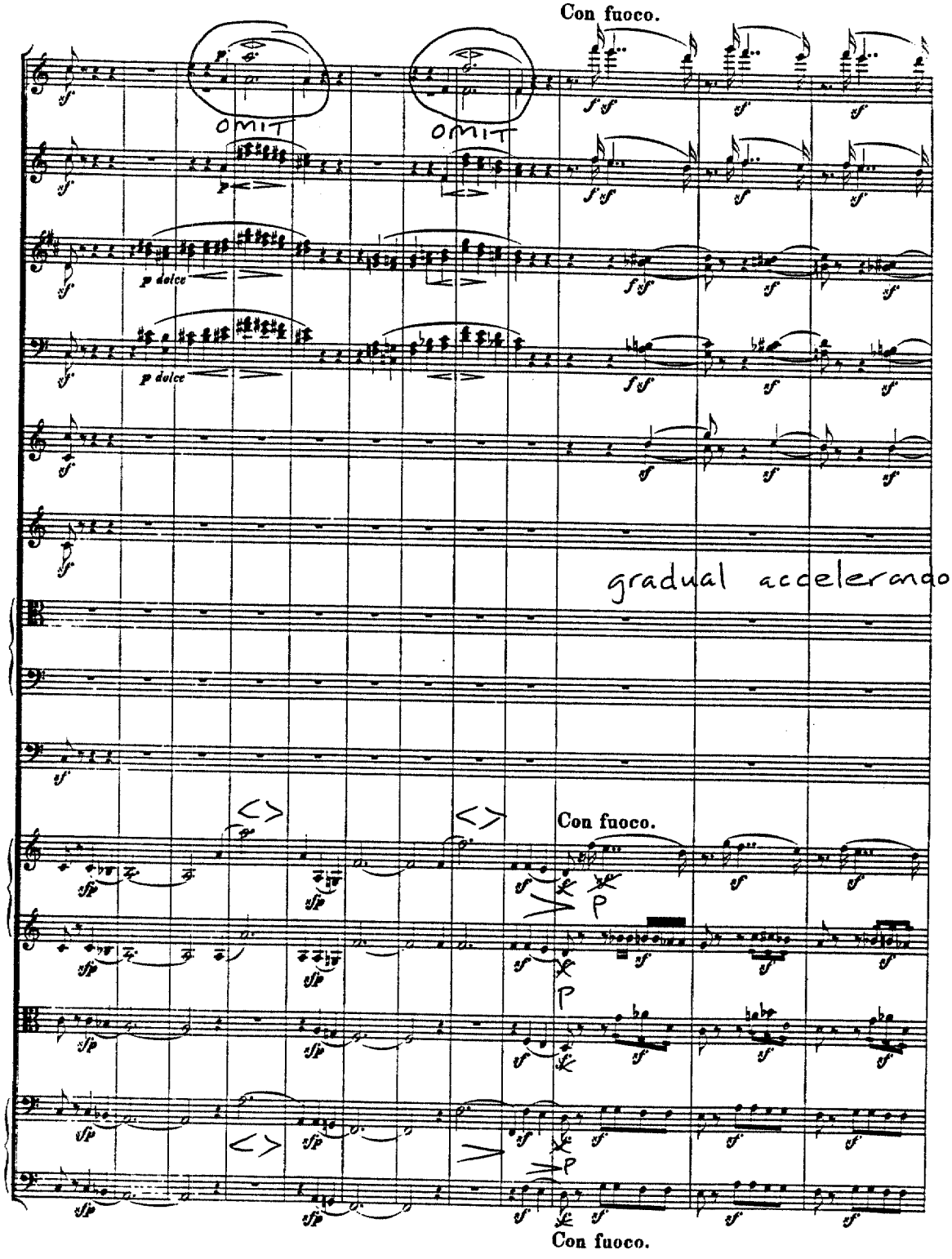


At m. 325 the flutes rest, entering at m. 326 on the second beat (see Examples 60A and 60B, pages 108 and 109). This change allows the first oboe alone to double the first violins and violas (later the first and second violins) and to insure the woodwinds and horns will move as a single unit, as do the strings. To that same end, Weingartner omits the running eighth-note line from the first oboe beginning at measure 323 and has the two oboes join in rhythm with the other winds (see Example 60B).

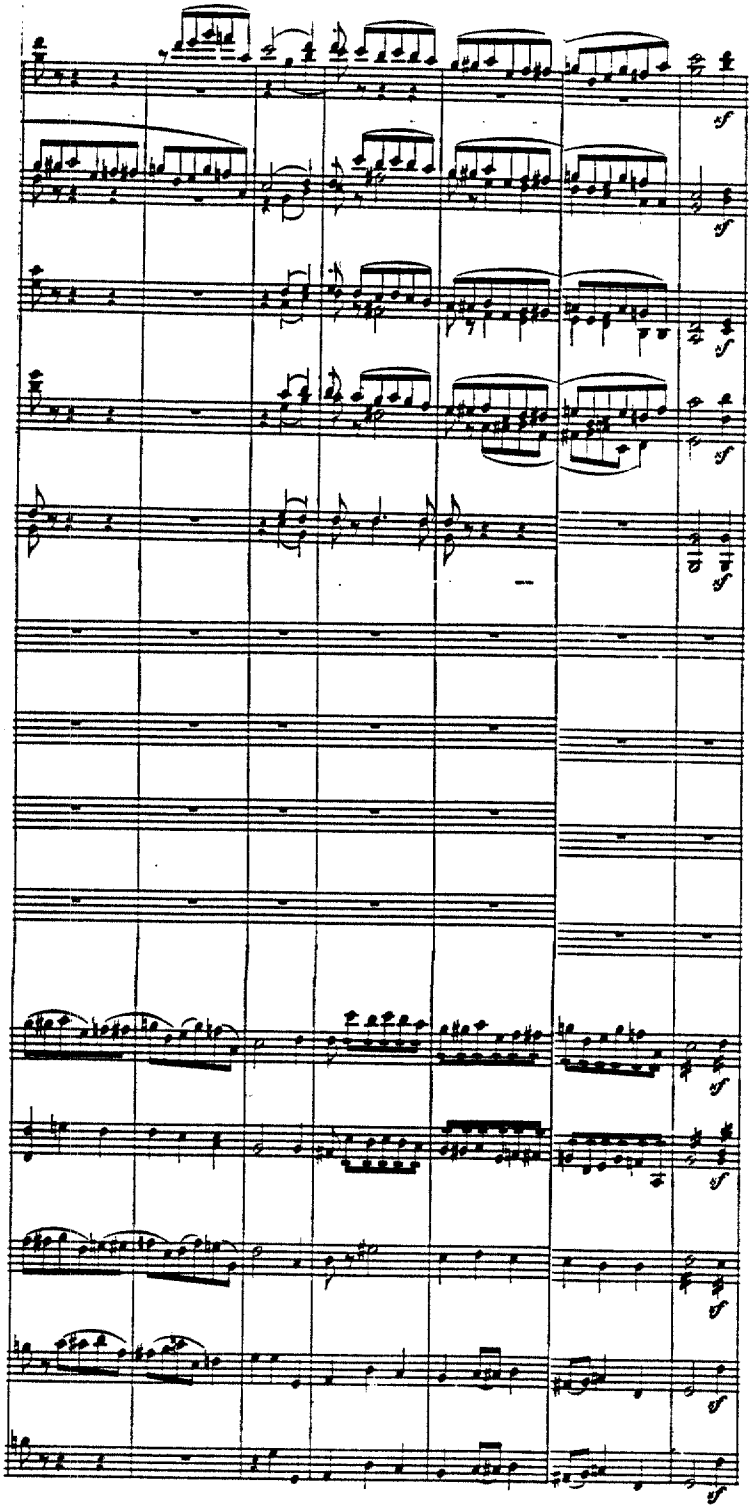
Now in the final stretch of the first movement, Weingartner prescribes numerous drastic changes in dynamic contrast: piano-crescendo-fortepiano. The large sforzando chords of the upper strings are changed to pizzicato for punctuation. These changes in dynamic contour strive for textural variation when, now at the end of the coda, Schumann has the entire orchestra playing continuously full-force. Interestingly, what Schumann tried to do (on a smaller scale) at m. 358 (see Example 61, page 110), Weingartner takes several steps further. The full-orchestra texture embellished by a continuous thirty-one measures of running sixteenth-notes in the strings runs the danger of becoming monotonous here at a crucial point of listener experience.

Weingartner, without omitting or adding any notes to the score, wants to make the most of what he had been presented with by inserting drastic dynamic variances. These manic alterations of subito piano linked with crescendo to a mad forte and then repeating the pattern guarantee the listener with an exciting aural ride to the end.

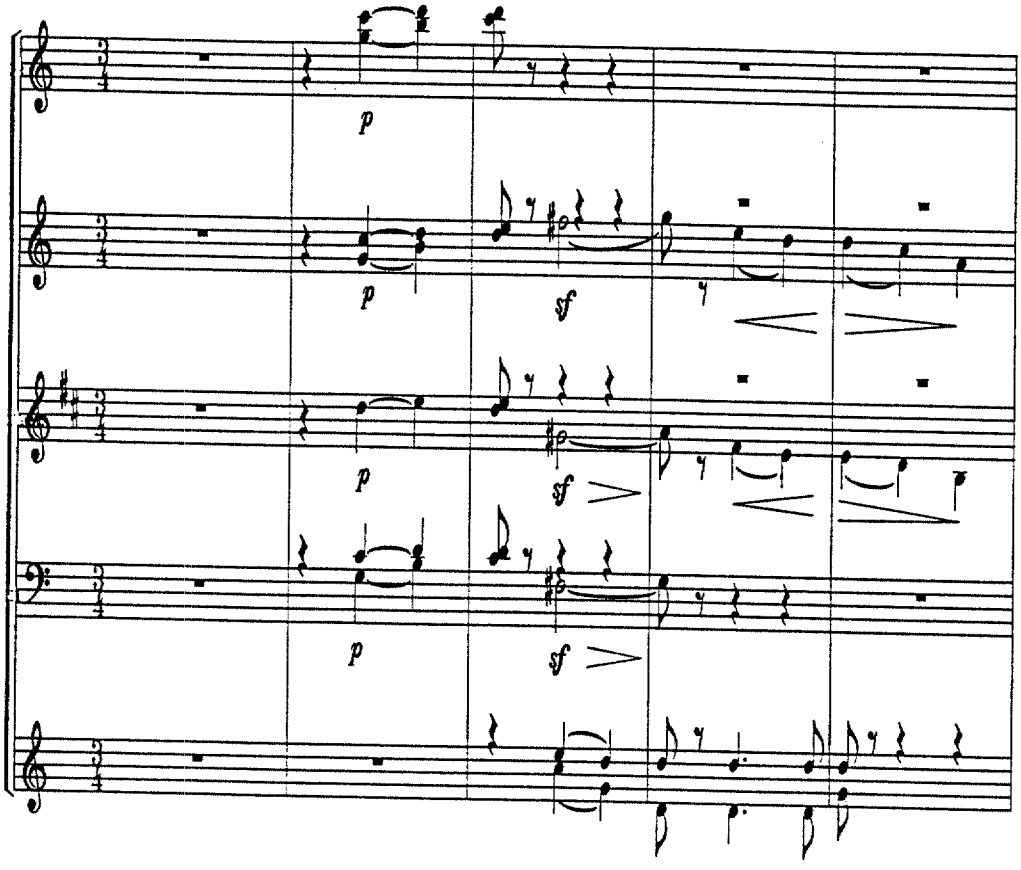
Example 59, 308-319, RS



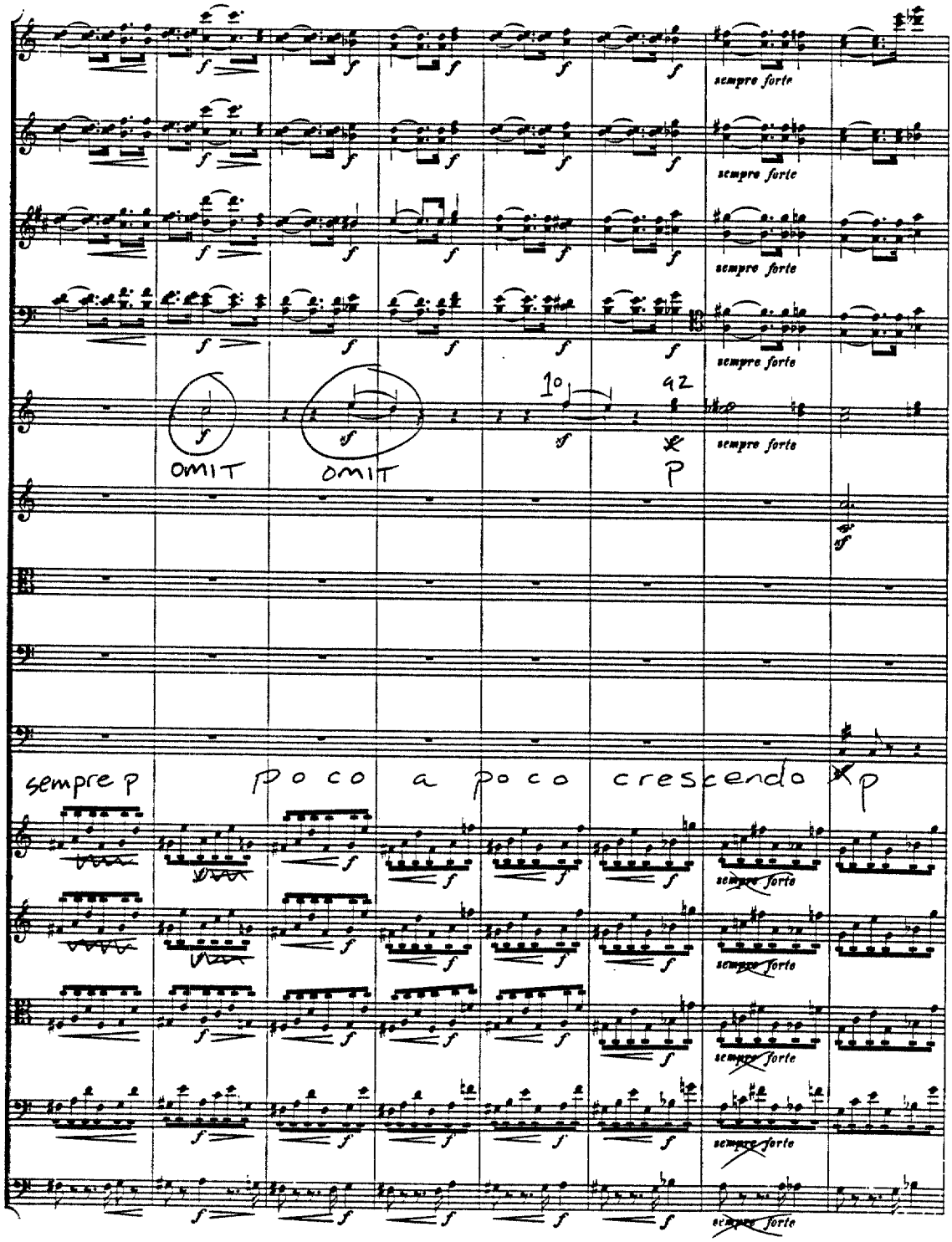
Example 60A, mm. 324-330, RS



Example 60B, mm. 325-329, FW



Example 61, mm. 358-365, RS



Movement II: *Scherzo*

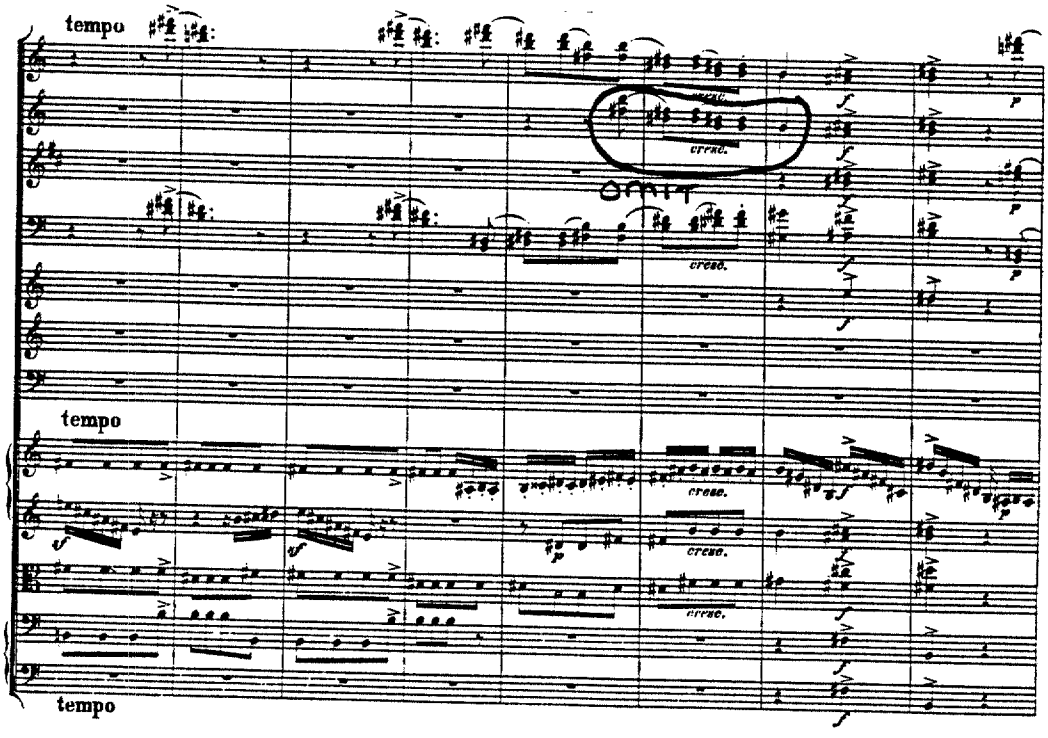
In great contrast to the extensive changes in the first movement, Weingartner now reverts to the sort of changes found in Schumann's first symphony. The Scherzo of Symphony No. 2 is, as one would expect, more lightly scored than the outer two movements, and this circumstance naturally lends itself to less changes and those alterations found are of a generally more superficial nature.

The first example of this type of change is found in mm. 25-26 and mm. 29-30 (see Examples 62A and 62B, pages 112 and 113). Thus the flutes play the descending line alone. Weingartner also indicates a moving of the crescendo to one bar later, from m. 30 to m. 31, an extremely minor adjustment (see Example 62B, page 113).

Next Weingartner continues the trend of minor adjustments by inserting a diminuendo at m. 75, changing Schumann's subito piano at m. 76 to a more graceful linking of sections (see Example 63, page 114). Likewise Weingartner applies a fortepiano-crescendo at m. 96 (see Example 64, page 115). The fortepiano is inserted just before the start of the Trio I, as a gesture of sound modification employed to mark the close of the first section.

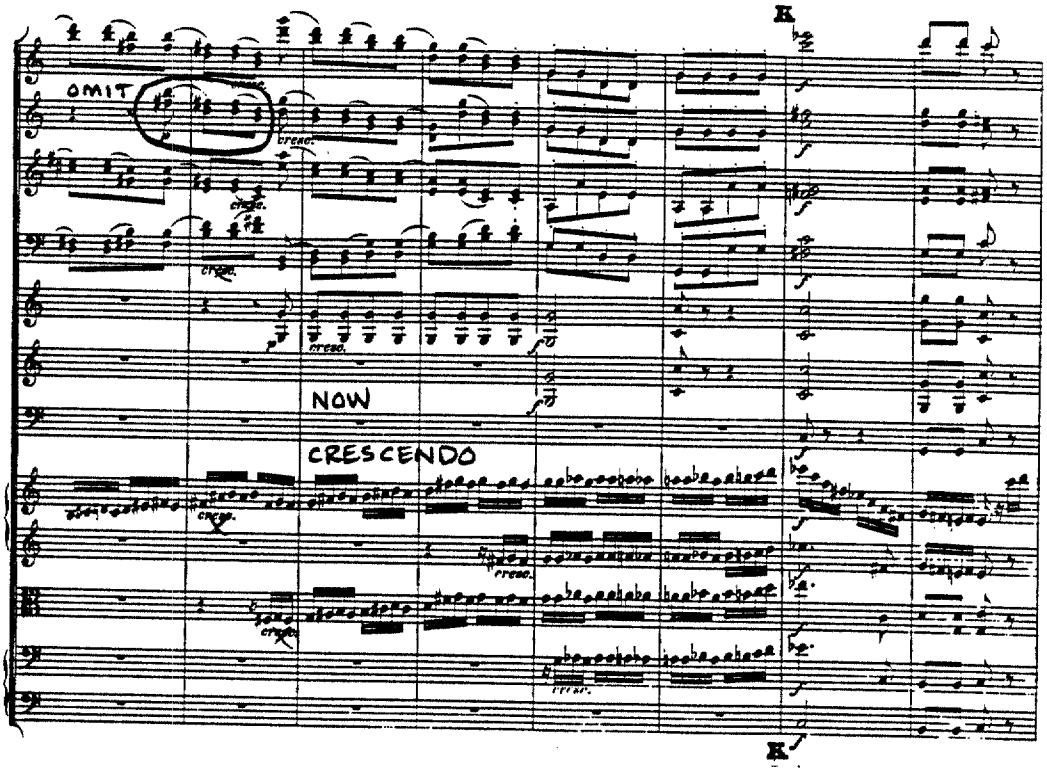
The following modifications are mentioned without score examples, as the subtle and straightforward nature of the changes allow them to be

Example 62A, mm. 21-28, RS



simply explained and not in need of visual support. From the onset of Trio I, Weingartner omits the second horn which Schumann has doubling the first horn throughout. Likewise, the second trumpet (which doubles the first in unison) is omitted beginning at m. 121 and stays silent until m. 132. At m. 131, the second horn rests again until m. 152. The remaining subtle alterations of movement II are, as the preceding modifications, superficial and mostly have to do with tempo and interpretation. The final ten pages of score have, in fact, no changes whatsoever. The very few actual changes of orchestration encountered in the first half of the

Example 62B, mm. 29-36, FW

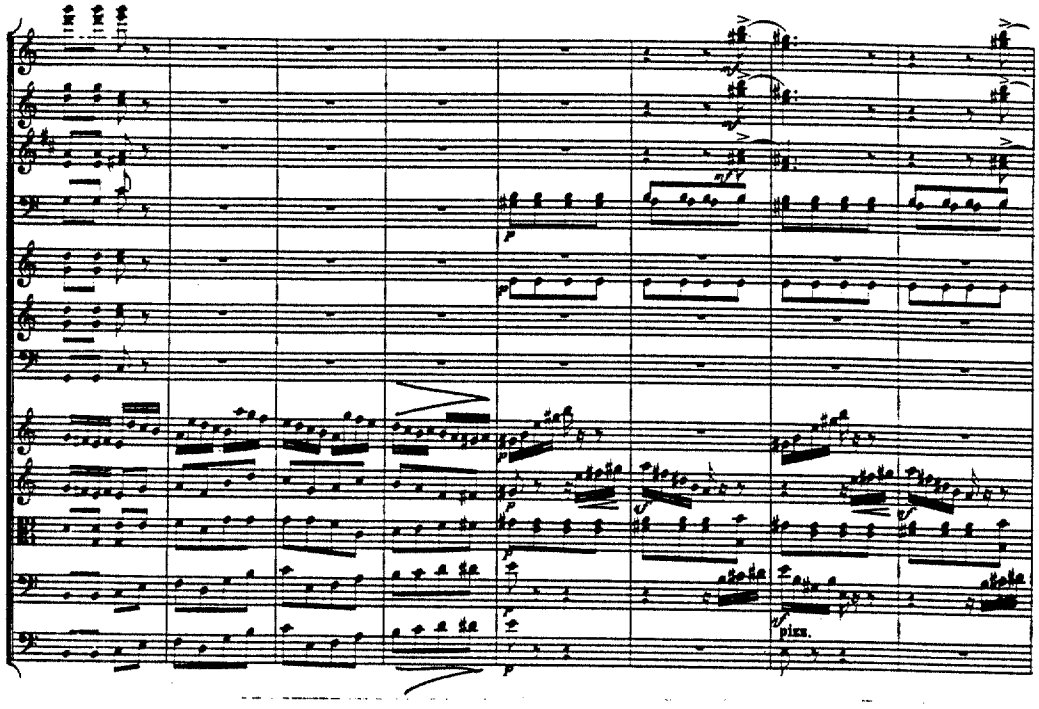


movement – the horn and trumpet doubling omissions – would have minimal effect on the aural experience for the listener. By the very nature of the Scherzo/Trio, Schumann, as with the Symphony No. 1, has scored the movement more lightly than the preceding movement, thus avoiding the fundamental perceived problems of the highly-revised first movement.

Movement III: *Adagio espressivo*

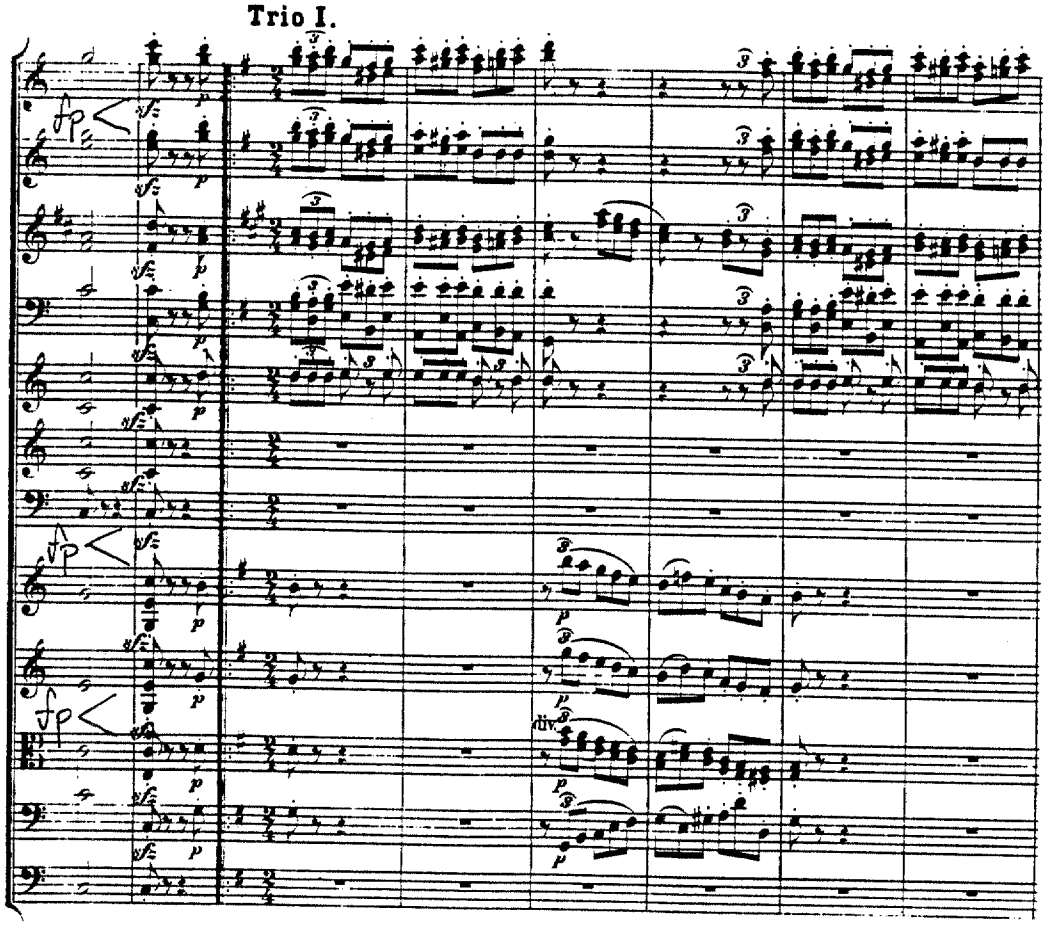
The third movement is similarly scored to the preceding movement, and thus the changes prescribed by Weingartner are superficial and uncom-

Example 63, mm. 72-79, RS



plicated in nature. In fact, the Adagio espressivo represents the first movement encountered where not a single change of instrumentation takes place. Weingartner's suggestions for the slow movement deal exclusively with tempo fluctuations and phrase contour. Recommendations are routinely made for the close of each section in order to clearly define segment endings and subsequent beginnings of the ensuing section. Once again, however, these alterations are simply examples of what any competent conductor imposes upon a score. The music is not static – it must alternately move forward and then be held in restraint in order to maximize musical sense and structural awareness for the listener. Weingartner seems to be attempting to ensure Schumann's remarkable gifts

Example 64, mm. 96-103, RS



are not lost to pedestrian music making practices.

Movement IV: *Allegro molto vivace*

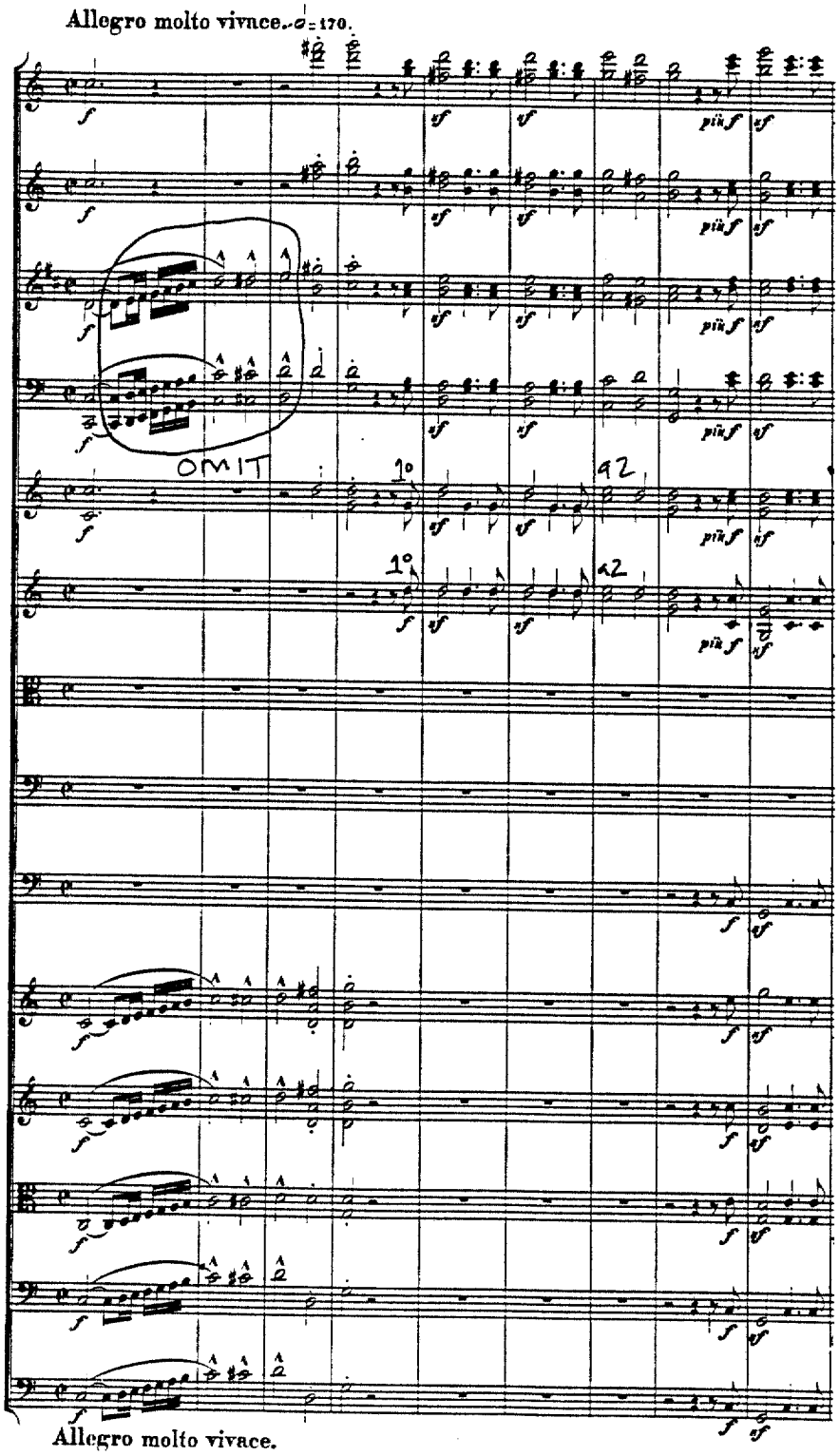
Thought not as extensive as the modifications prescribed for the other outer-flanking movement (movement I), Weingartner's alterations for movement IV are once again comparatively more extensive than those suggested for the inner two movements. A forewarning of what is to come begins in the first measure (see Example 65, page 117). The clarinets and bassoons re-enter with the other winds in m. 3, allowing the strings to play the C Major scale alone. Beginning at m. 4, horn II and trumpet II rest for

two measures, rejoining the wind chorus at m. 7. At m. 12 both flutes are omitted for six measures (see Example 66, page 118). Horns and trumpets are omitted for the same span plus eight beats further to m. 20. Weingartner attempts to add melodic clarity by having the first violins play divisi in octaves beginning at m. 18.

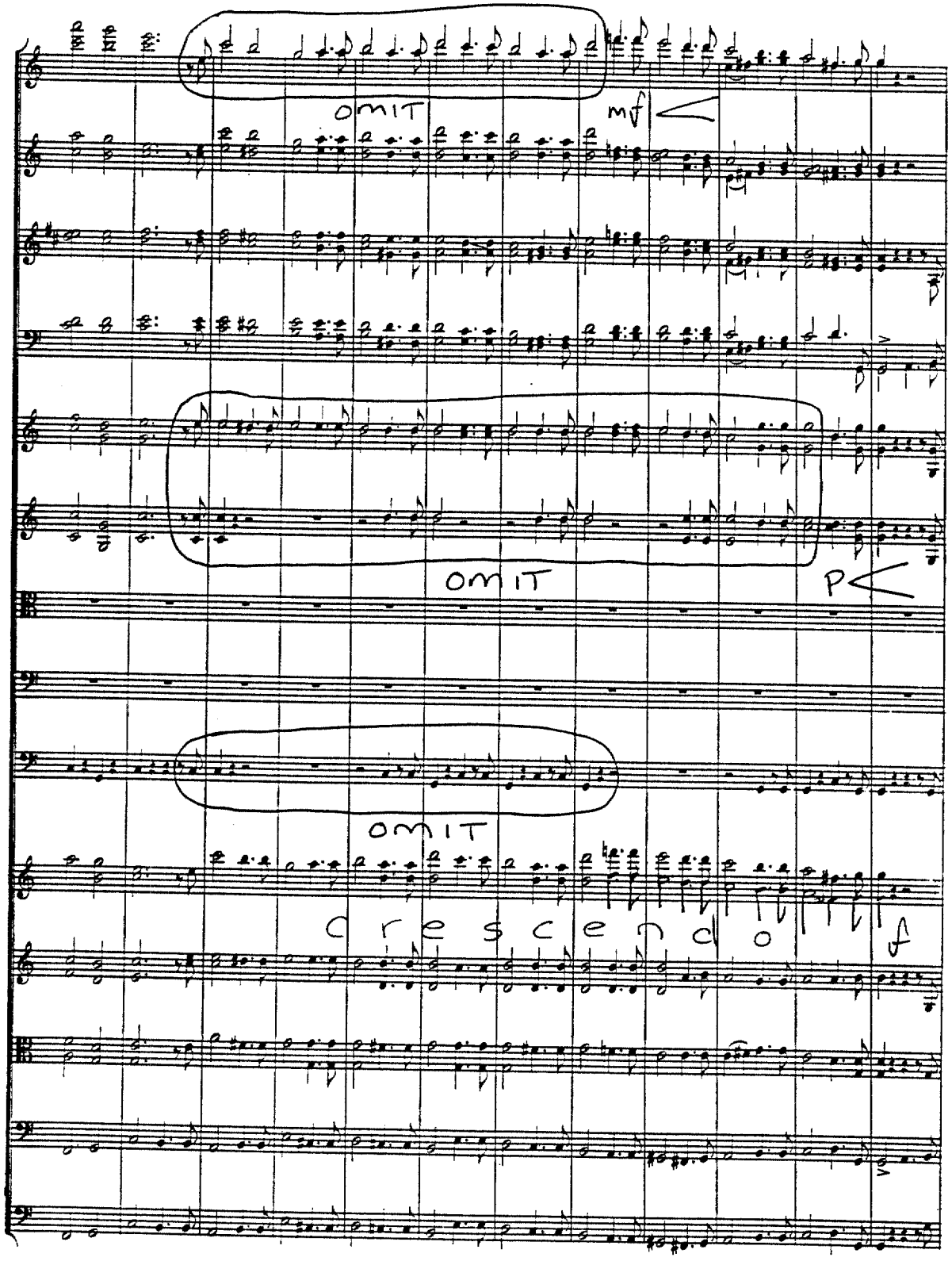
The first violin line is given some wind augmentation by two oboes in mm. 23-25 and 28-29 (see Example 67, page 119). Schumann, even in this full texture, has the violins playing alone. The second violin, violas and clarinets are doubling the same voice, the cellos and bassoon are doubling another voice, but the first violin voice is curiously single-natured. To aid in the prominence of the melody, Weingartner inserts cautionary mezzoforte marking into the brass and timpani parts.

The segment mm. 31-36 (see Example 68, page 120) depicts Weingartner's omission of virtually all winds, brass and timpani except for intermittent points of punctuation. The sole non-string support is provided by the two bassoons left intact. Here Weingartner wishes to break-up the otherwise almost continuous wind participation to provide textural variety. The same alteration is made in the corresponding segment (mm. 39-42) although this time Weingartner makes additional changes to the flutes, oboes and clarinets (by allowing them to re-enter the texture prior to the cadence) in order to fit the musical changes leading to this major cadence-point at letter P (see Example 69, page 121). Special note should be taken of m. 43 (see original, Example 69) and Weingartner's altered version of the oboes and clarinets, where now, instead of providing just harmonized rhythmic support they are altered to reinforce the melodic line (see Example 70, page 122). Likewise, the bassoons are altered to provide the same

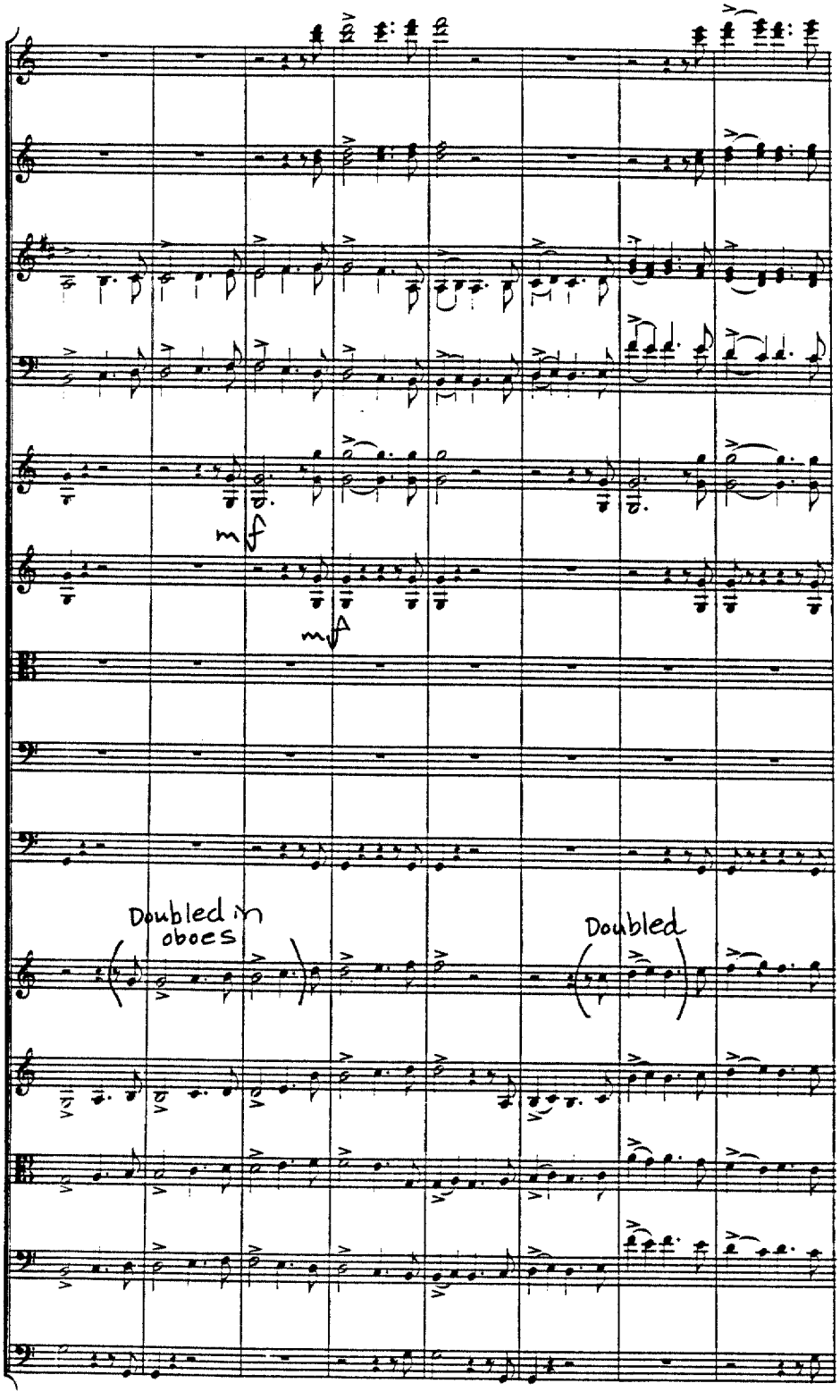
Example 65, mm. 1-9, RS



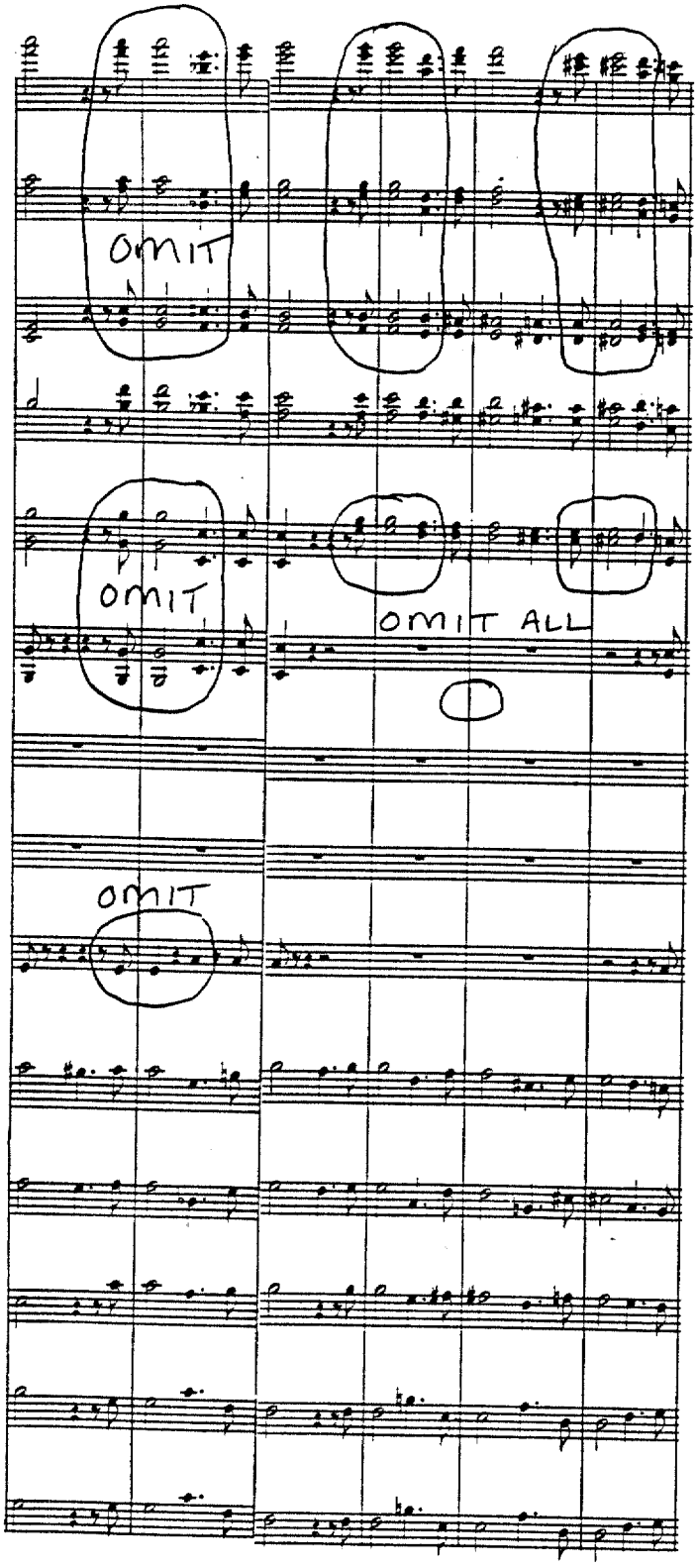
Example 66, mm. 11-22, RS



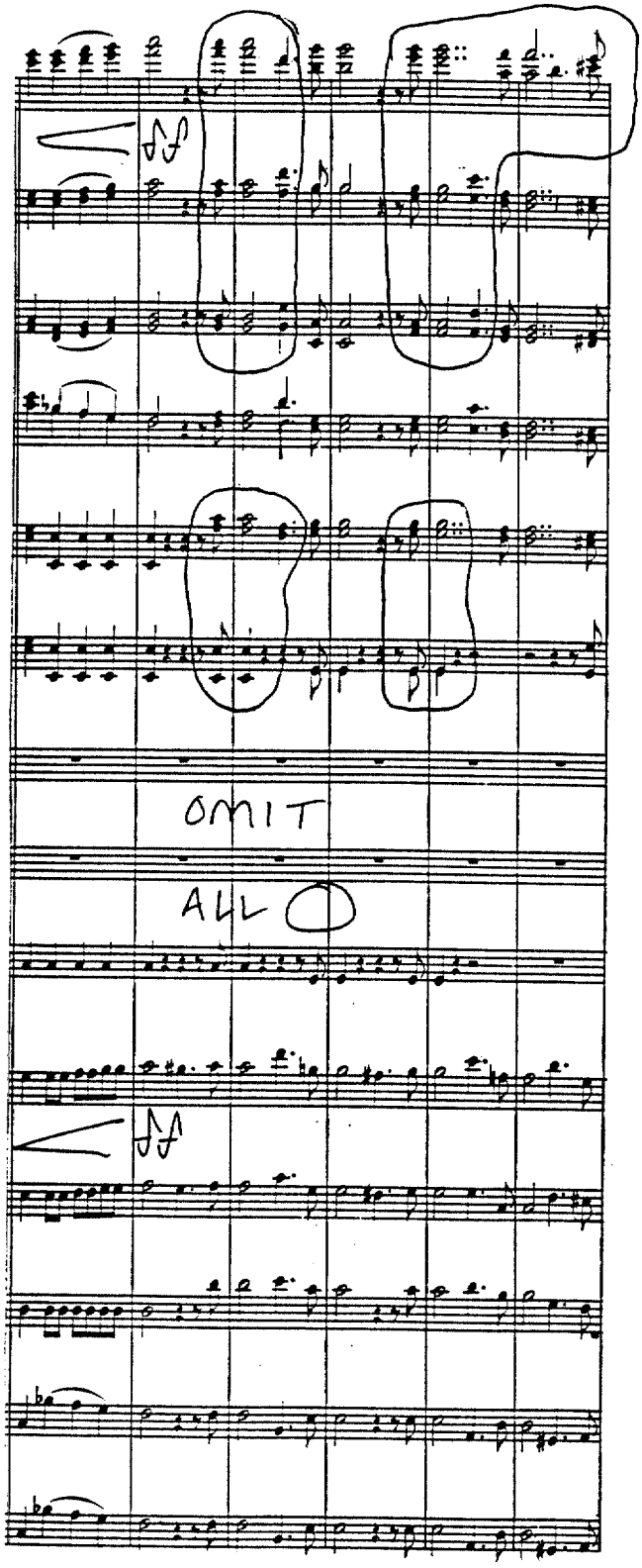
Example 67, mm. 23-30, RS



Example 68, mm. 31-36, RS

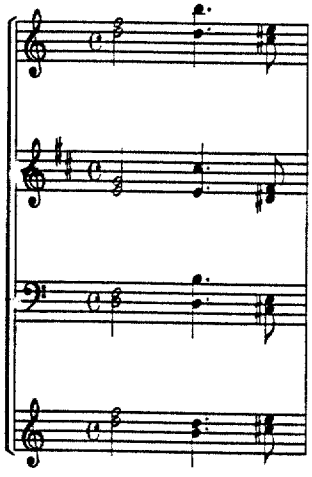


Example 69, mm. 38-43, RS



melodic reinforcement and the horns are changed to provide additional rhythm and harmonic support. Thus all winds and brass have either been eliminated (flutes) or altered to provide direct support of the important melodic and rhythmic idea just prior to the cadence. Schumann in fact provides this same support one measure later (1 m. before P) – Weingartner simply moves the idea one measure earlier.

Example 70, m. 43, FW



The viola doubling of bassoon and horns is omitted at m. 46 (see Example 71, page 125). Weingartner instead provides violas with a half-note chord (E and C on the downbeat of m. 46), as Schumann originally supplied for the other strings. This leaves the bassoons and horns alone introduce the new triplet background figure (Weingartner inserts the diminuendo at m. 46). Further superficial revisions include changing cellos and basses to pizzicato starting at m. 48, and the background texture is thinned slightly as not to cover the single voice of the first violins with the bassoon II (omitted at m. 48) and horn II (omitted at m. 52).

Measures 61-68 are an example of further fairly superficial modifications, yet nonetheless notable if only for the large number of

changes (see Example 72, page 126). A general diminuendo is marked over the first 2 measures setting up the entrance of the legato theme (see mm. 63-65: clarinets, bassoons, violas, cellos). Horn II plays the lower octave as marked. The background triplet figure is reduced to pianissimo at m. 64 (flutes, oboes, horns). The basses are still pizzicato – the cellos switch to arco at the entrance of the theme (m. 63). Both oboes are omitted at mm. 66-68 allowing flutes and horns alone to carry the secondary voice.

Light-handed alterations continue at m. 69 (see Example 73, page 127). Clarinets are omitted at m. 69 so all remaining woodwinds move in unison rhythm supported by violas and cellos. Basses are changed back to pizzicato at m. 72. As before, the triplet background figure is reduced to pianissimo at m. 72. The preceding changes are seemingly superficial yet nonetheless important to the shape of Schumann's final musical ideas. Weingartner's slight omissions and balance-enhancing dynamic adjustments are at once subtle yet should noticeably affect the aural outcome in a positive way.

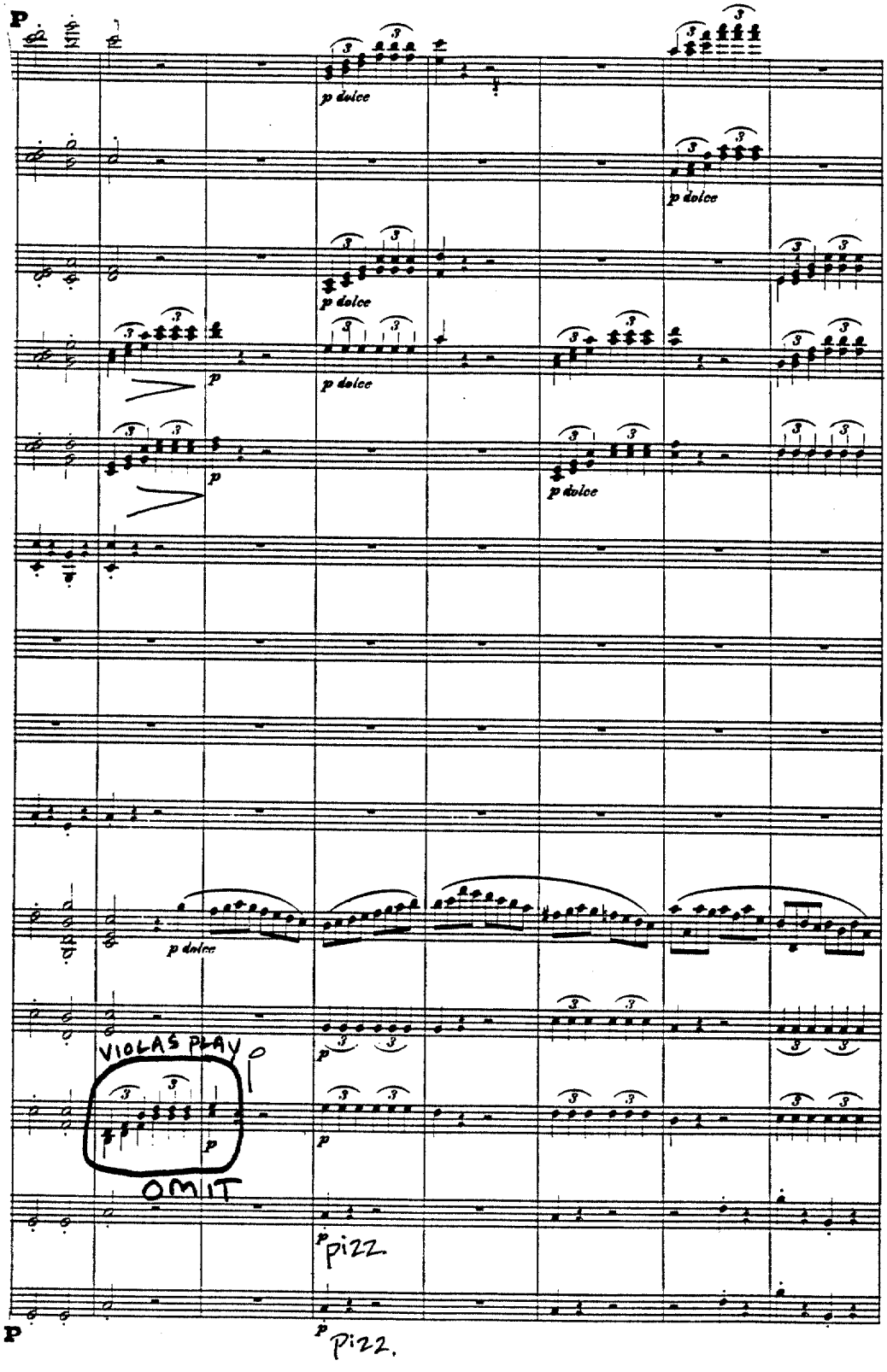
Measure 78 marks the start of more similar changes (see Example 74, page 128). Flutes are omitted from mm. 81-84. Weingartner eliminates the whole-note figure from m. 82 by altering the second oboe, second clarinet and second bassoon to play half-notes instead with half-rests inserted. The long-held notes of m. 79 (oboe, clarinet, bassoon and basses) are modified to sforzando-piano to allow the moving voices dynamic superiority. Second horn is omitted at m. 78, rejoins in the lower octave at m. 80 and rests again beginning at m. 84. The violas are altered slightly to move to the lower-octave D at m. 82 so they move in contrary motion to the upward leap of the cellos and basses.

Measure 93 marks the onset of an interesting change of orchestration prescribed by Weingartner. Instead of Schumann's rather lengthy continuous eighth-note passage (see Example 75, page 130) which would most certainly grow tedious (the actual passage is 12 measures in length), Weingartner breaks up the woodwind support with intermittent points of rest for the clarinets and bassoons while the lower strings provide an uninterrupted version of the pattern.

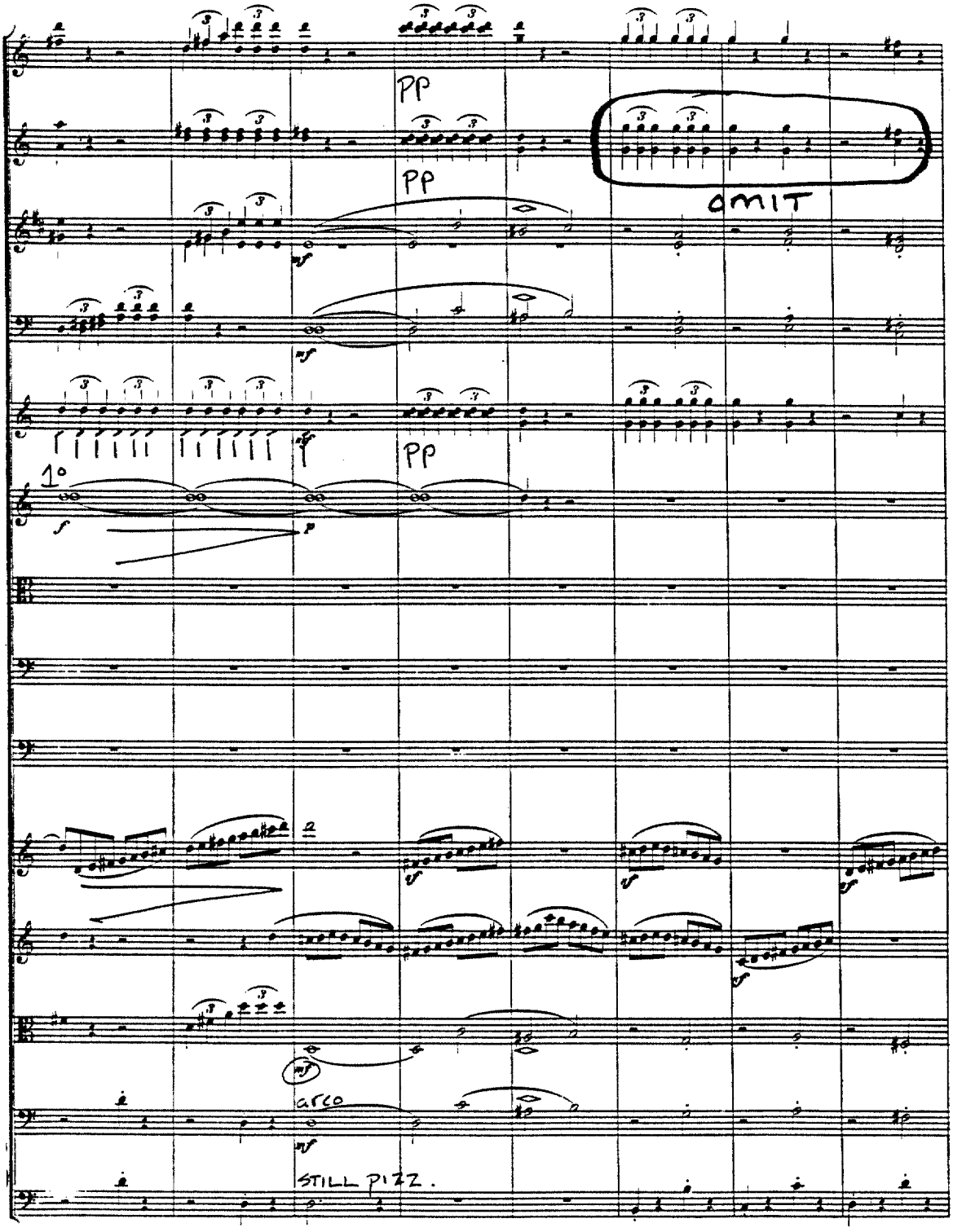
At m. 134 the oboes are modified to provide additional support for the upper voice (see Examples 76A and 76B, pages 131 and 132). The held harmonies are subtracted from the bassoons and horns (see mm. 135-139) in order to slightly thin the already-full harmonic background. In a rare simple subtraction, Weingartner omits the first violins to leave the second violins alone to carry the thematic material. Weingartner also imposes numerous sforzando-piano markings on held notes in order to clear away sound for the triplet figure and to make the ensuing crescendo on the ascending lines more effective. For contrast, the descending lines are marked diminuendo.

Weingartner prescribes extensive changes for mm. 139-146 (see example 77A and 77B, pages 133 and 134). The original cello line has been omitted so they may double the basses. Three trombones have been added to reinforce first the violas and then the basses. An extra half-note has been added to the clarinet line (see m. 141) to double the second violins followed by an omission of the clarinet doubling of the second violin line (see mm. 143-145). This allows the flutes and oboes to move in tandem as one voice unit.

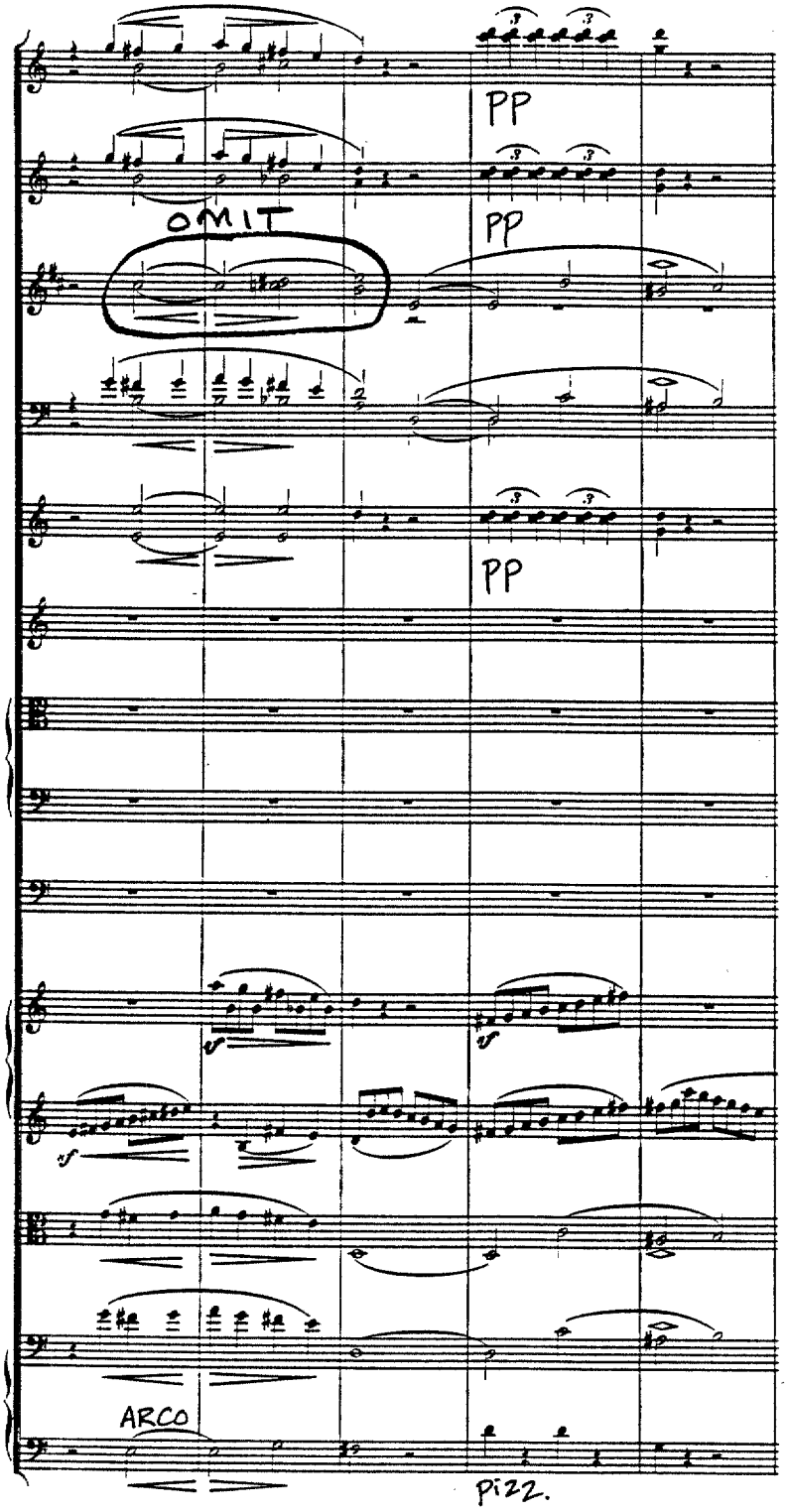
Example 71, mm. 45-52, RS



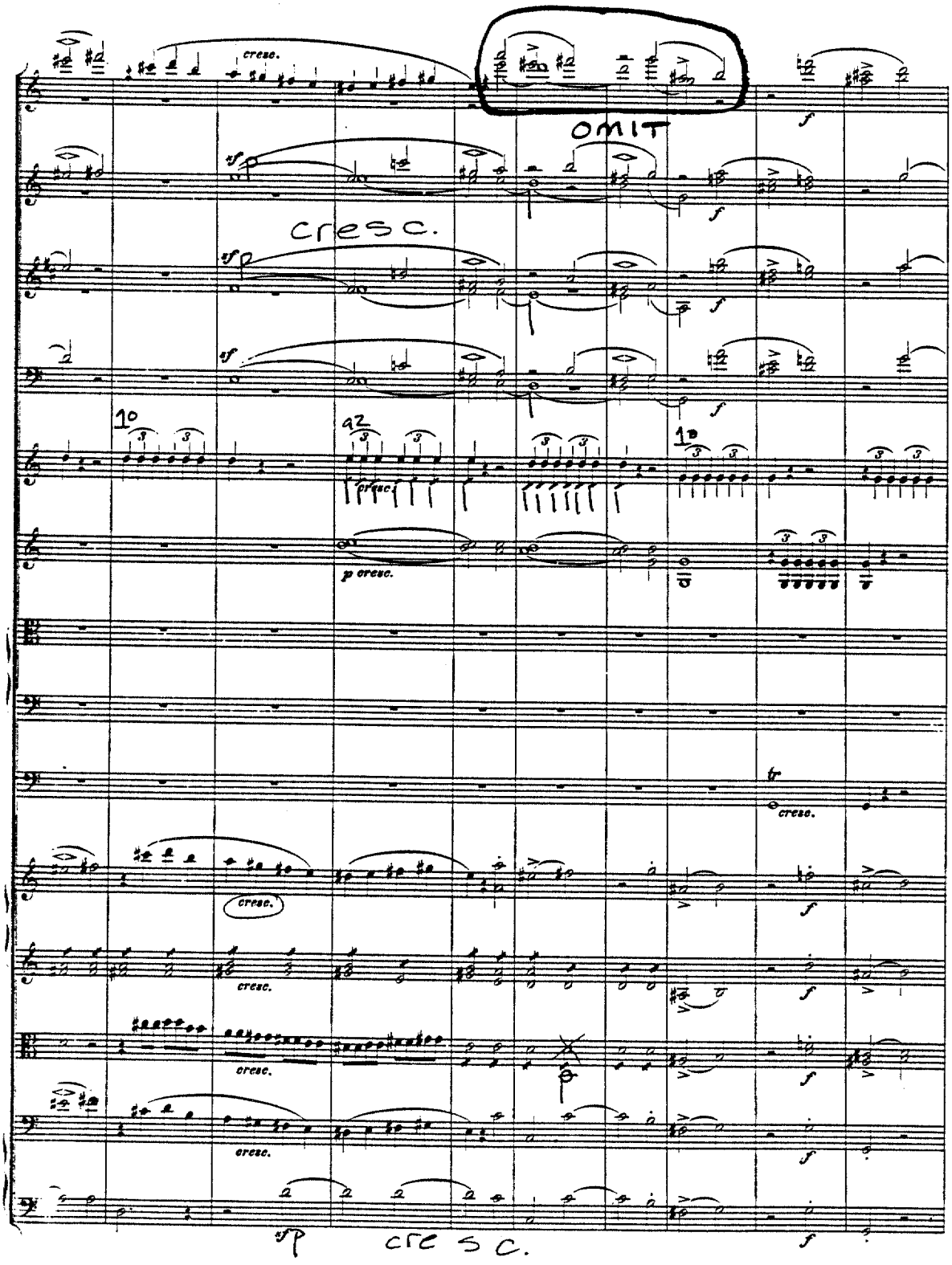
Example 72, mm. 61-68, RS



Example 73, mm. 69-73, RS



Example 74, mm. 77-86, RS

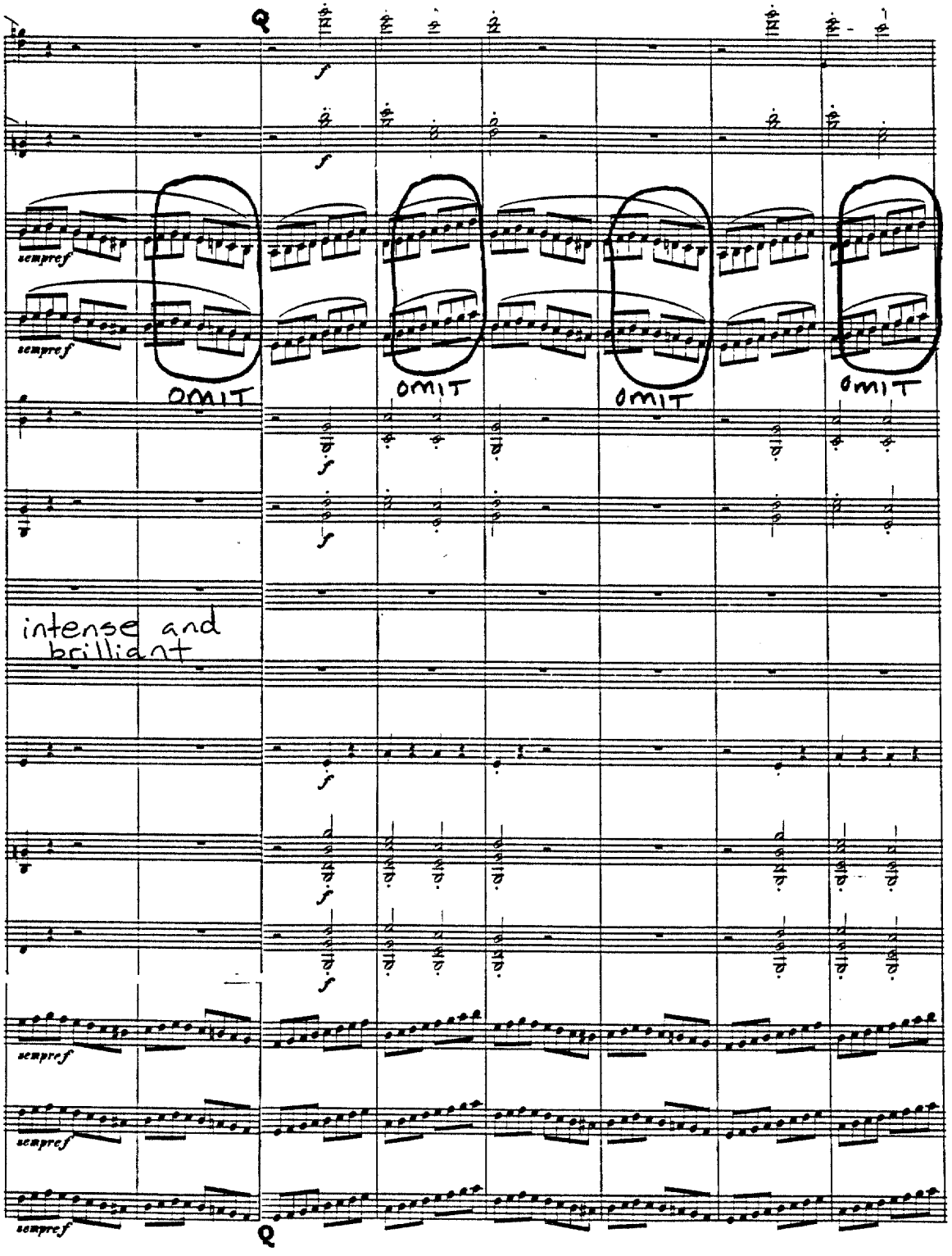


The same principle of omission is applied to mm. 147-154 (see Example 78, page 136). Schumann originally conceived the bassoons and horns as playing the triplet figure with a half-note on the end (see m. 148) which cuts out the extended sound and clears the way for prominence of the triplet pattern. Curiously, however, Schumann quickly changes this plan (see m. 150) whereupon the doubled voices hold throughout the entire measure. Weingartner alters this to continue with the composer's original perception. This concept continues for the following twenty-nine measures.

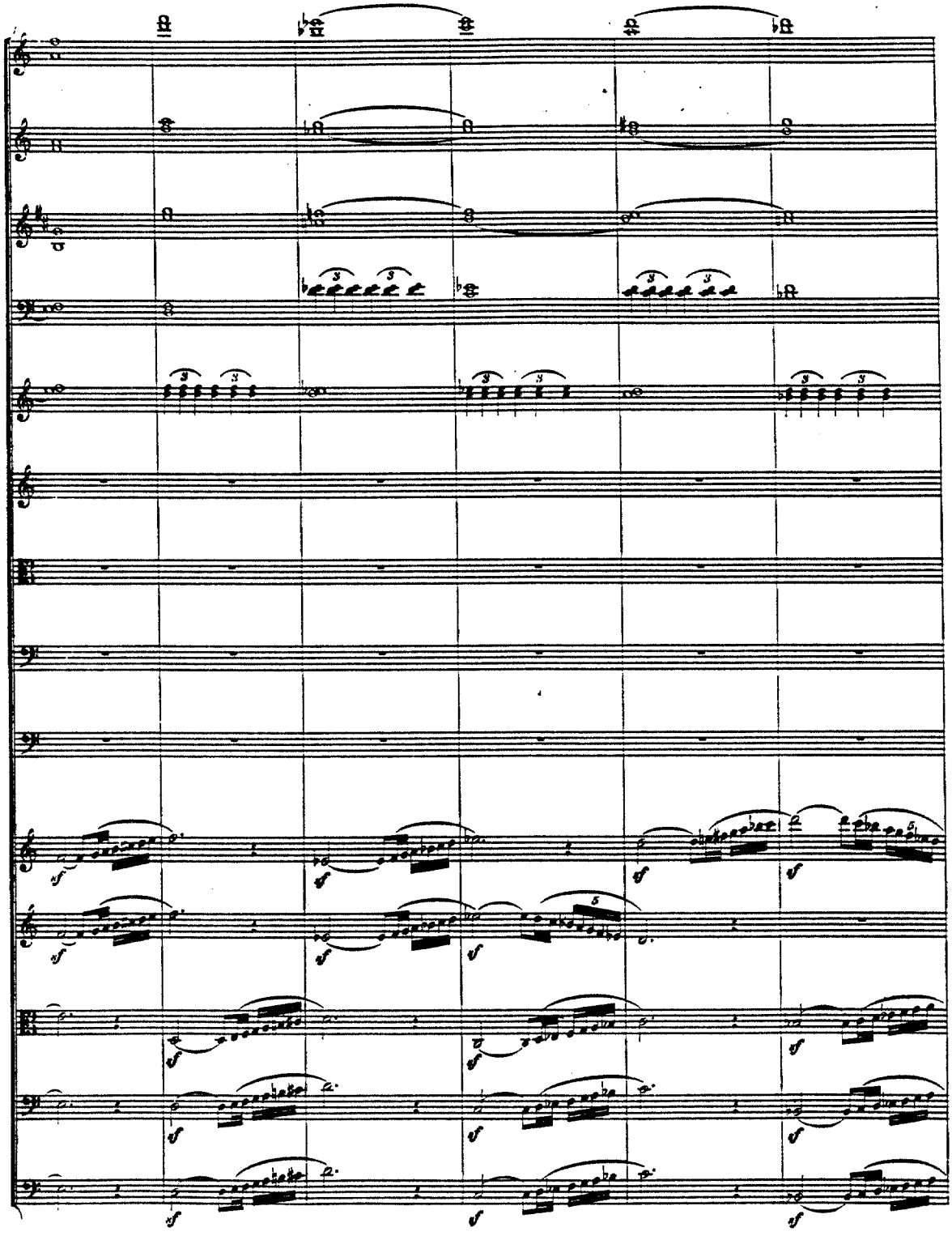
Measure 155 marks the continuation of similar changes (see Example 79, page 137). The clarinets are omitted entirely except for the octave As (m. 156) which complete the pattern begun in Example 78. The abbreviated held-note idea in the bassoons and horns continues with all whole-notes being reduced to half-notes. Weingartner alters Schumann's two-measure phrase units in the strings into four-measure segments with imposed diminuendo-crescendo dynamic contours. The cello line is completely omitted in favor of the cellos doubling the basses, a concept Schumann began in m. 156 but abandoned in m. 158 in favor of the cellos doubling the violas. Weingartner feels the viola voice is sufficient alone and favors doubling the foundation voice of the basses instead.

Now, when Schumann finally intends to use the three trombones, Weingartner intermittently thins the trio down to one player (see Example 80, page 138). The clarinets are still tacit from prior modification. Weingartner attempts to insure prominence of the now even more subtle (due to the trombone omission) half-note to quarter-note motive by

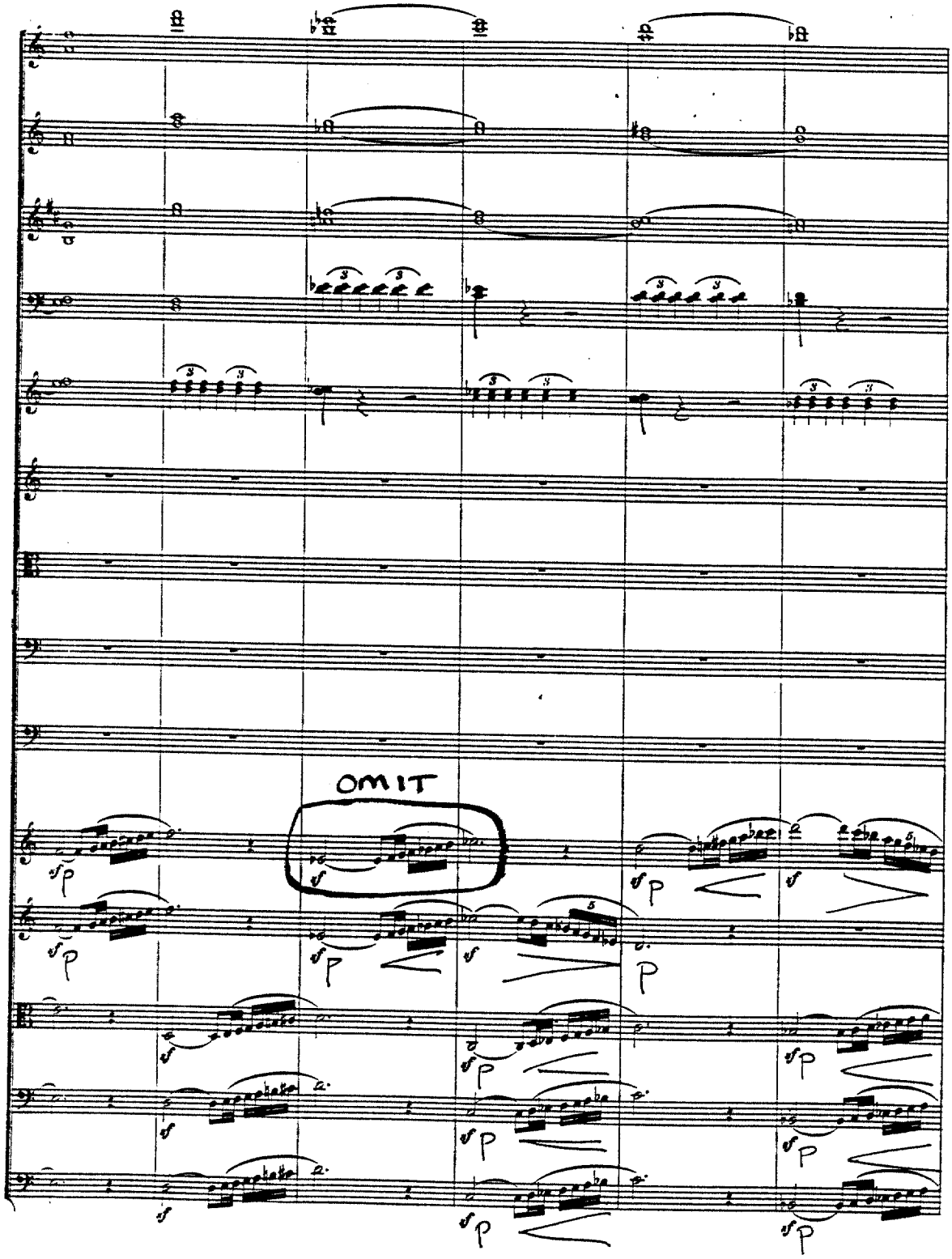
Example 75, mm. 93-100, RS



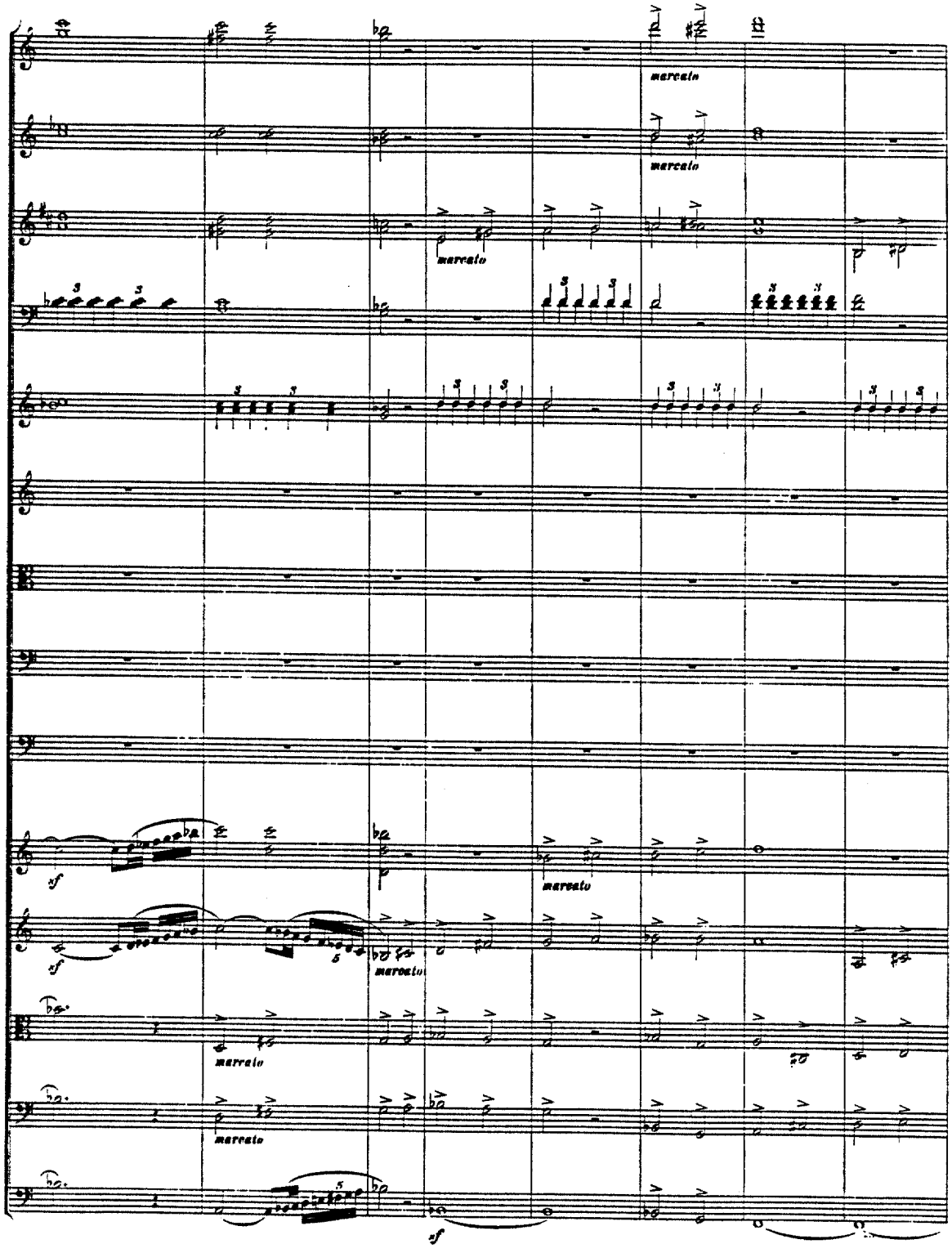
Example 76A, mm. 134-138, RS



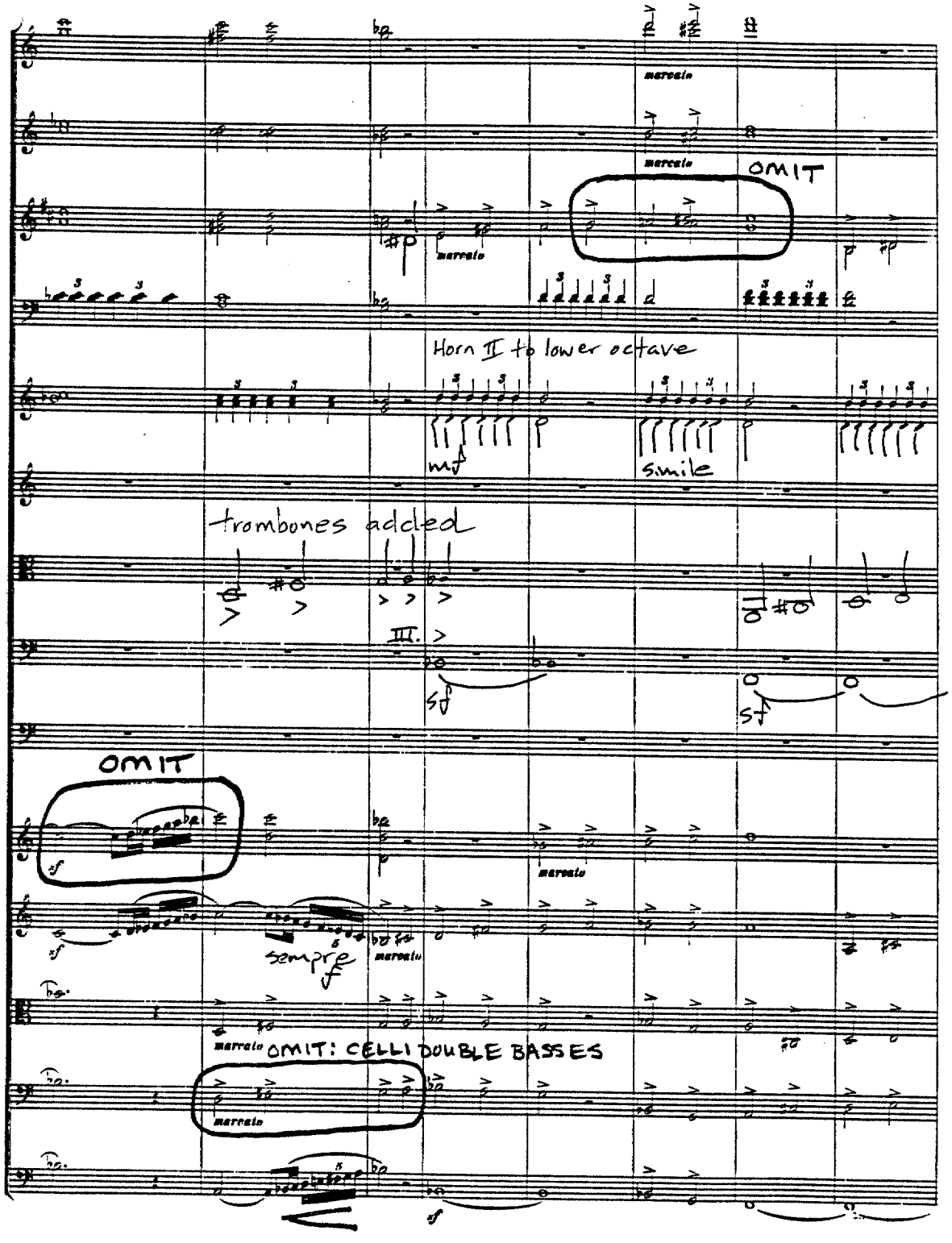
Example 76B, mm. 134-138, FW



Example 77A, mm. 139-146, RS



Example 77B, mm. 139-146, FW

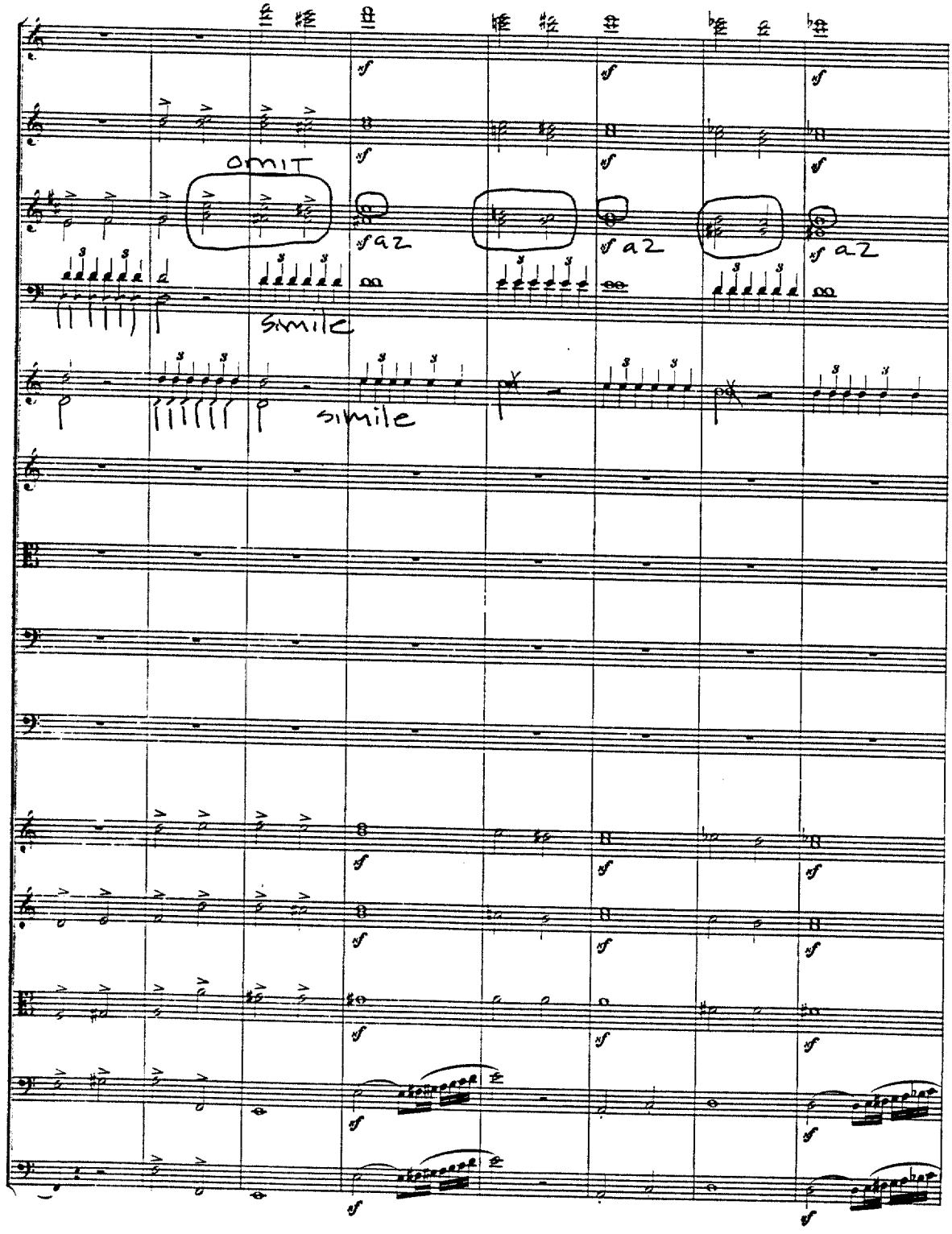


imposing diminuendo into the full string writing (see mm. 167-168 and 171-172: flutes, oboes, trombone). The horns are left as is, except for mm. 165 and 170-173, where horn II moves to the lower octave as it has for the previous 23 measures.

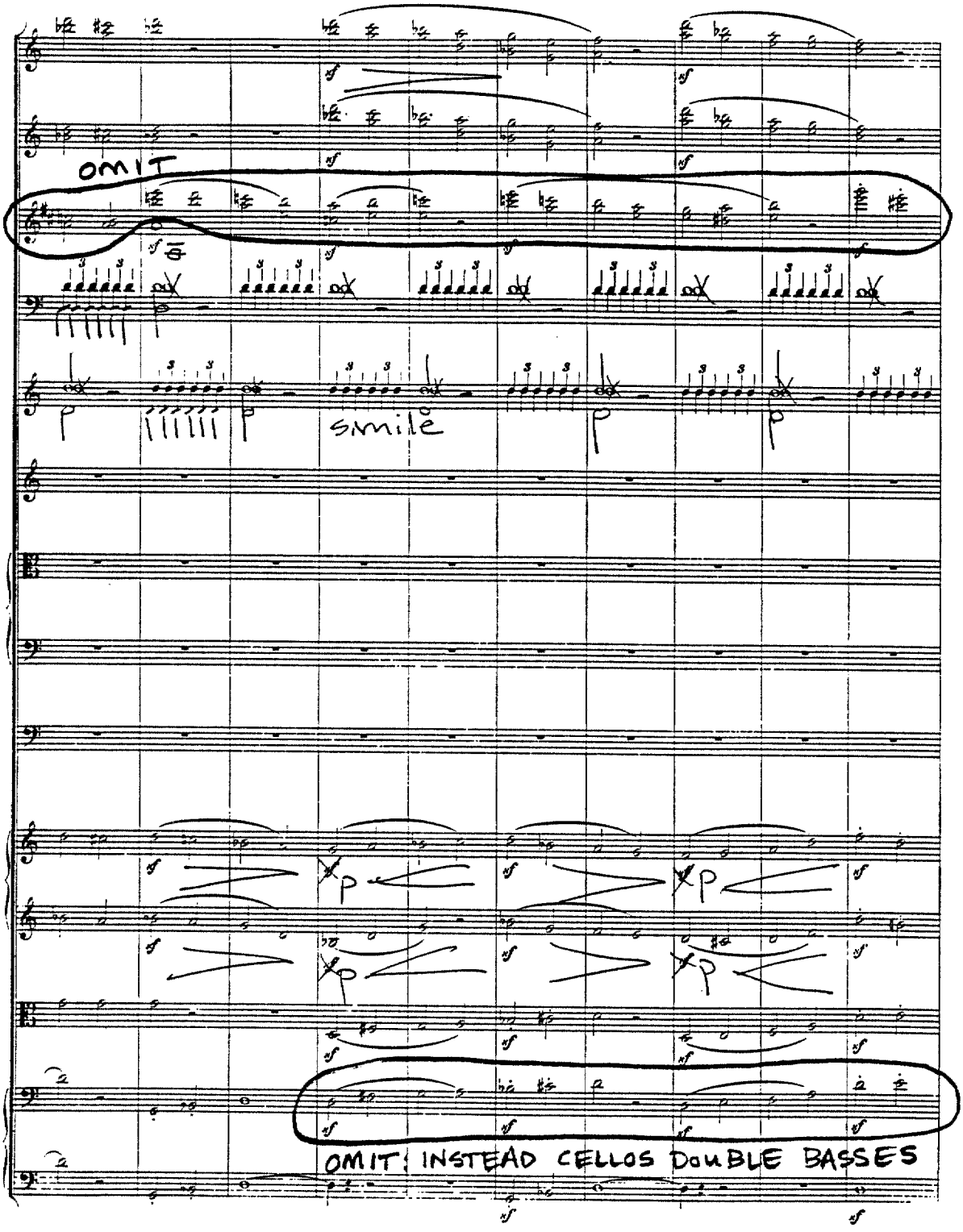
The trombone line starting at m. 174 is altered as indicated (see Example 81, page 139). The wind omission is notable for its broad scope and the fact that no other voices are left to carry out Schumann's original idea – the accented half-note rhythmic figures of the winds are completely removed. True, the basses carry out a vague resemblance of Schumann's idea, but here is an arguable point where the aural product is drastically changed. Weingartner has the winds re-enter at m. 183 (4 measures before the climax at Letter R). No doubt Weingartner felt effective phrase momentum was better achieved with the winds entering at the half-way point rather than Schumann's continuous wind writing over the nine measure span. The oboes, however, are removed completely until letter R (see Example 82, page 140). Further minor modifications include horn II and trumpet II moving to the lower octave (at letter R) with the same idea of octave expansion at the point of structural climax (letter R) being applied to the violas and cellos (see mm. 187-188).

The next segment is left largely intact with only minor adjustments. At m. 191, Weingartner clearly wants the espressivo wind writing to dominate and thus modifies Schumann's forte-sempre con energia to diminuendo-piano (see Example 83, page 141). Further, the cellos and basses are changed to pizzicato at m. 192. To this same end, when the cellos are to join the espressivo melody at m. 203 (see Example 84, page

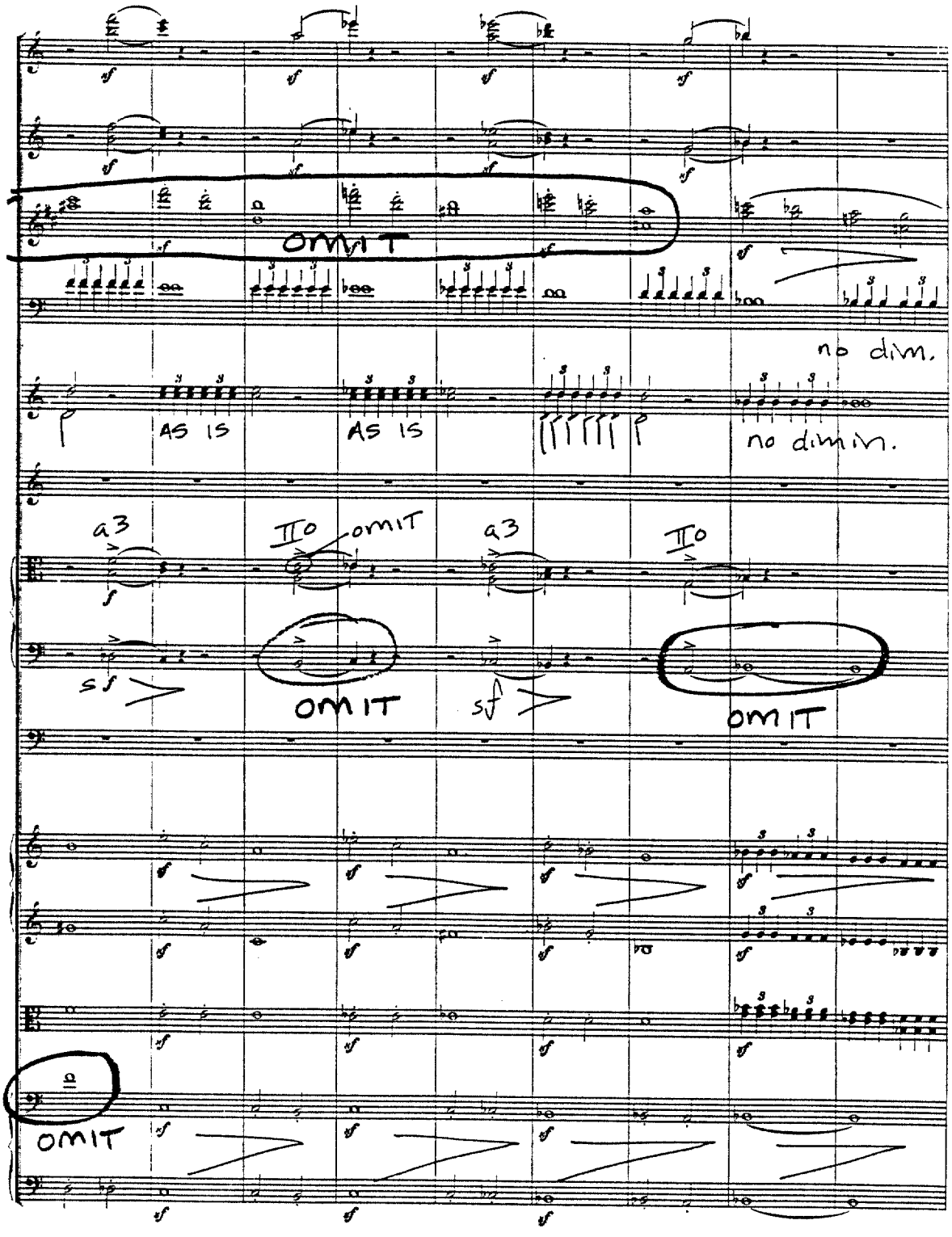
Example 78, mm. 147-154, RS



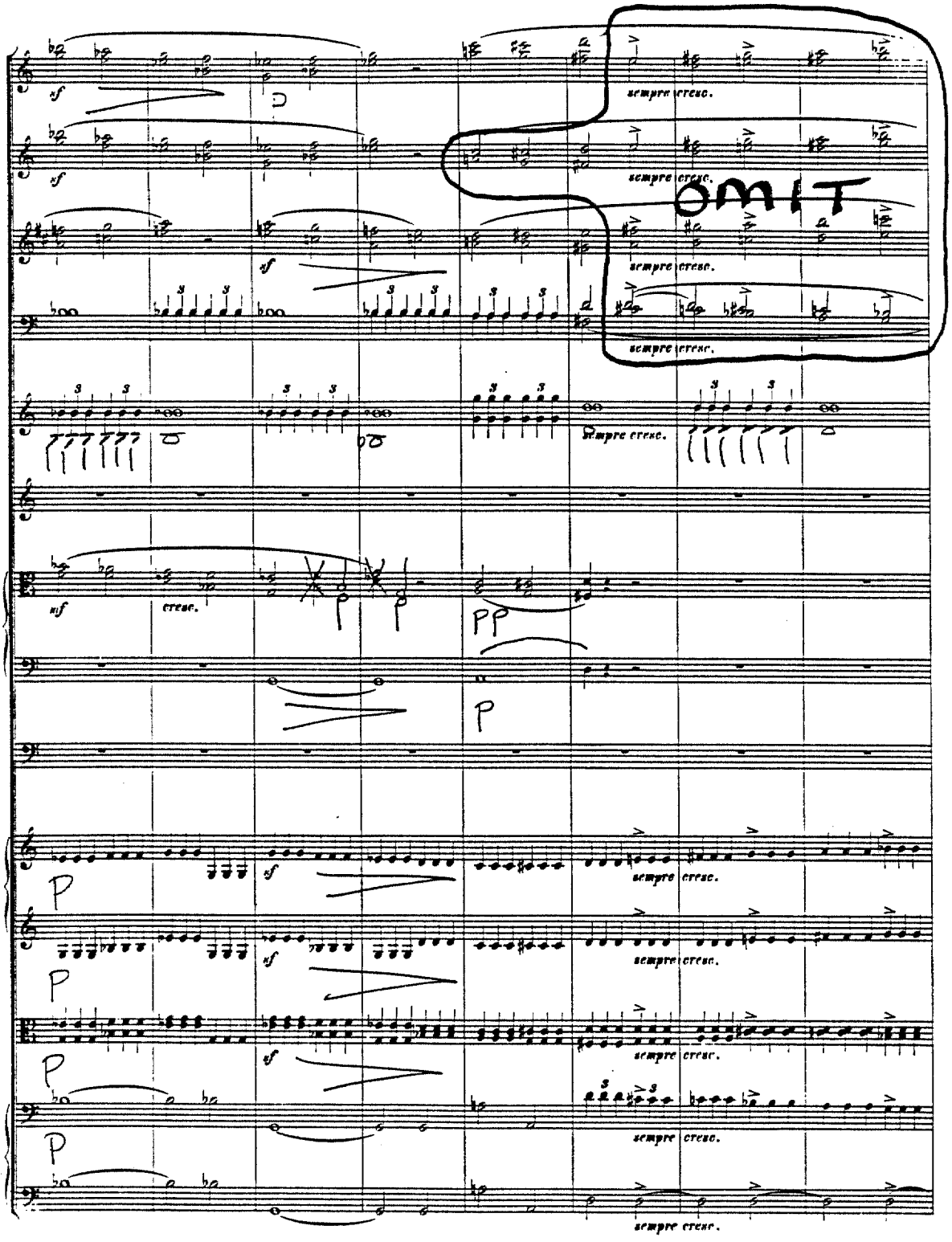
Example 79, mm. 155-164, RS



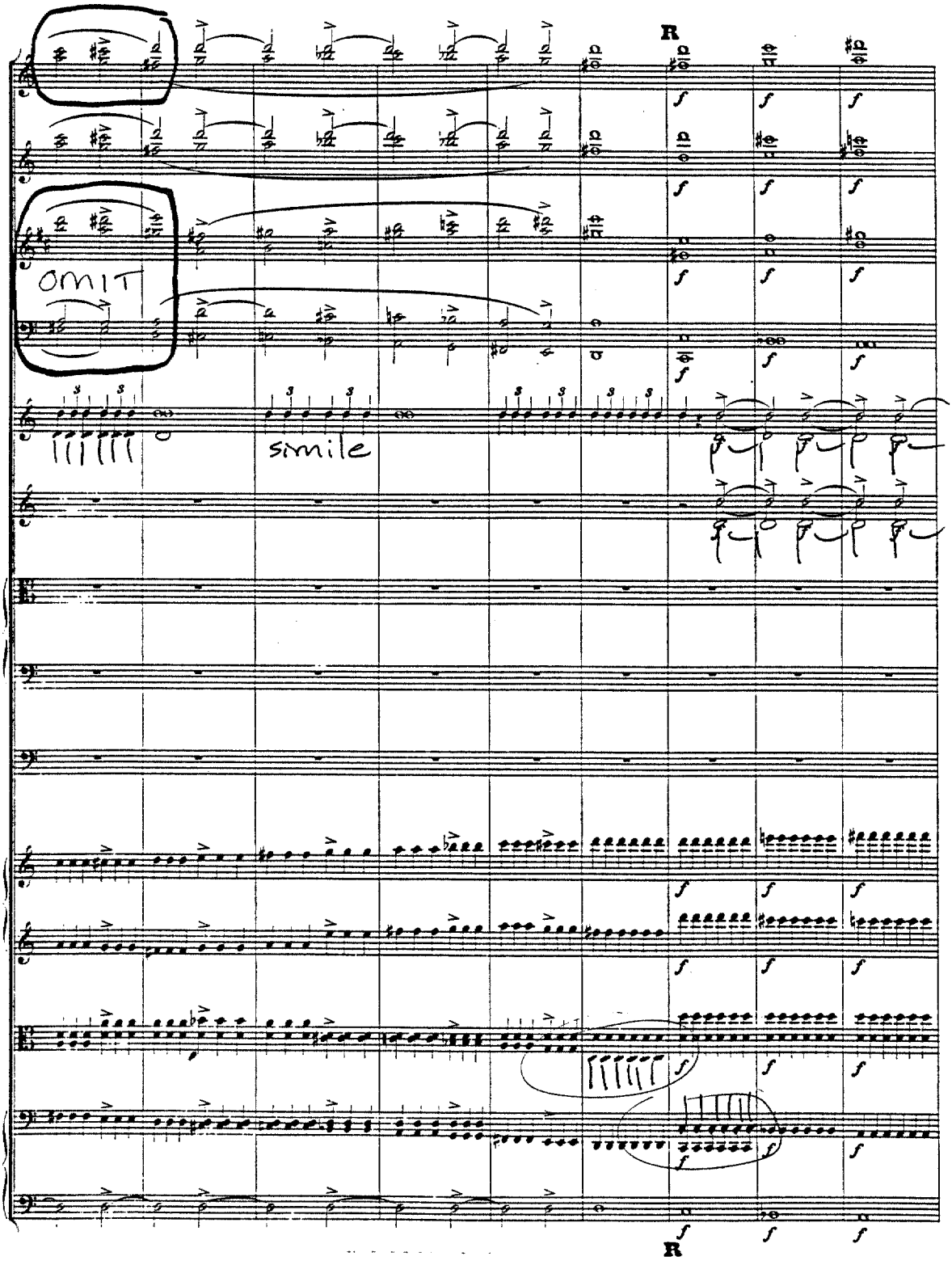
Example 80, mm. 165-173, RS



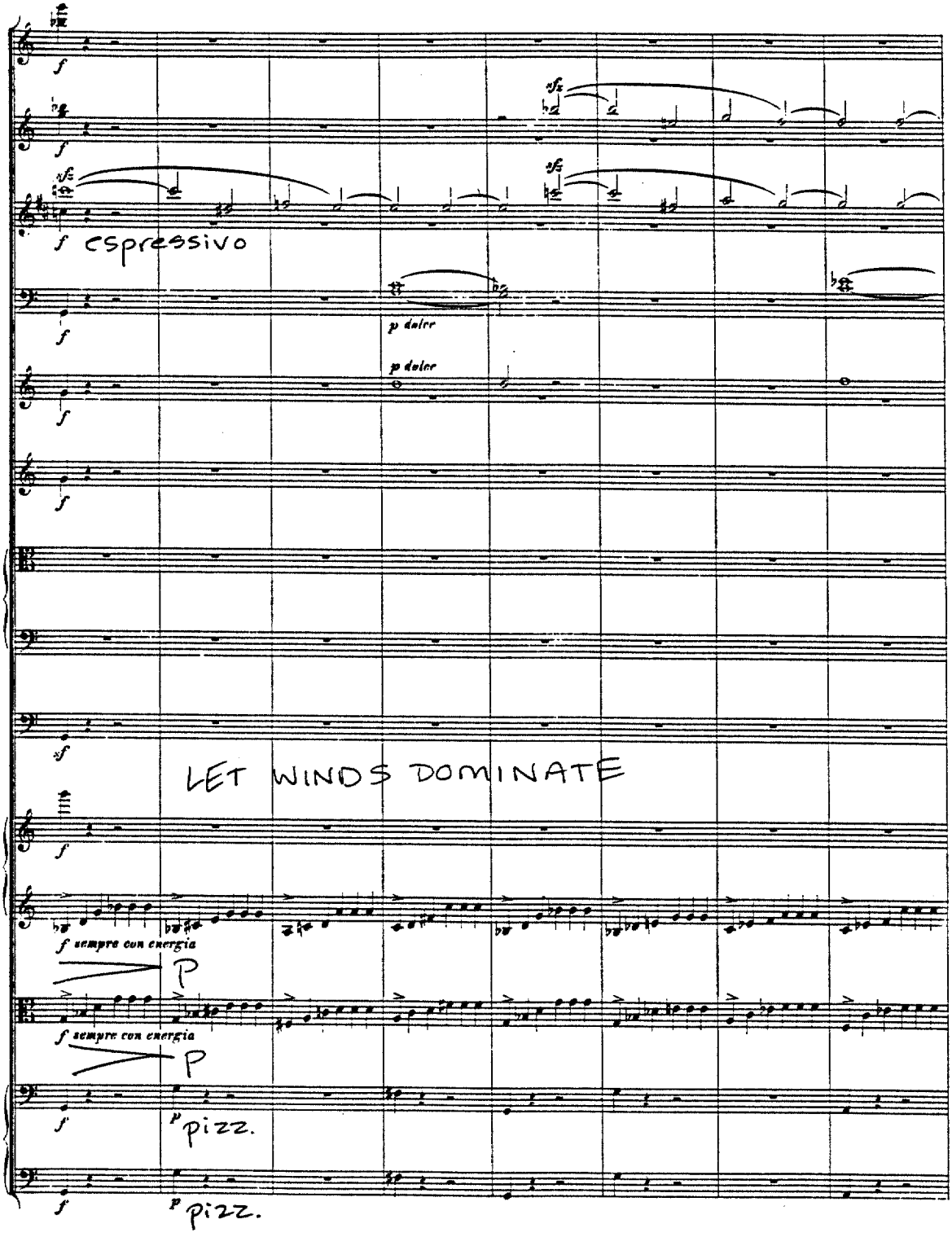
Example 81, mm. 174-181, RS



Example 82, mm. 182-190, RS



Example 83, mm. 191-198, RS



143), Weingartner advocates using a single cello soloist while the remaining cello section doubles the basses pizzicato.

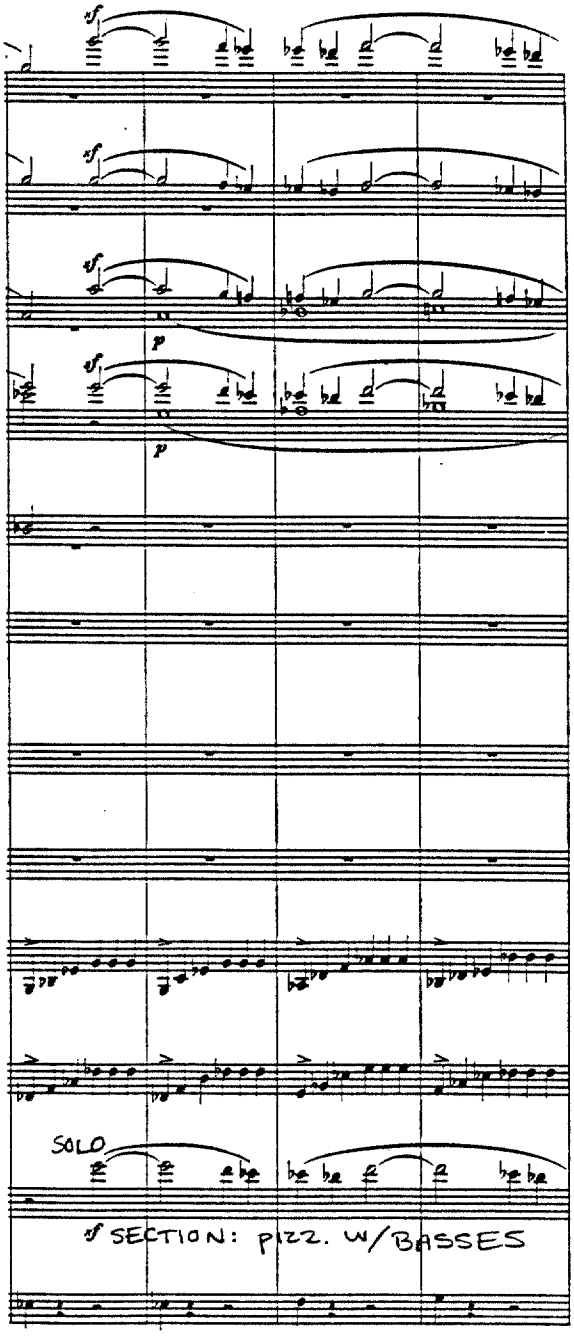
The ensuing seven pages of score are largely unaltered, a major point of note in this, the most radically modified of Schumann's four symphonies. Weingartner suggests only highlighting the phrase contour for the pervading thematic motive throughout all voices in this segment (see Example 85, page 145).

The next change of any significance occurs starting at m. 302 (see Example 86, page 146). The single voice of Violin I is reinforced divisi in octaves. The horn motive is significantly altered and now used for punctuation rather than continuous harmonic support. At the final measure trumpet I is omitted.

Measure 316 marks the start of more omissions (see Example 87, page 147). Once again the continuous wind writing is broken-up with intermittent points of rest, although the horns are left intact. The violin I line at m. 316 is omitted to give temporary change of timbre to the otherwise continuous string writing – instead violas play the voice.

Now in the final stretch of the symphony, Weingartner attempts to delay a perceived ineffectiveness caused by Schumann's use of a thickly-orchestrated ensemble for this final extended segment. By delaying the crescendo at mm. 343-344 and thinning the upcoming orchestral texture, Weingartner feels the final push to the finish will be more effective. The crescendo is delayed eight measures. In Example 88, page 148, one can observe Weingartner's modifications to accomplish this goal. The oboe is still omitted completely. And, in seeming opposition to this end,

Example 84, mm. 203-206, RS



Weingartner adds a viola doubling of the first violin melodic line (see mm. 346-348 and 349-350).

The idea of thinning the texture continues more extensively on the following page (see Example 89, page 151). Oboes are still omitted. Only when the strings are completely subtracted at mm. 361-363 do the oboes re-enter to enhance the solo wind choir. Octave doubling (divisi) are added to the first violins starting at m. 353, as Schumann dictated for mm. 356-359. As prescribed for the opening of the movement, the sixteenth-note runs are left solely for the strings; winds and horns (with timpani, the only two unchanged voices) play only an intermittent harmonically supportive role. Weingartner's comment on the final segment of the fourth movement cannot be ignored, if only for its drama:

> **Now begins the finely constructed final section, whose effect is again severely impaired by the orchestration. It is thus necessary, once again, to lighten (the texture) and to cut through the thickness with a powerful ax.** [17]

In reality, Weingartner's modifications found here are much less extensive than those prescribed for the first movement. Measure 409 marks the start of a moderate change (see Example 90, page 152). With first and second violins completely eliminated, the thematic material is thus left solely to the winds. The single horn replaces the voice removed by the now-omitted second violins.

These same principles of omission continue through the following section (see Example 91, page 153). The first and second violins are

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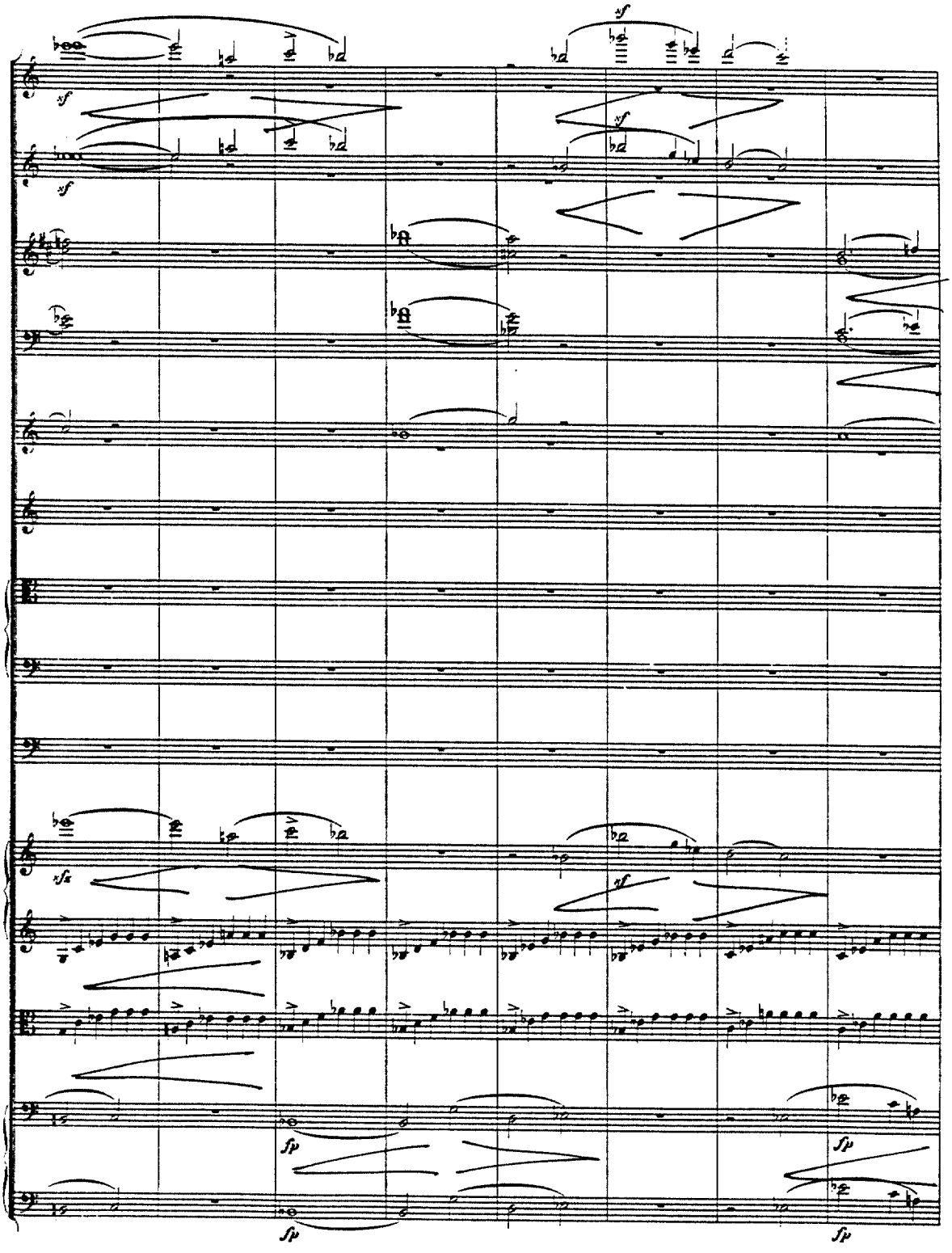
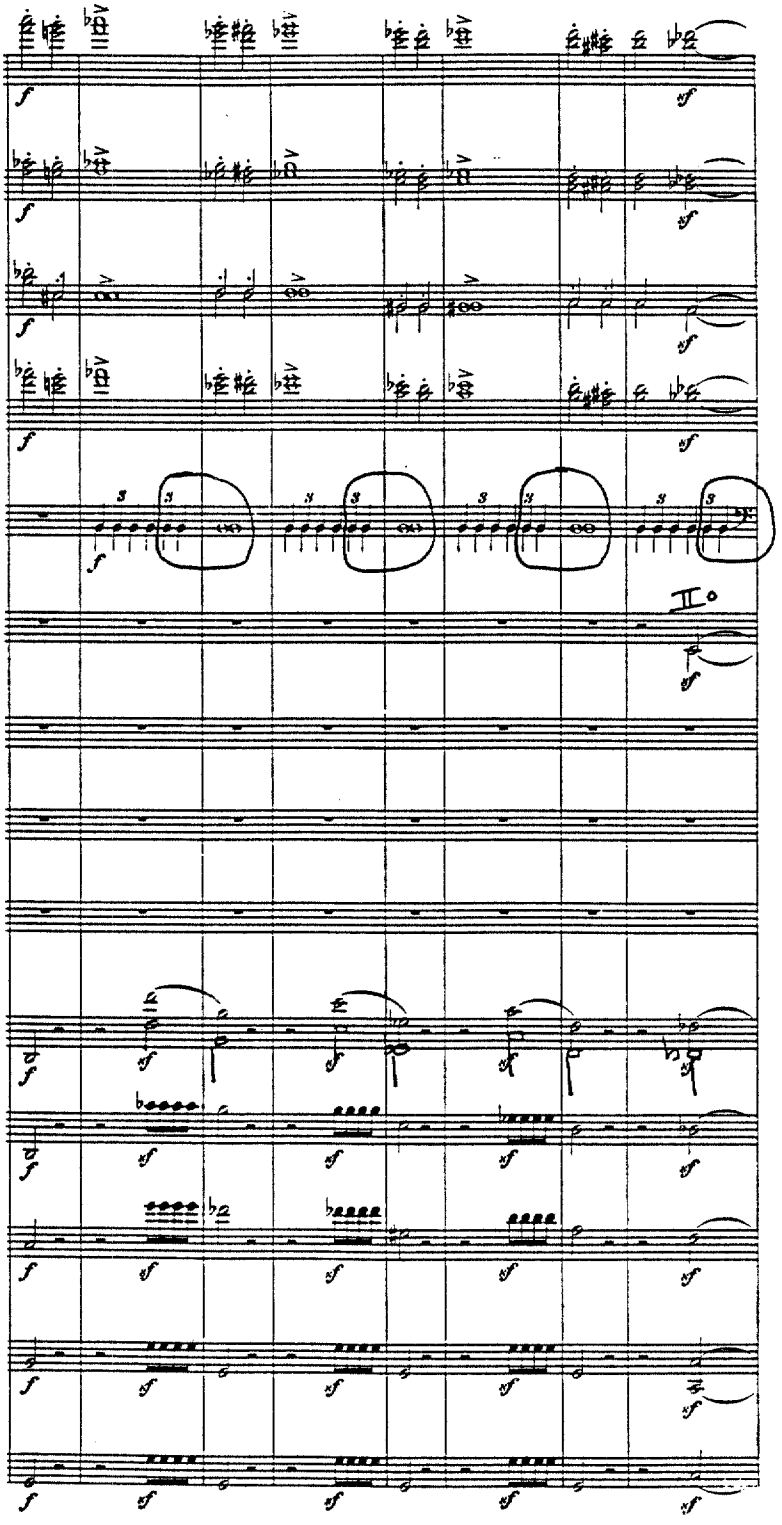
[17] Weingartner, op. cit., p. 43

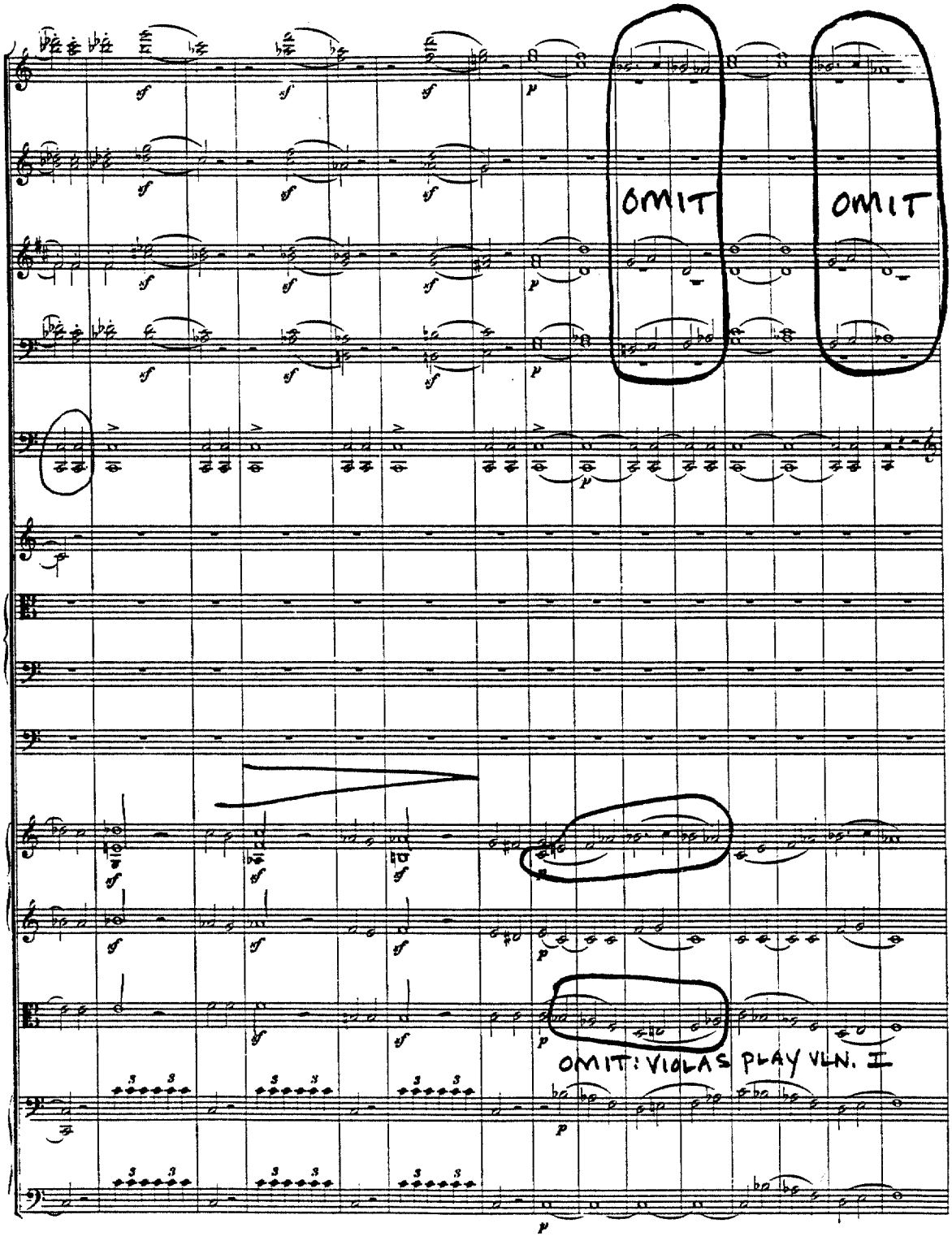
Example 85, mm. 215-222, RS



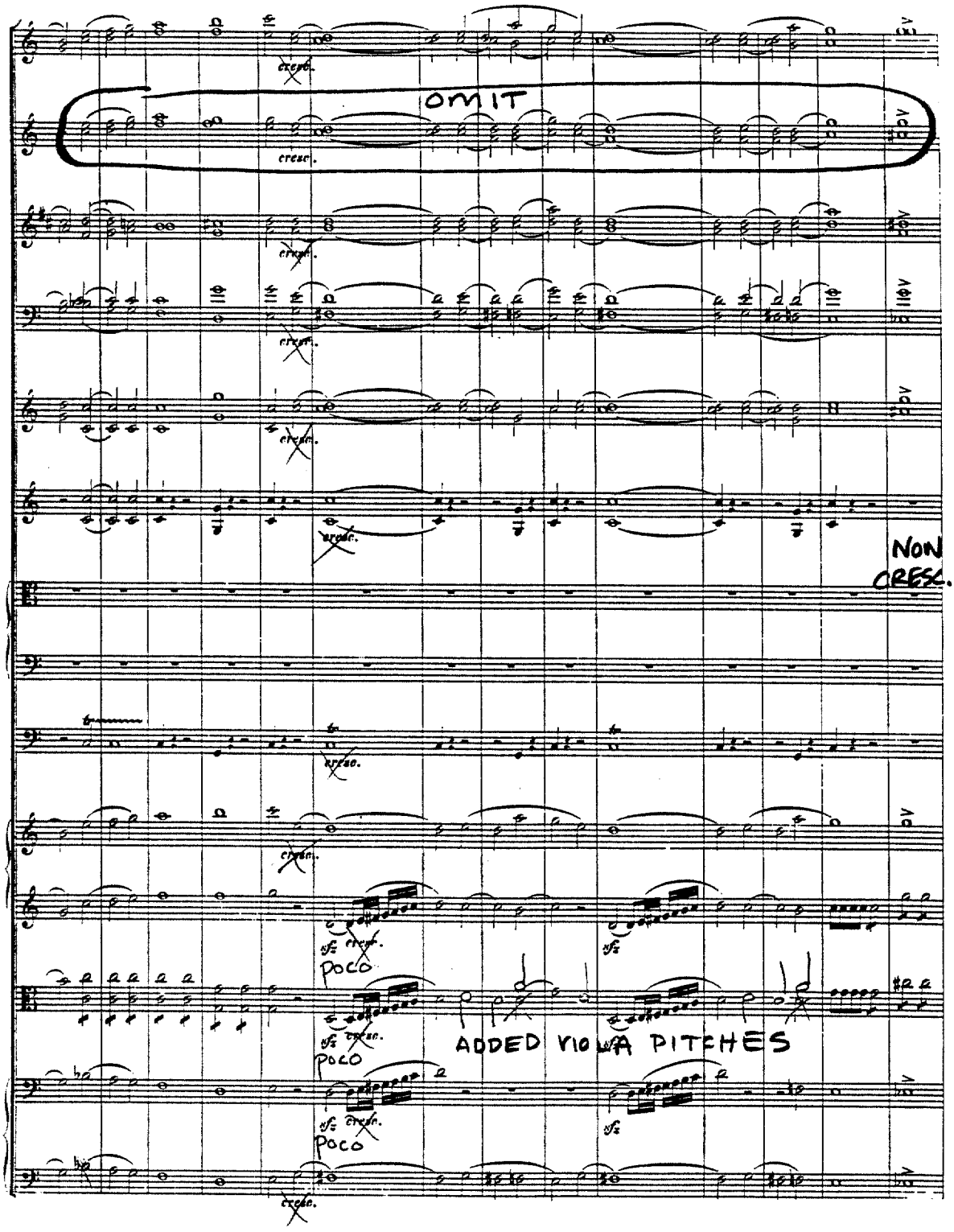
Example 86, mm. 301-308, RS



Example 87, mm. 309-323, RS



Example 88, mm. 339-352, RS



omitted for the same reasons as before, though now the omission is more blatant because of Schumann's change whereupon the bassoon now plays the quarter-note counter-melody with the cellos instead of the thematically-supportive half-notes. Weingartner attempts to minimize this problem by adding a second clarinet to replace the missing violin II voice. Interestingly though, Weingartner also omits the trombone I, originally doubling trumpet II.

At m. 481 Weingartner reinforces the isolated bass line by the bassoon II (see Example 92, page 154). He also cautions the brass against overpowering the thematic material and inserts a poco forte in place of Schumann's piu forte. A further attempt to impose added dynamic contrast to this ever-building final segment is shown with frequently inserted sforzando-piano markings such as those seen at m. 484.

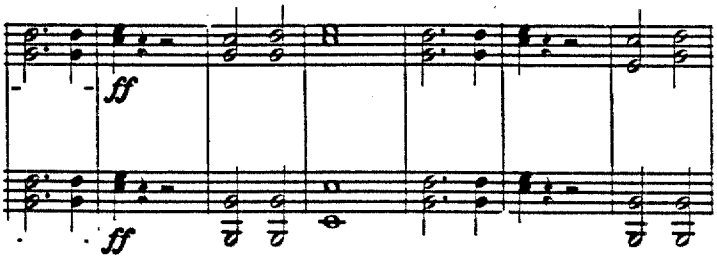
Weingartner changes the harmonically supportive role of the second violins to one where they double the first violins one octave lower (see Example 93, page 155). The quarter-note supporting material of the violas and cellos is reduced to piano to allow prominence of the thematic idea.

For the final intensification to the end, Weingartner again prescribes intermittent omissions for the wind choir to provide textural variety and relief from Schumann's constant full-orchestra sonority (see Example 94, page 156). Besides the alternating omissions of the winds, Weingartner prescribes crescendos over each two-measure segment to insure the forward-moving momentum to the finish.

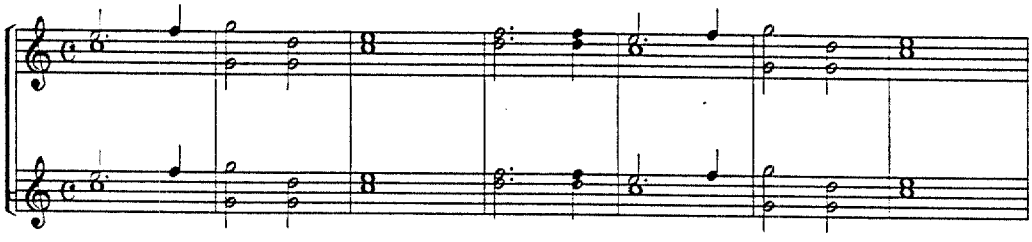
Measure 536 marks the beginning of a notable change in the horns and trumpets (see Examples 95A and 95B, page 150). In Weingartner's version, horn I and trumpet I now double the main theme. This change,

once again, is no doubt due to the advancements in technical capabilities of brass instruments during the period between the date of composition (c. 1845) and the date of Weingartner's changes (c.1910). In another final attempt to delay climax and to provide some textural variety for Schumann's full-orchestra palette, Weingartner omits trumpets, trombone II and timpani for five measures to aid in the execution of the subito piano (see Example 96, page 158). At m. 561 the first violins divide to provide both octaves.

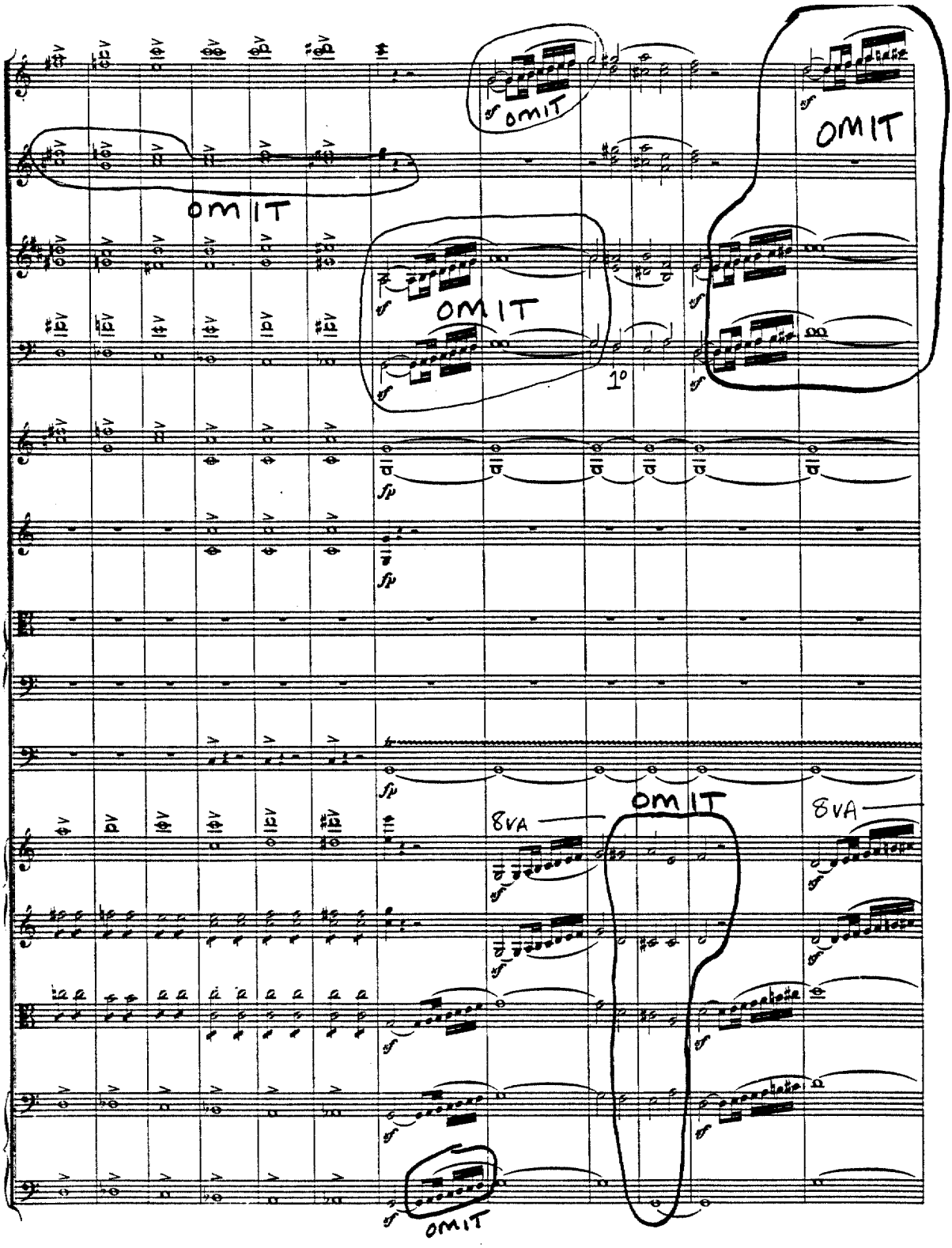
Example 95A, mm. 535-541, RS



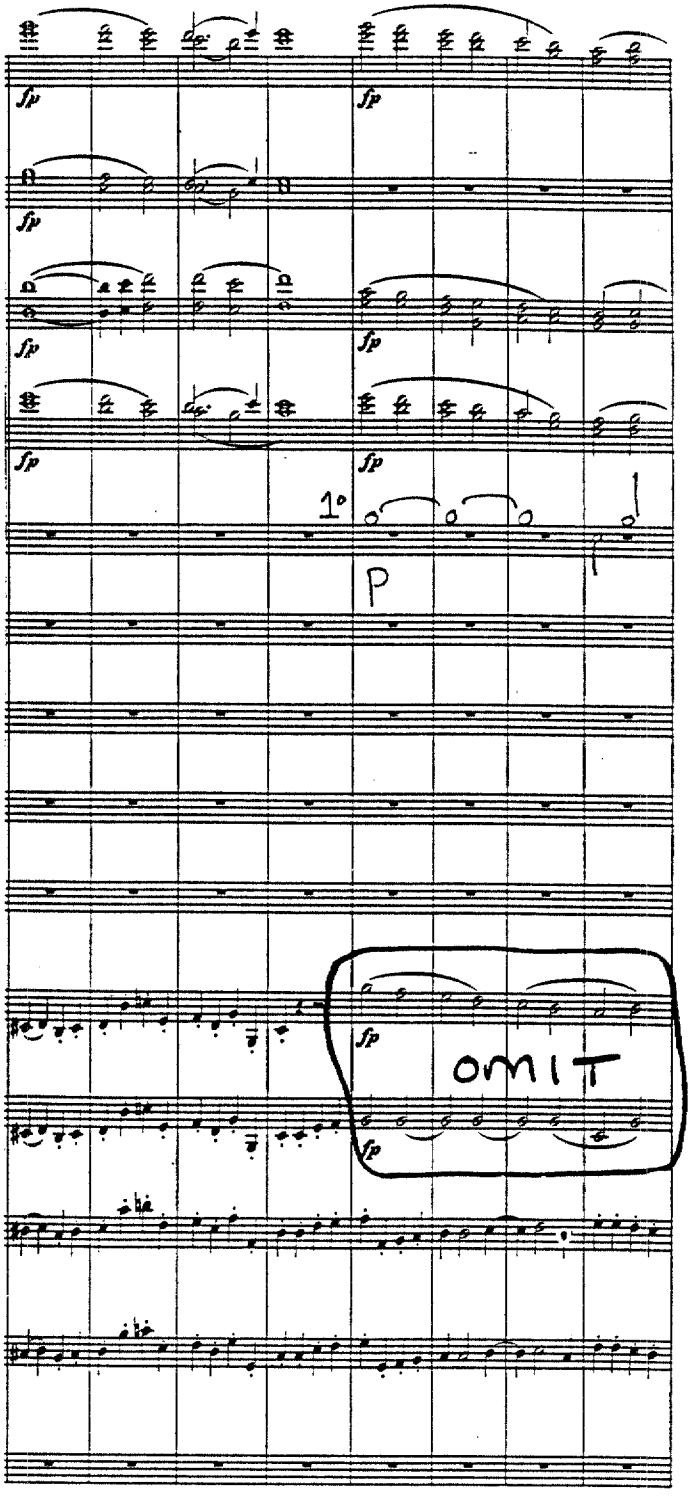
Example 95B, mm. 535-541, FW



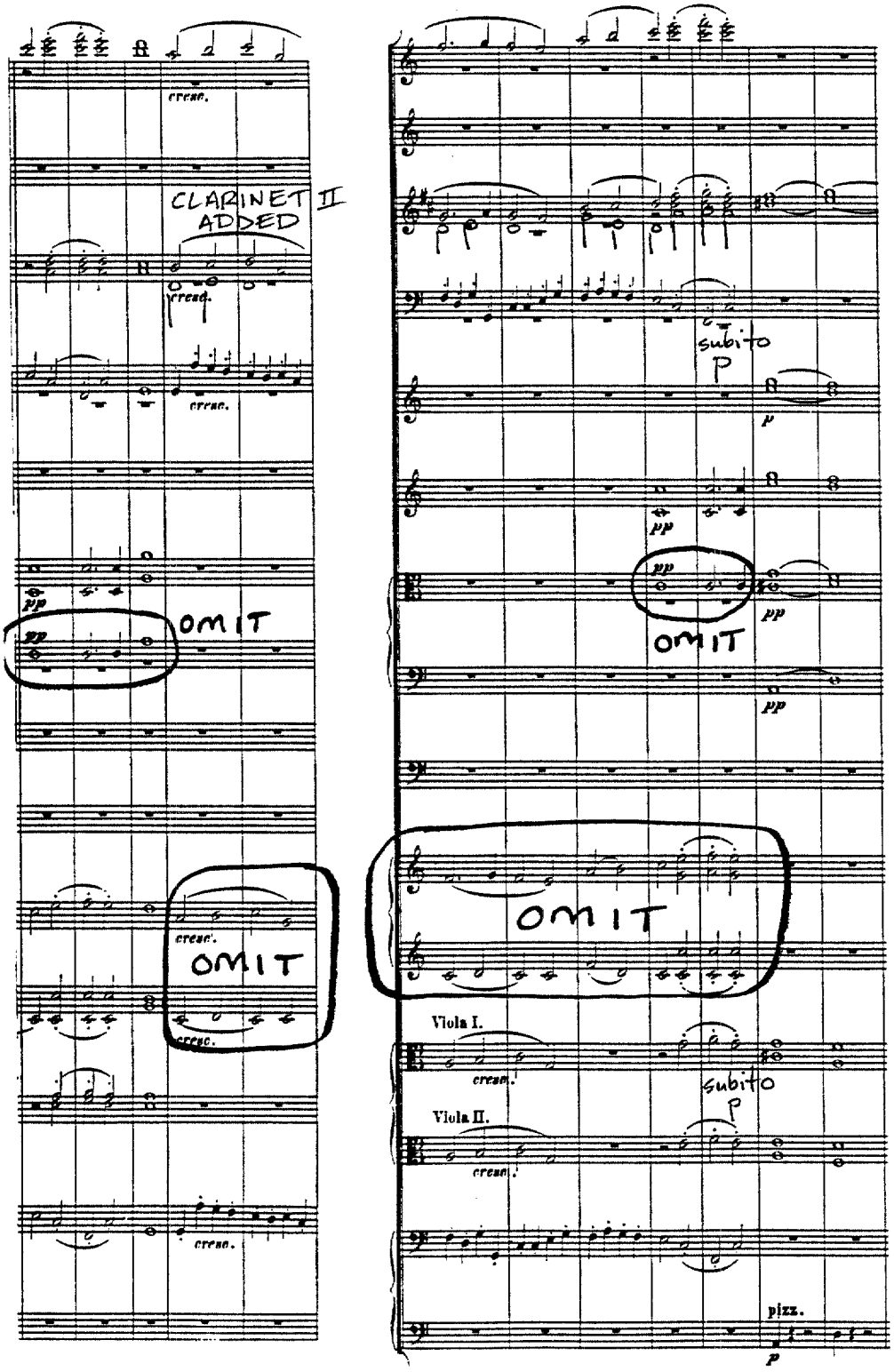
Example 89, mm. 353-364, RS



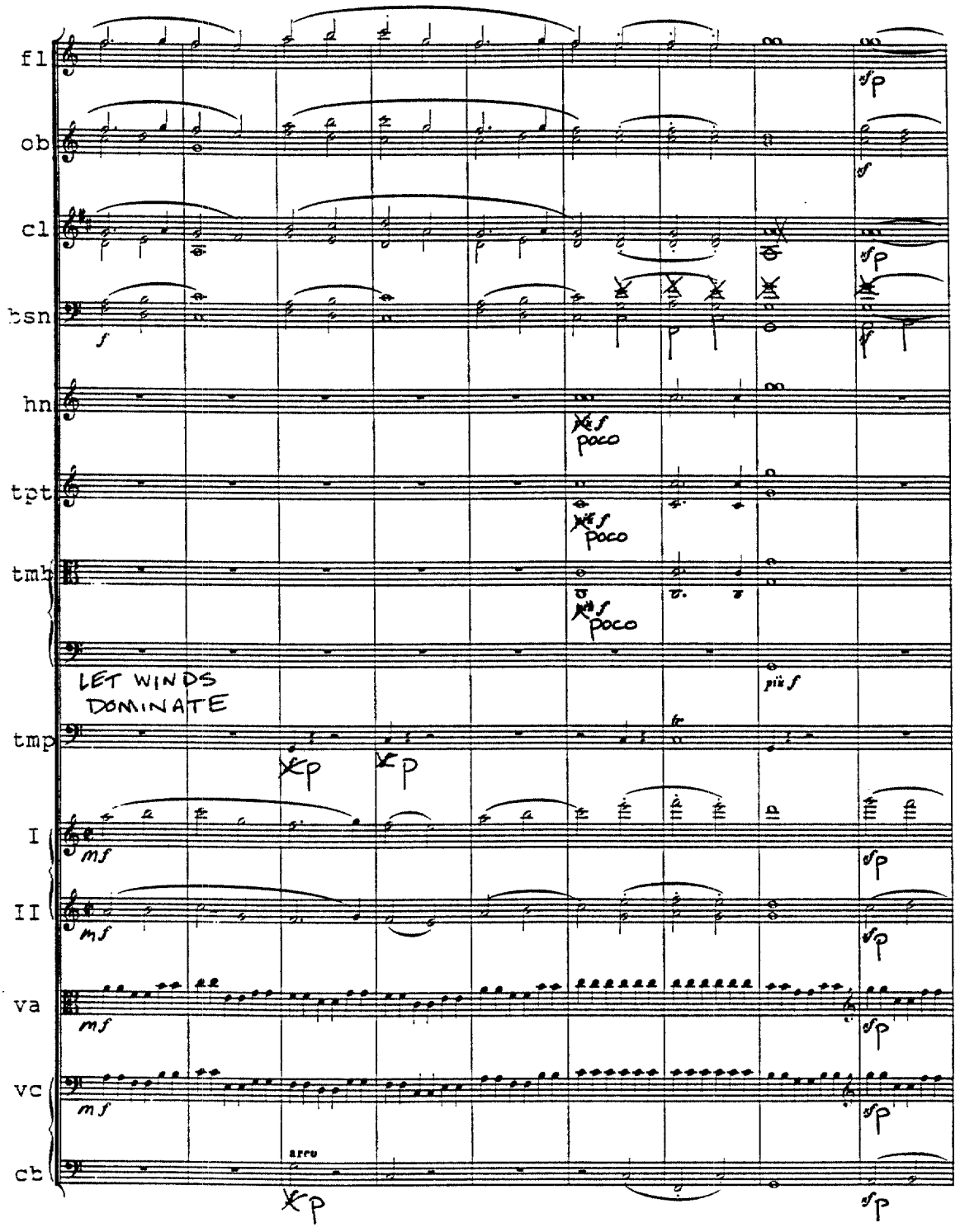
Example 90, mm. 406-413, RS



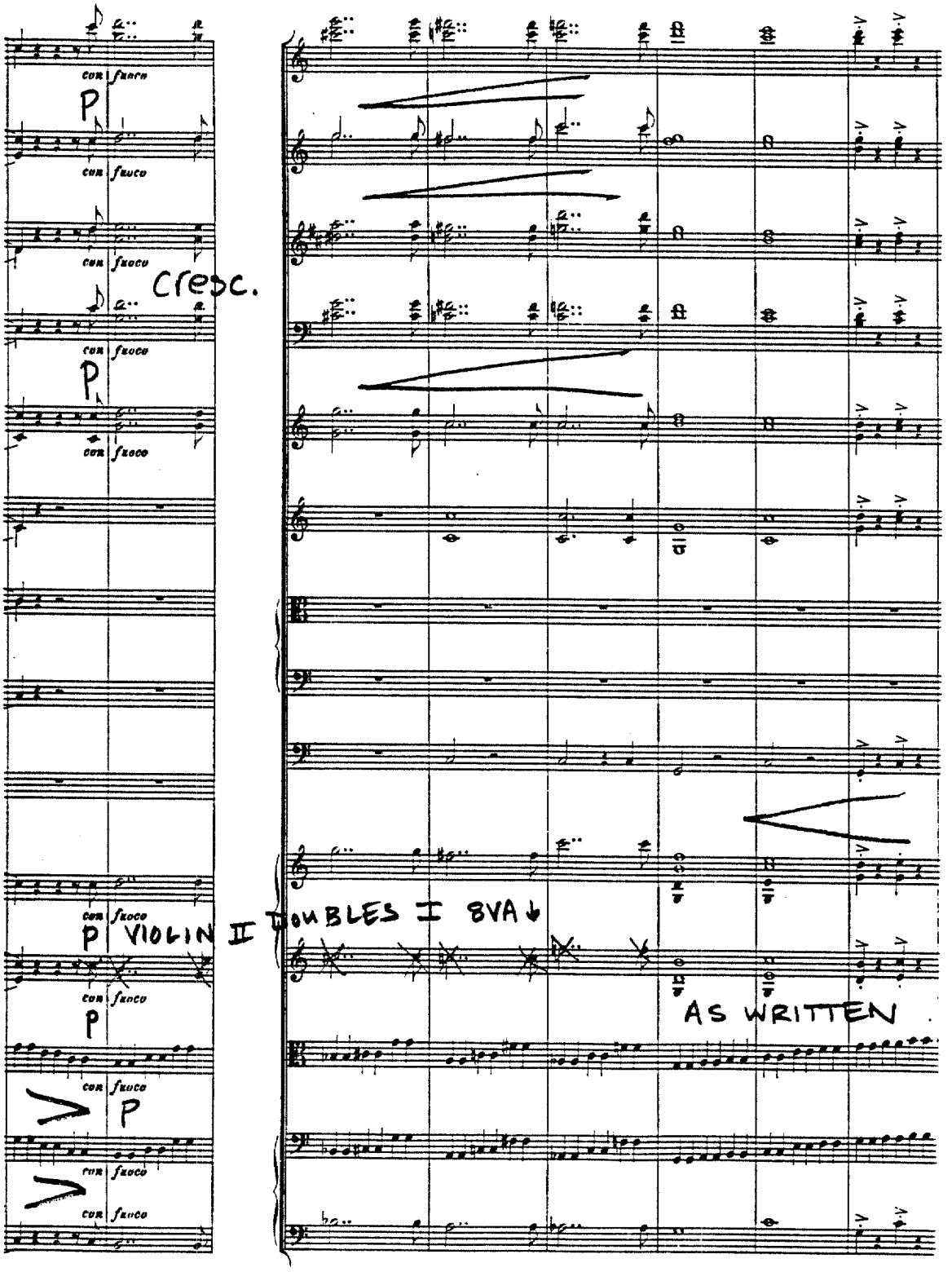
Example 91, mm. 423-432, RS



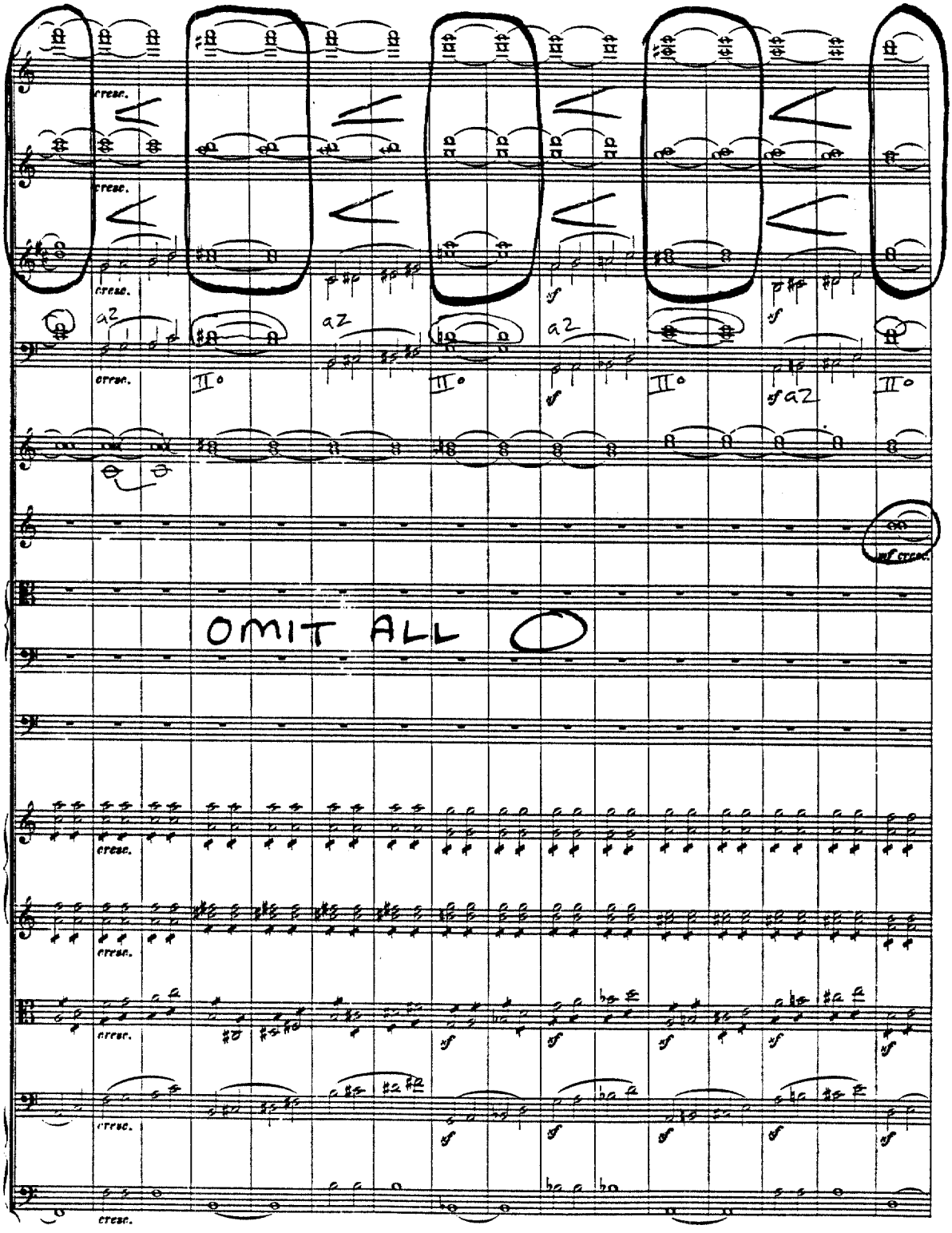
Example 92, mm. 476-484, RS



Example 93, mm. 491-498, RS

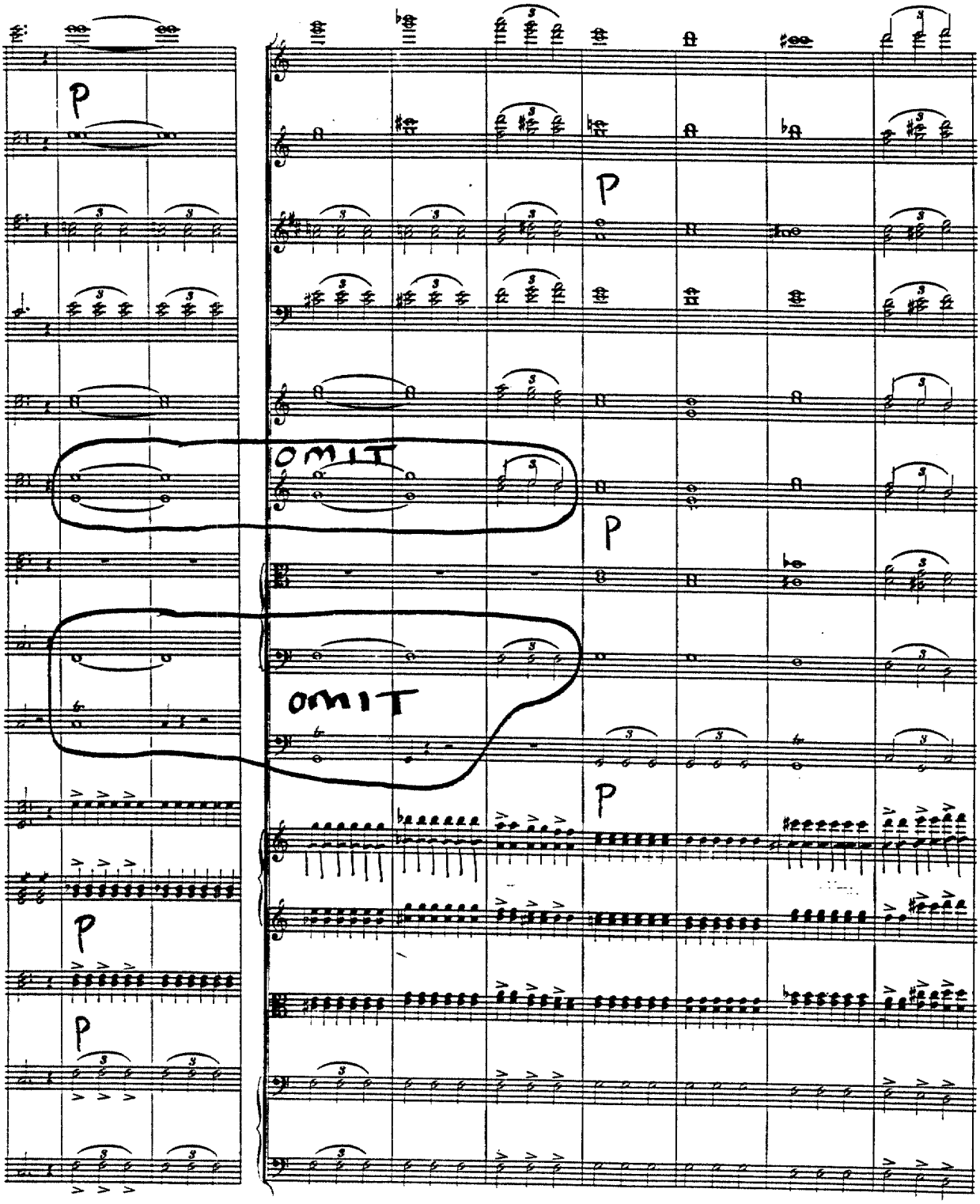


Example 94, mm. 516-531, RS



A final note, which , considering what we have been through over the course of this highly modified symphony, comes with more than a hint of irony. Weingartner advocates using double winds for the Symphony No. 2 in larger orchestras. Of course, the concept of using double winds has more to do with the *balance* of orchestral sound than with principles of orchestration. By using double winds, a conductor is only reinforcing that which is already present, rather than any addition or subtraction of harmonically enhancing (or distracting) voices. Weingartner also suggests performing Symphony No. 2 with pauses between movements, whereas for the other three symphonies he prescribes no pauses between movements. The large-scale nature of this expansive work is in great need of those pauses in order to re-group both mentally and physically before commencing onward to the next movement.

Example 96, mm. 558-567, RS



Symphony No. 3 in E-flat Major, Opus 37 "Rhenish"

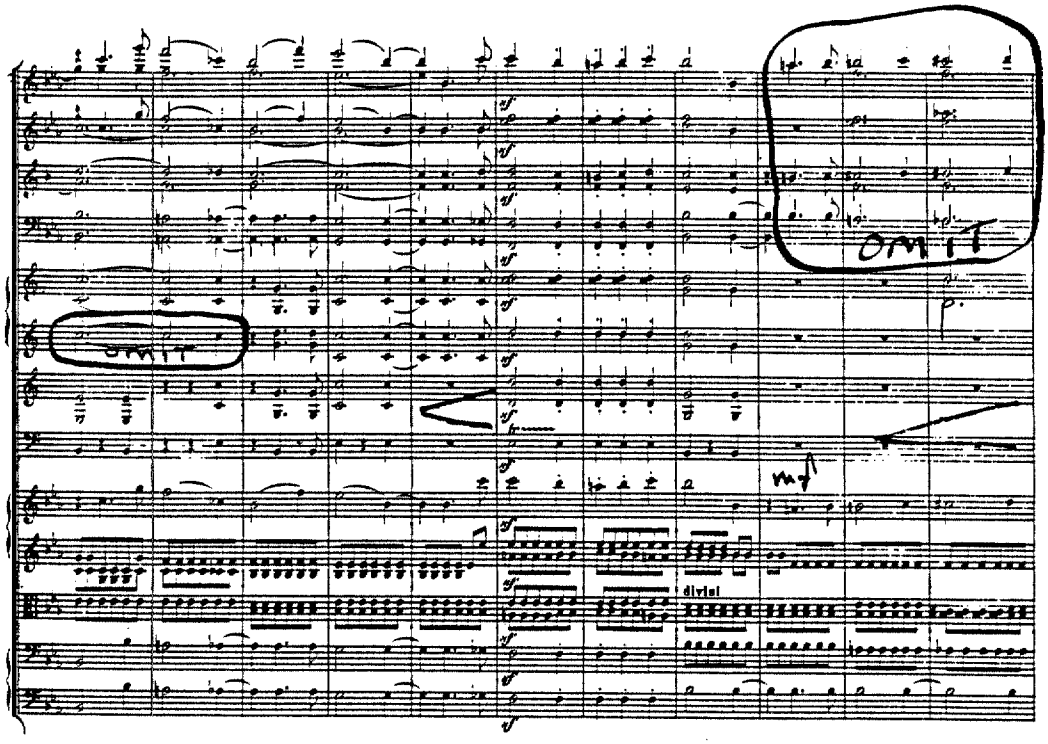
Movement I: *Lebhaft*

The modifications prescribed for Schumann's third published symphony are on the scale of those encountered for his first symphony. Not as extensive as those suggested for Symphony No. 2, the changes encountered here are less considerable and more surface-oriented. After some cautionary notes from Weingartner on the opening tempo and how to conduct the movement, he begins his modifications on page 2 of the score with simple subtractions and dynamic alterations (see Example 97, page 160). Horns III and IV are omitted at mm. 10-11 while the entire woodwind choir is subtracted for three measures prior to the fortissimo at m. 21. Weingartner once again seems to be imposing textural variety into Schumann's timbre of a constantly full orchestra. One could argue, however, the composer has provided exactly that. Schumann omits the four horns, trumpets and timpani at m. 18 (again three measures prior to the fortissimo). Weingartner obviously feels that removal only of the brass is not contrast enough, and he takes Schumann's subtle concept one step further by removing all except the strings. He additionally imposes a subito mezzo forte-crescendo at m. 18 to dramatize the fortissimo climax at m. 21, aided by the re-entrance of all woodwinds and brass.

At m. 38, while Schumann has greatly pared-down the texture of the orchestra, Weingartner again takes this idea one step further by omitting

the oboes at m. 38 and 42, allowing first the flute alone to carry the melody, followed by the flute and clarinet (see Example 98, page 161).

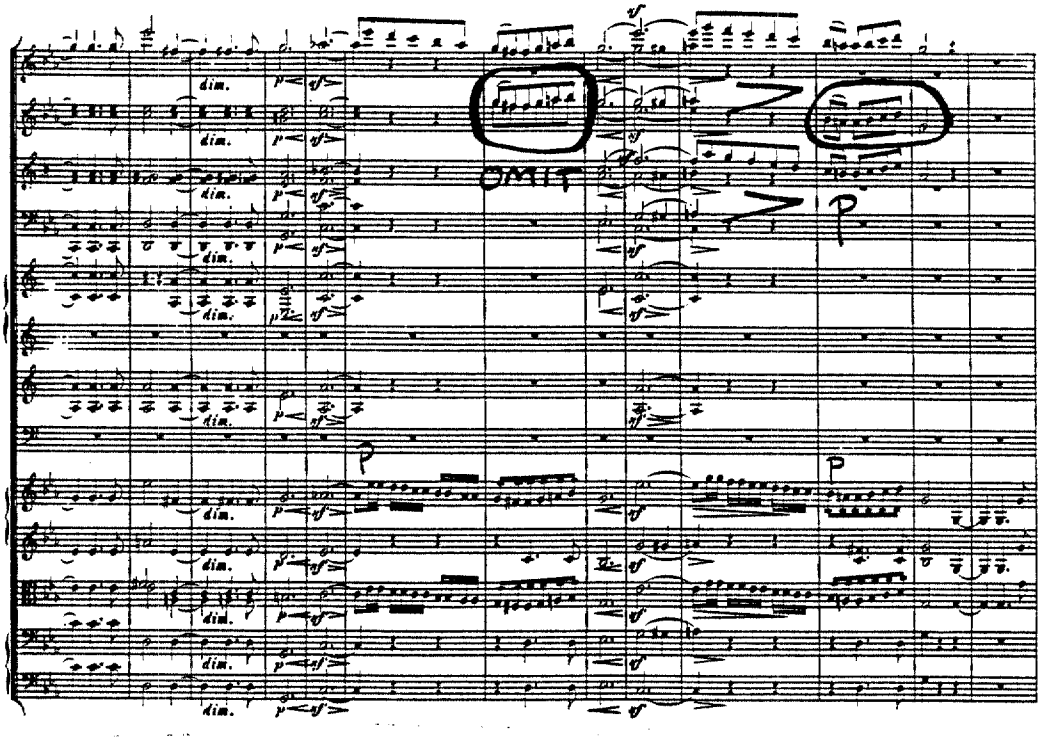
Example 97, mm. 10-20, RS



This same philosophy of modification continues, as shown in Examples 99 and 100 (pages 162 and 163). The difference encountered is that in the first example, the omission of the first oboes is not covered by any other voice (the violins play sixteenth-notes) and so this change is of greater significance when considering aural outcome. In the second example, Weingartner is simply thinning the full woodwind texture by 25%.

At m. 165 the entire woodwind section is again omitted. Now, however, Weingartner has them re-enter for the forte punctuation to the

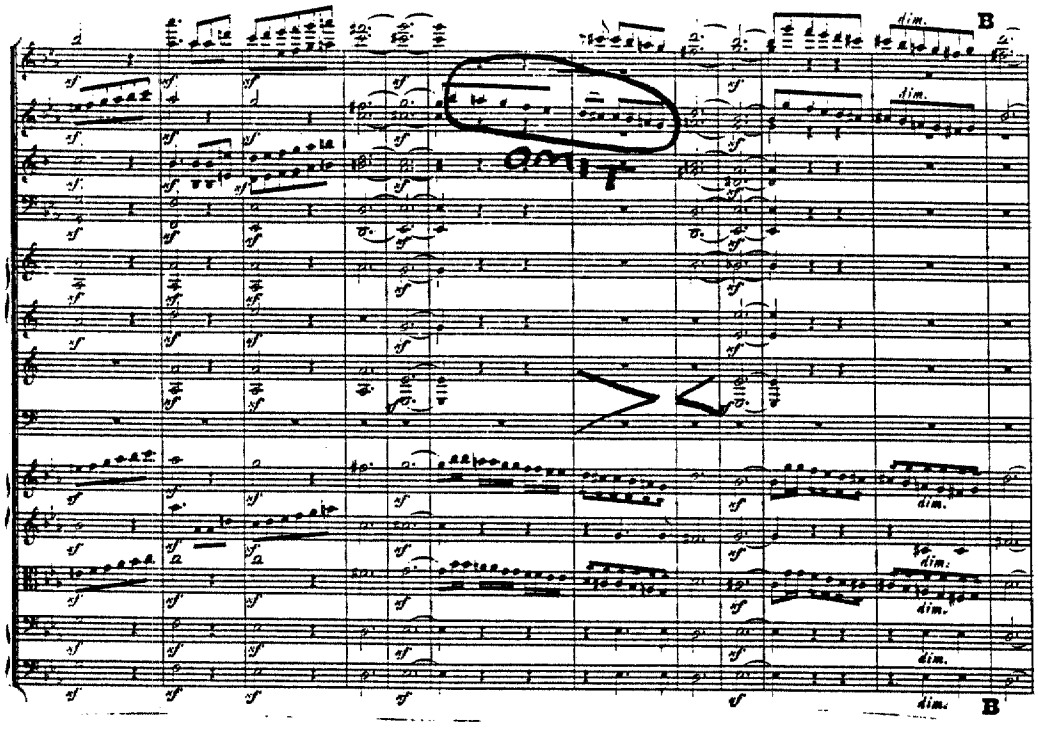
Example 98, mm. 32-44, RS



downbeat (see Example 101, page 164). All subtracted voices are covered by the remaining strings, so this results only in a change of sonority.

The same idea of thinning an otherwise continuous woodwind texture continues at m. 215 (see Example 102, page 165). Flute II, oboe I and both bassoons are omitted, leaving only clarinet I to double the first violins. The contrary-motion alternate line of the cellos and basses is now undoubled by any woodwind voice. The continuous D of flute I, oboe II, clarinet II, horn I & II, trumpet I and II remains the only voice of the wind choir (except for clarinet as stated earlier).

Example 99, mm. 80-91, RS

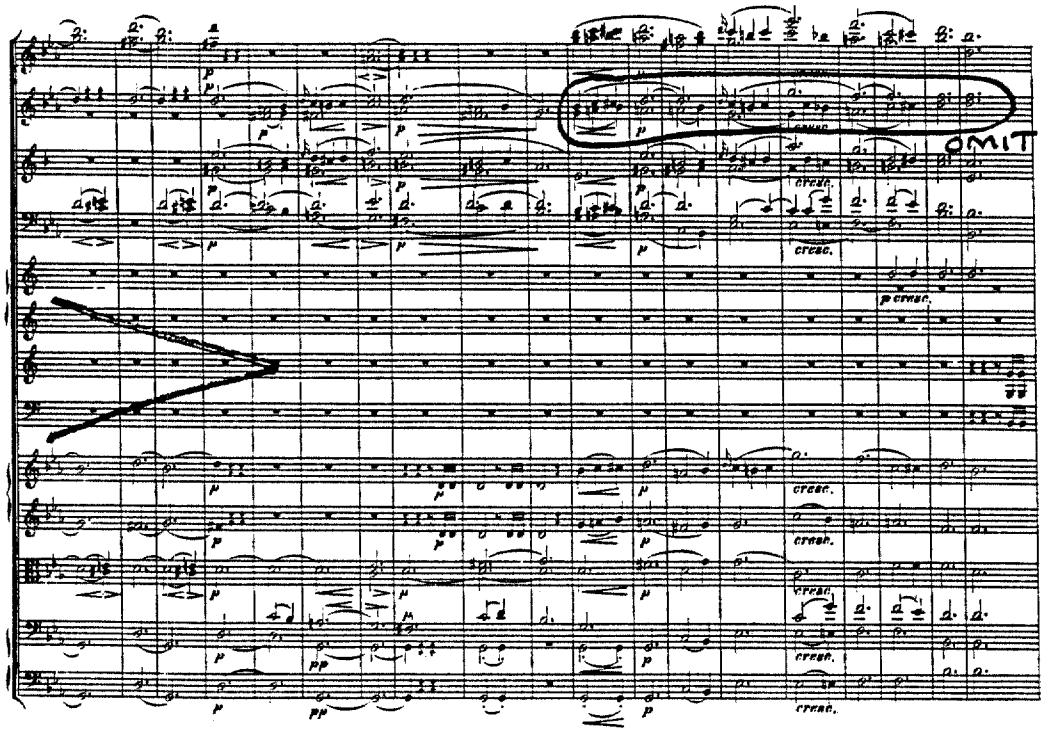


Likewise, at letter G the clarinet doubling of the second violin counter-melody is omitted (see Example 103, page 165).

This time, however, instead of omitting the oboes, Weingartner gives oboe I the main theme and eliminates both flutes. He also subtracts bassoon II and horn II. In a curious addition, Weingartner adds six eighth-note Es and a downbeat to the timpani (see mm. 247-248) as if to continue the eighth-note movement of the bassoons and lower strings one measure further. The crescendo is moved three bars later, slightly delaying the oncoming climax.

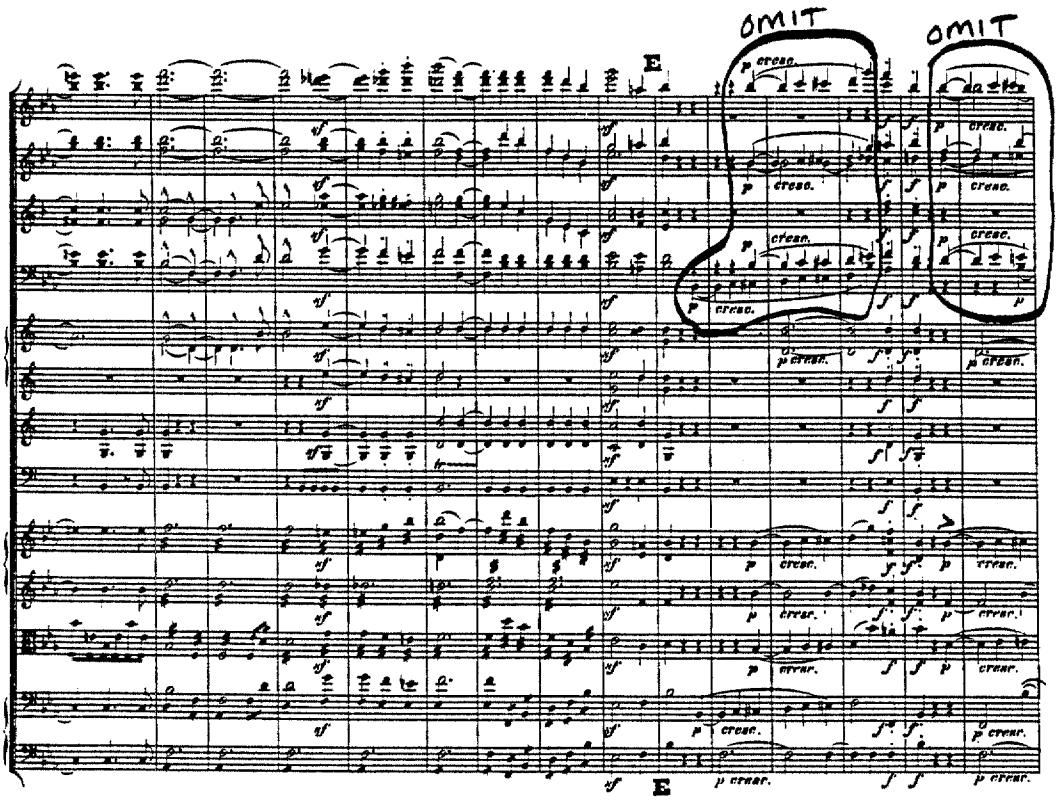
Weingartner's modifications next are an example of a clearly-conceived process of first thinning the woodwind and brass voices

Example 100, mm. 92-110, RS



followed by a systematic re-addition of each voice in order to calculatingly rebuild the orchestral texture leading up to an important point in the thematic structure. Nowhere in the four symphonies is this process of simple subtraction and re-addition more clearly evident than over the course of this first movement. At m. 303, however, Weingartner reverses this trend and, instead of thinning the wind voices, he seeks to reinforce the section with two bassoons (see Examples 104A and 104B, pages 166 and 167). Notice, however, that the winds have the main theme exclusively, with no assistance from the strings. The single subtraction Weingartner makes here is the omissions of horns I and II.

Example 101, mm. 156-170, RS

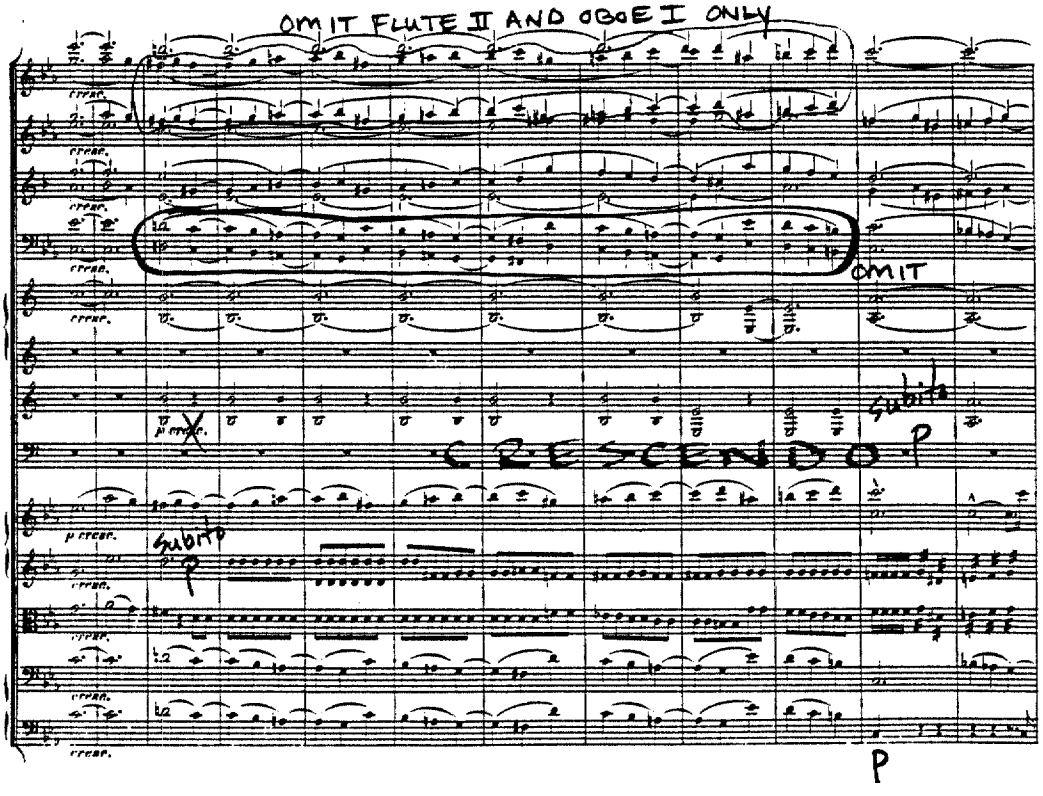


At letter K the opposite is true. Weingartner omits flutes, oboes and clarinets (except for the cadence at K, see Examples 105A and 105B, page 167) and leaves the strings alone to carry the section (the bassoons and second horn provide minimal harmonic support).

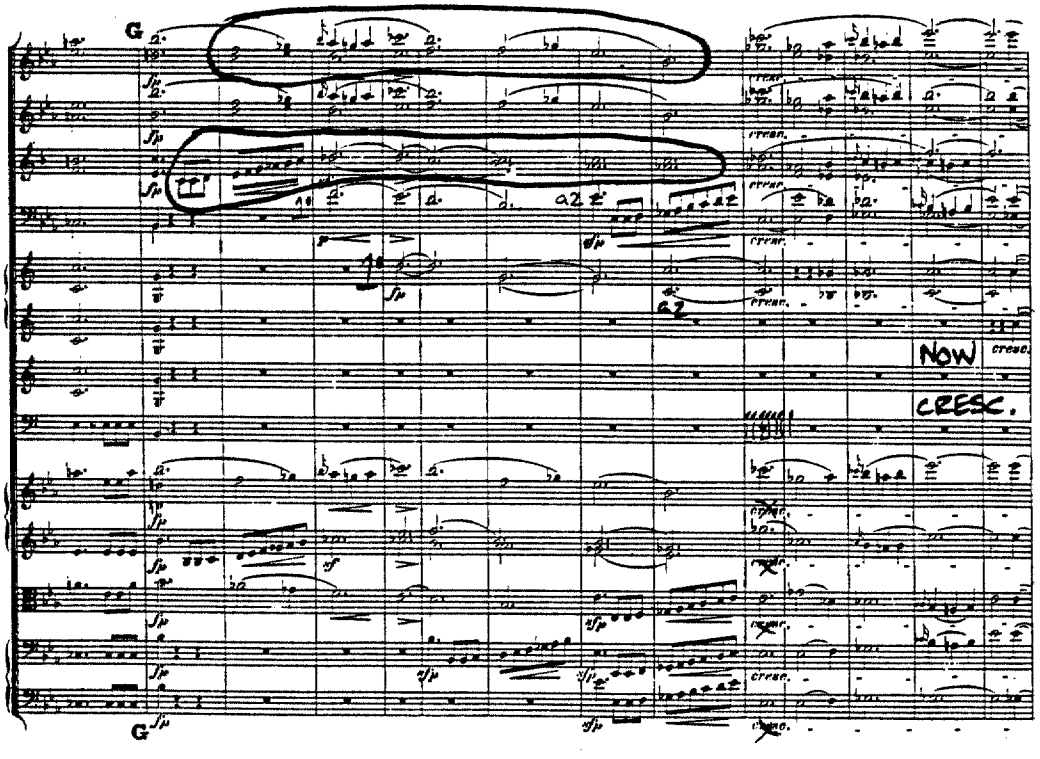
At m. 404 (see Example 106, page 168) Weingartner subtracts horn III and IV, both trumpets and timpani and then re-adds them in staggered sequence (first trumpets and timpani – then horns) in order to gradually rebuild the orchestral momentum while traveling to the dynamic climax at letter N.

At m. 496 (see Example 107, page 169) Schumann has already

Example 102, mm. 213-224, RS



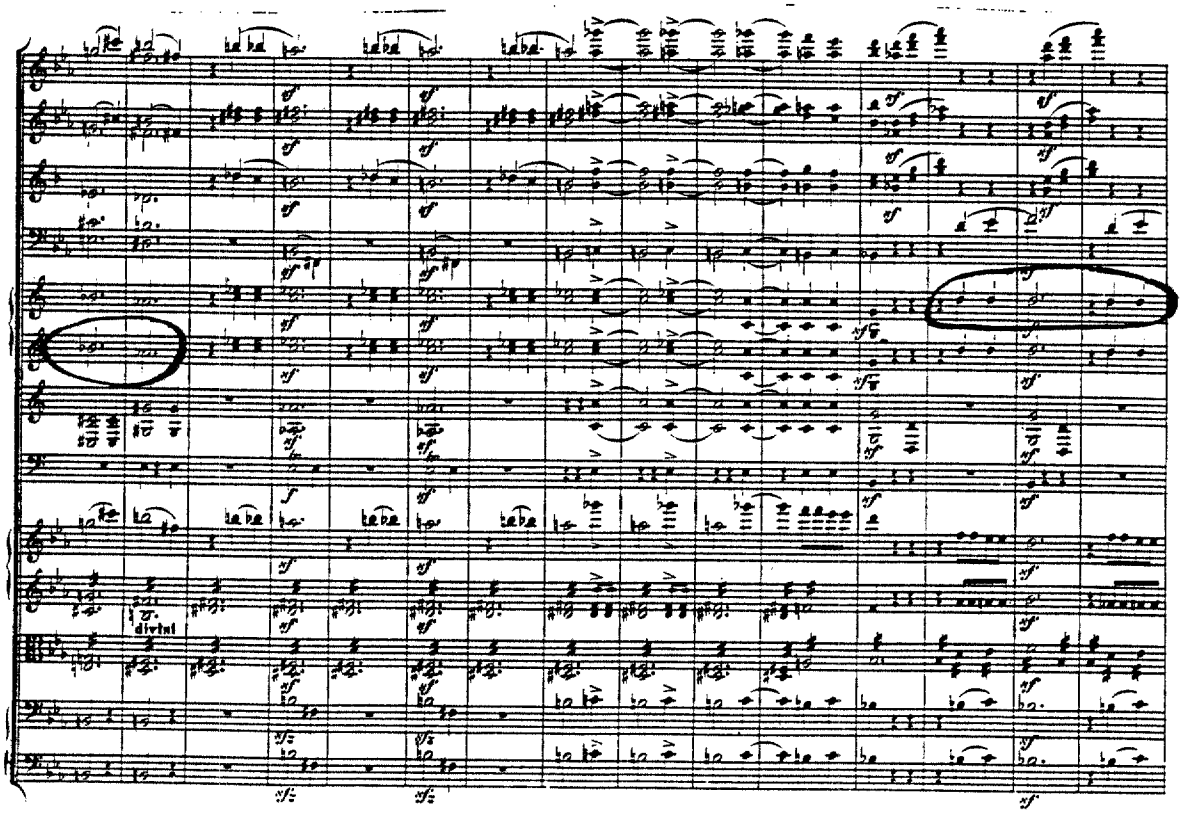
Example 103, mm. 238-251, RS



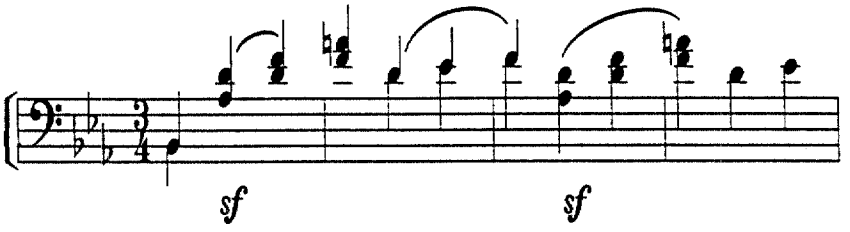
thinned the orchestral texture by employing no brass except a single horn, thus Weingartner only further subtracts the two flutes, leaving the composer's rather full wind writing almost intact.

For the final seventeen measures of the first movement, Weingartner imposes drastic changes, not in orchestration, but in the dynamic terracing of sections and in the relaxation of the tempo to the finish (see Example 108, page 169). The two sforzandos at mm. 572 and 574 are left intact.

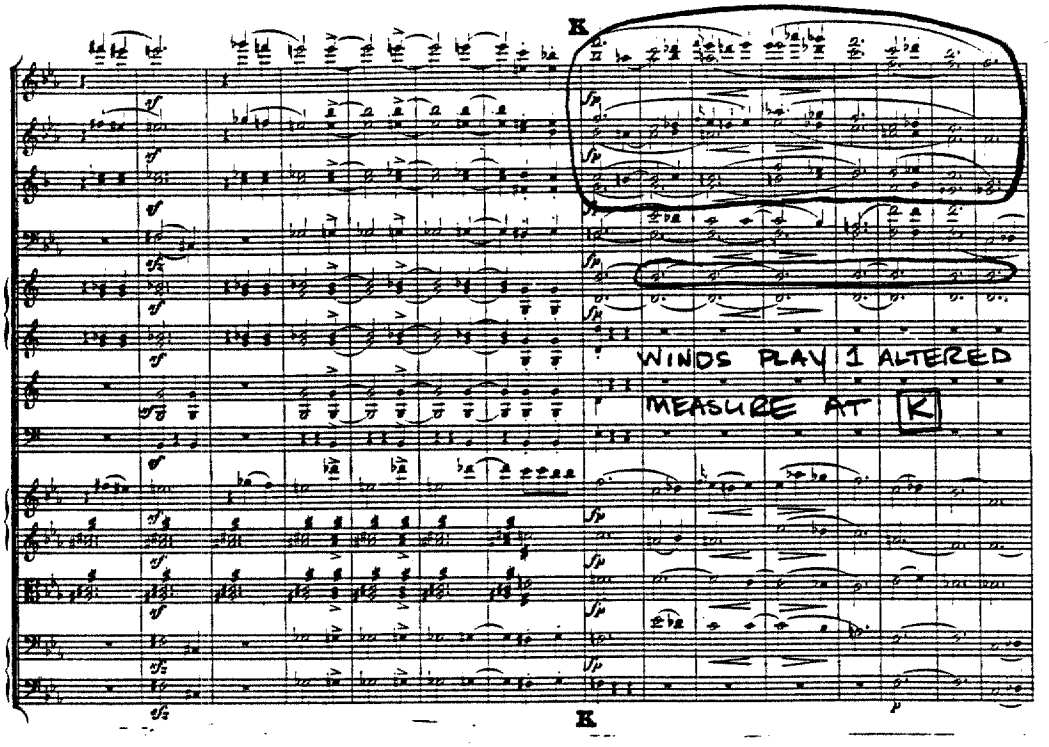
Example 104A, mm. 292-306, RS



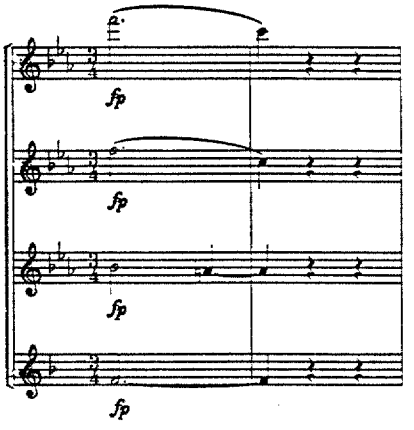
Example 104B, mm. 303-306, FW



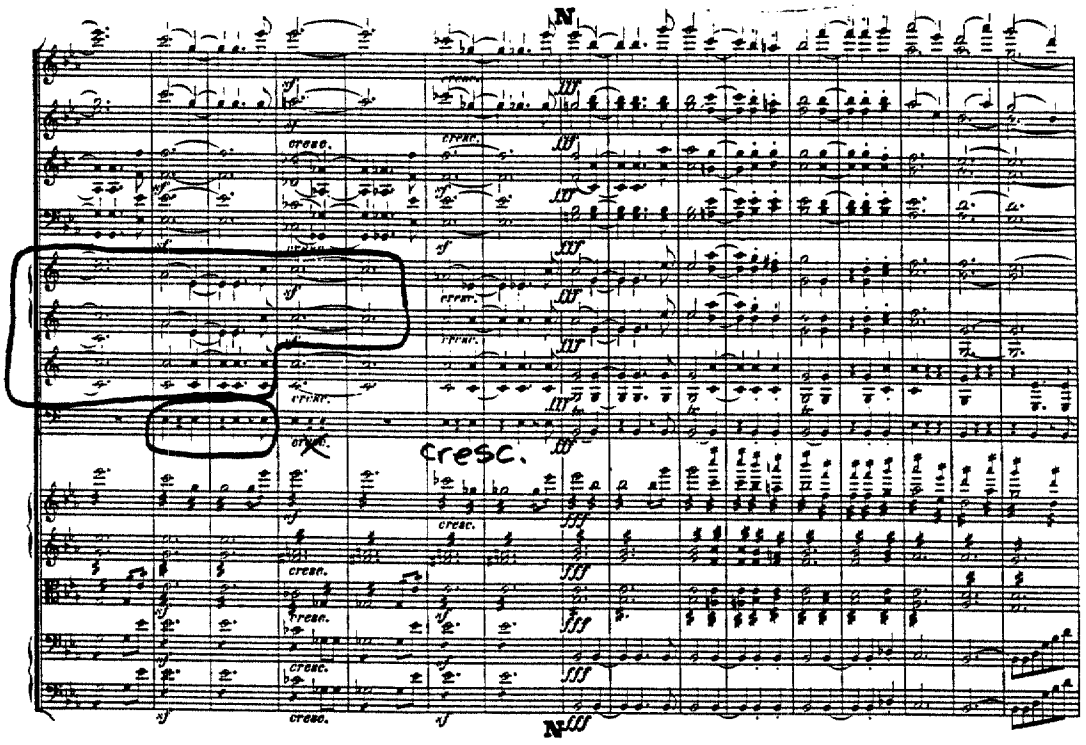
Example 105A, mm. 330-344, RS



Example 105B, mm. 337-338, Letter K, FW

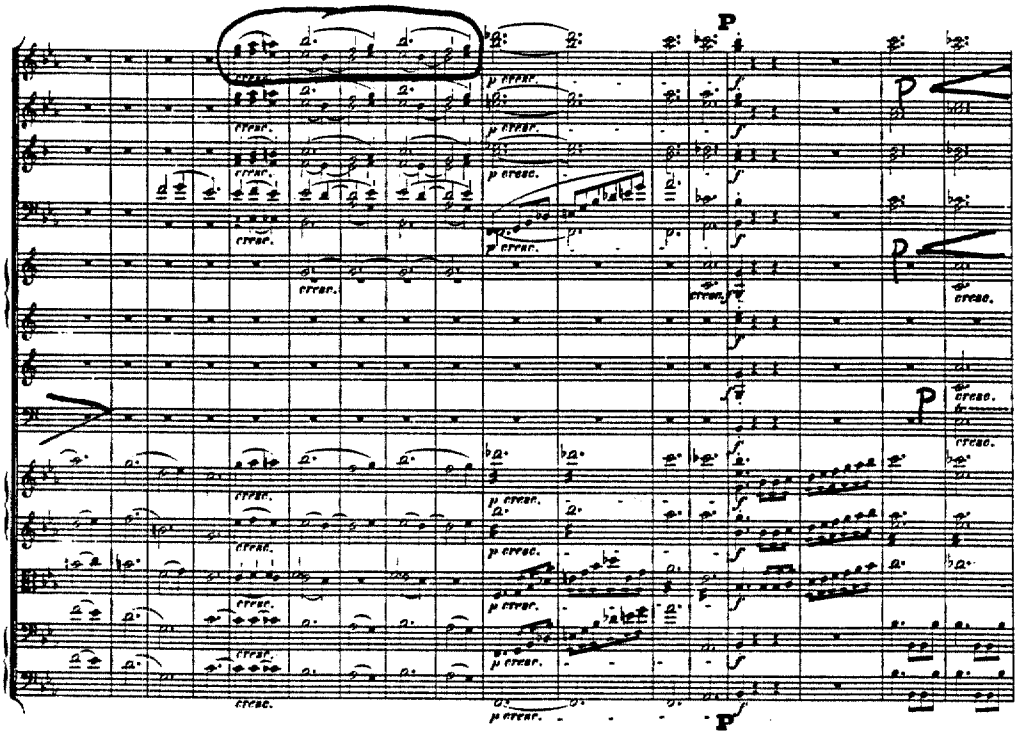


Example 106, mm. 404-419, RS

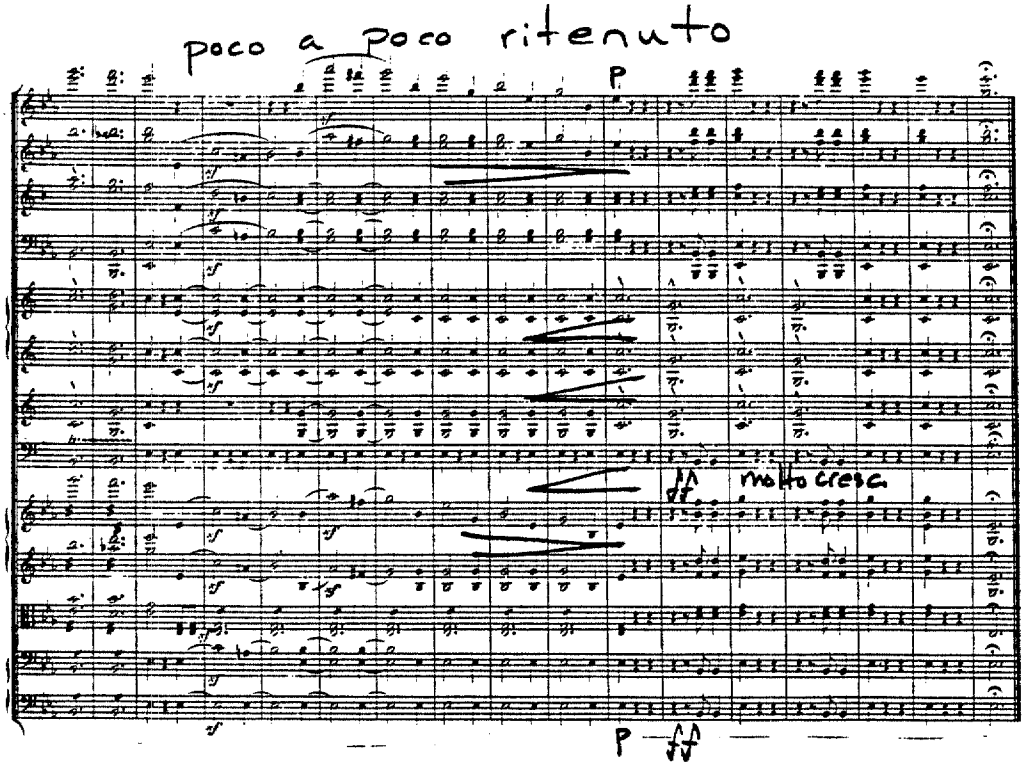


The brass and timpani are reduced to mezzoforte at m. 571 in order to maximize effect of the oncoming crescendo. At mm. 575-580, Weingartner imposes opposite dynamic ideas: Winds and strings are marked diminuendo while brass and timpani crescendo to the final six measures. This provides a subito fortissimo at m. 580 and an even further crescendo from the brass at mm. 581-583. One cannot help but surmise these drastic manipulations of phrase contour of the final measures would provide the listener with a greatly enhanced aural experience. Weingartner has imposed a very definite new shape to the finish, whereas Schumann proceeds to the close simply fortissimo for twenty-three measures.

Example 107, mm. 492-508, RS



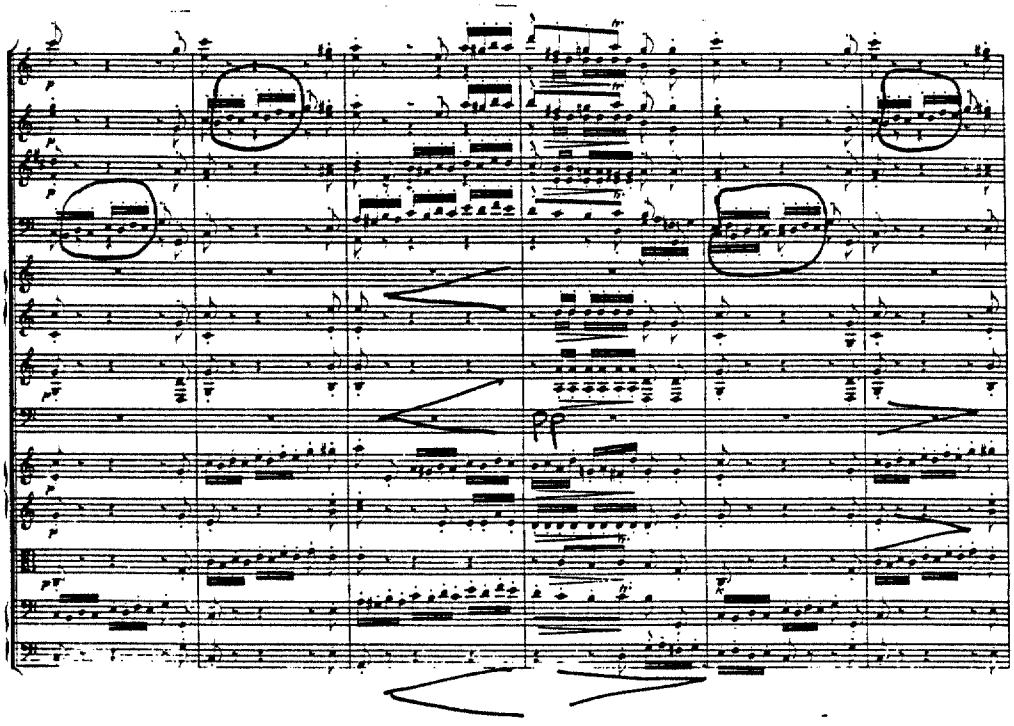
Example 108, mm. 569-finish, RS



Movement II: *Scherzo*

At m. 17 Weingartner omits the bassoon I doubling of the cello line and at m. 18 omits the oboe I doubling of the first violins and violas. The eighth-note punctuation across the barline remains intact (see Example 109 below).

Example 109, mm .17-22, RS



Here, even though Schumann's orchestral texture is light, Weingartner further reduces sound in mm. 17-18, making the graduated re-addition of

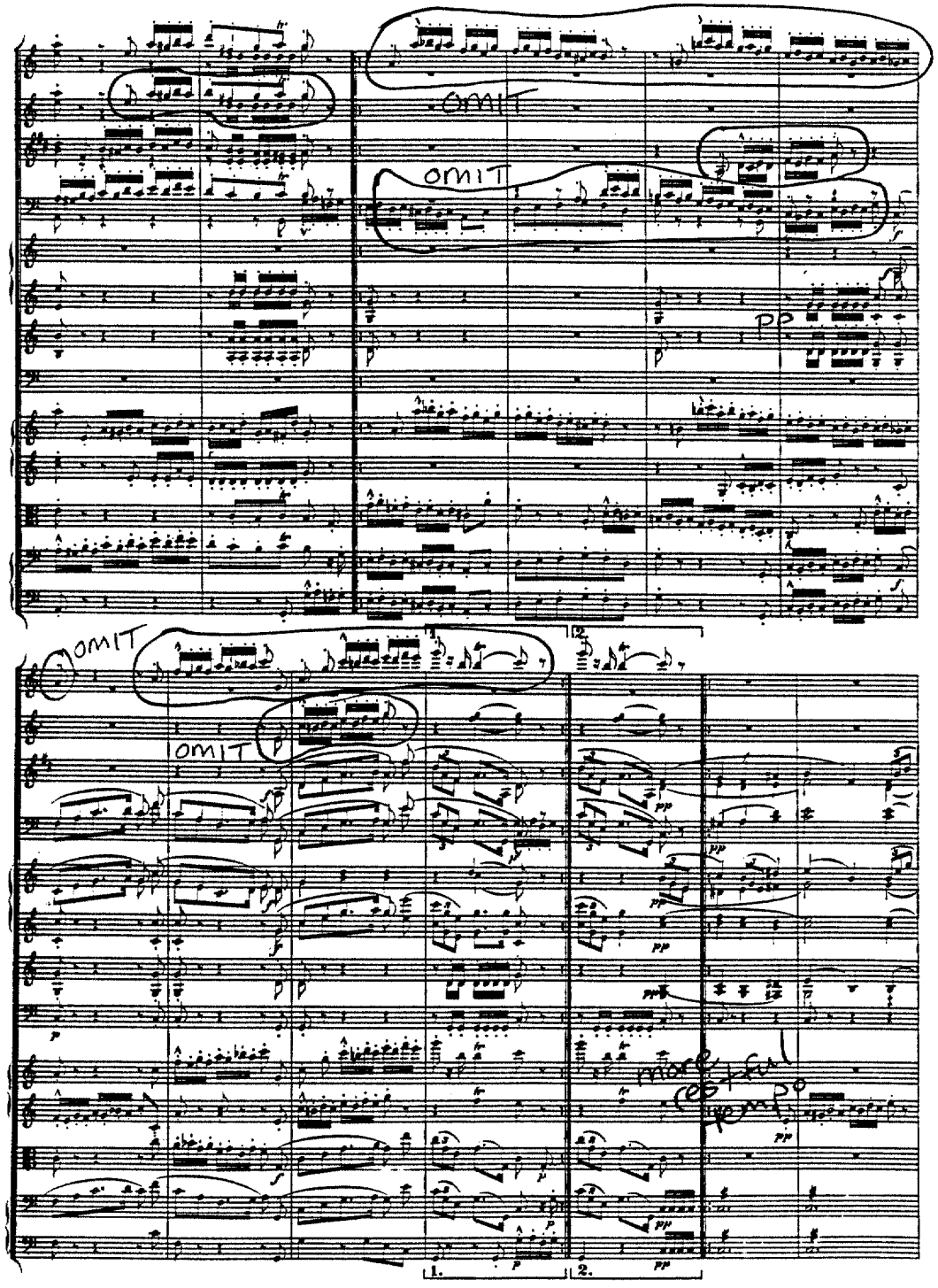
winds (playing sixteenth-notes) more effective to the cadence (see mm. 18-20). He repeats the idea at mm. 21-22.

Now nine measures into the Trio I, Weingartner once again subtracts further from an already thin texture created by Schumann (see Example 110, page 172). The flute I doubling of the first violins is omitted completely. Likewise the bassoon II doubling of the cellos and basses is removed. At m. 28, however, the first theme doubling of bassoons and horn I and II is left intact.

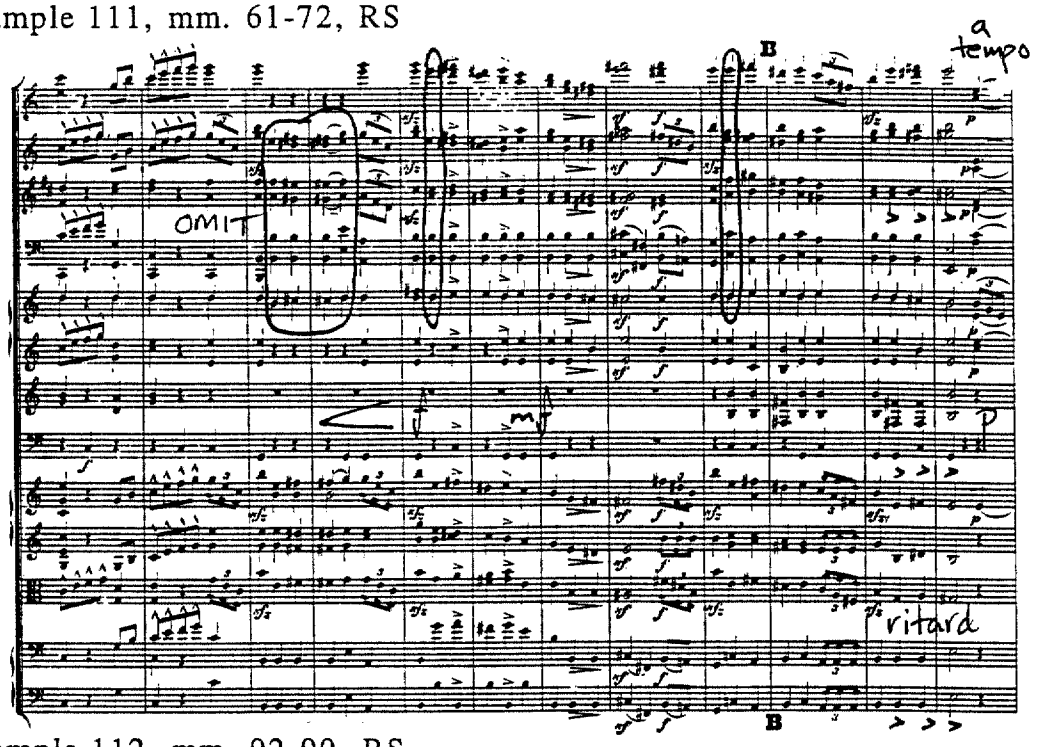
At m. 63 Weingartner begins an interesting punctuation-emphasizing modification of Schumann's full texture (see Example 111, page 173). He removes only the center part of the thematic material, not punctuation across the bar line. Weingartner also adds accents leading to the cadence and resumption of the a tempo at m. 72. Once again Weingartner seeks to clarify the formal structure for the listener using dynamic and tempo manipulation to refine the plan.

At m. 96 (see Example 112, page 173) Weingartner completely removes all woodwinds and horn I, leaving the strings to carry the segment with minimal (now reduced to pianissimo) punctuation from trumpets and timpani. The second movement progresses to a close unaltered.

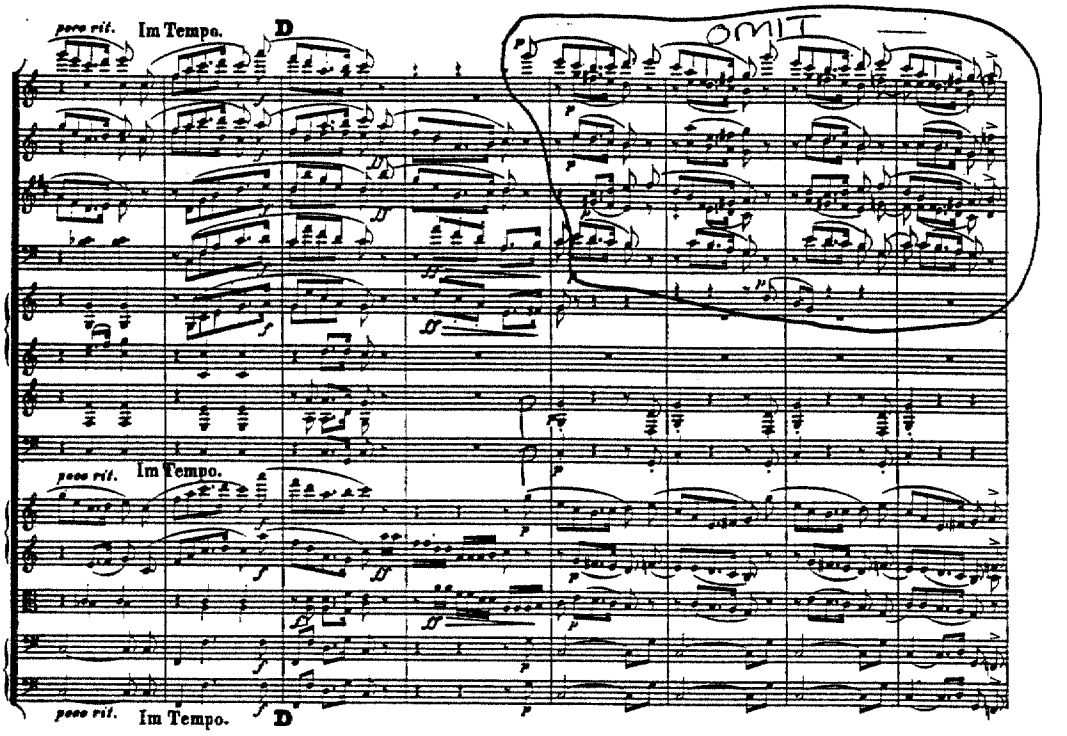
Example 110, mm. 23-34, RS



Example 111, mm. 61-72, RS



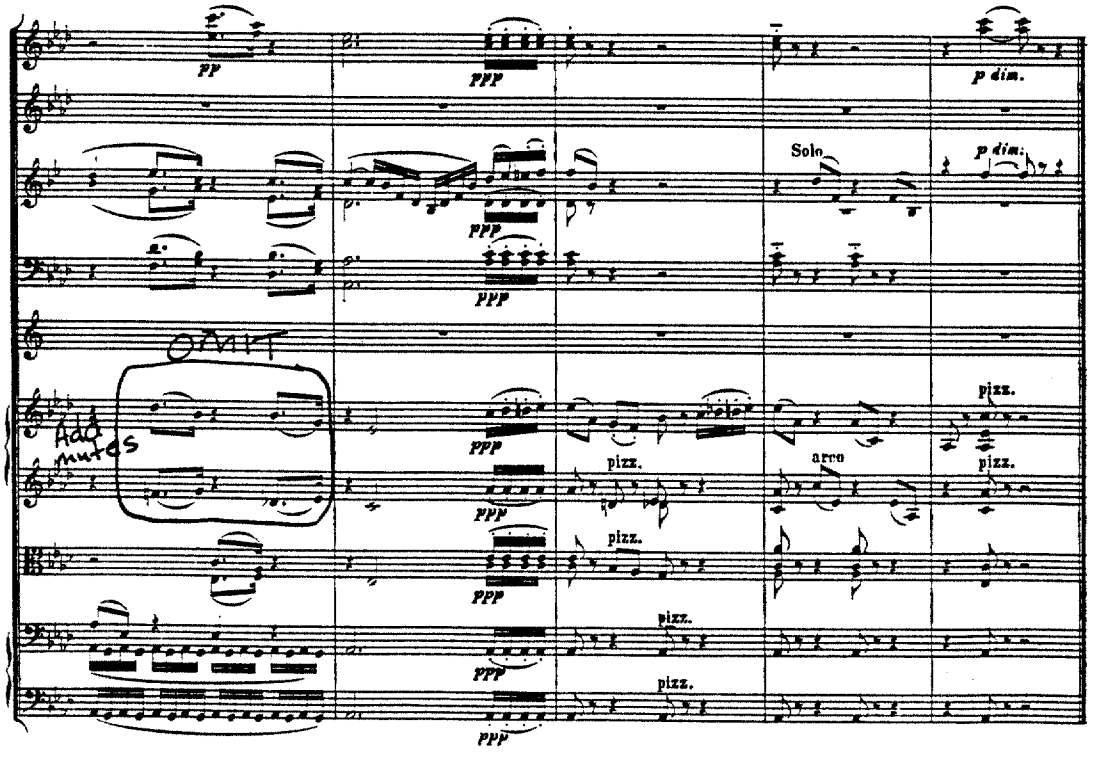
Example 112, mm. 92-99, RS



Movement III: *Nicht schnell*

The third movement requires even fewer modifications than the preceding segment. Virtually all of Weingartner's modifications here have to do with tempo and phrase manipulation imposed to clarify the structural outlay of the movement. A single omission is recommended at m. 50, five measures before the end of the movement (see Example 113, this page). The violins are omitted for a single bar – mutes are suggested for violins only in order to further enhance the morendo quality of Schumann's ending.

Example 113, mm. 50 to finish, RS



Movement IV: *Feierlich*

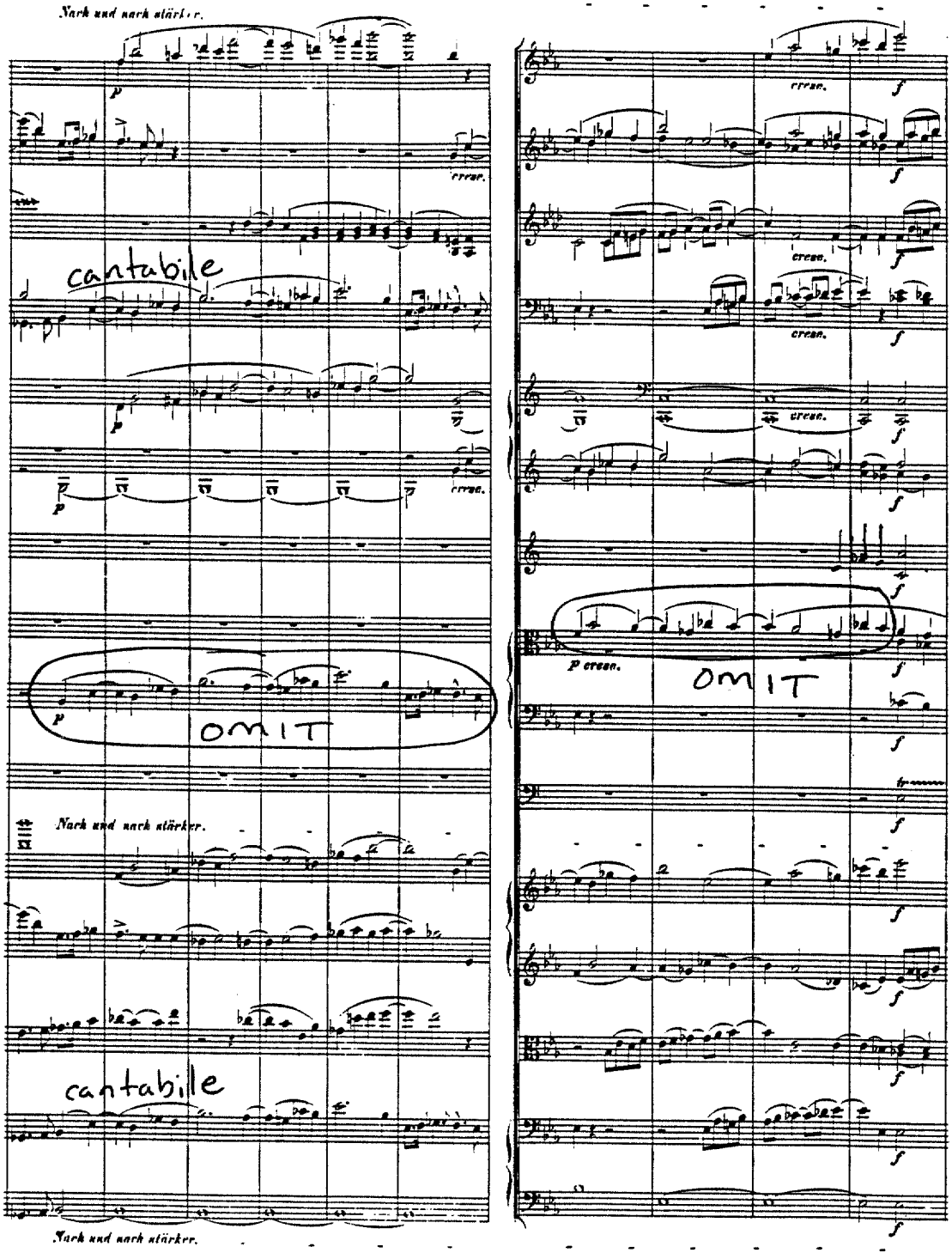
At m. 12 Weingartner omits first the bass trombone and then (at m. 18) the alto trombone (see Example 114, page 177). The bass trombone part was doubled by two bassoons and cellos while the alto trombone was doubled by second violins alone. Curiously, Weingartner inserts three quarter-notes (see mm. 20-21) in the second trumpet part in order to cover notes "not scored in the rest of the orchestra."[18] This thematic line is in fact covered by two flutes and first violins, so his comment justifying the trumpet addition seems odd. Once again, the omission of the powerful trombones delays onset of the upcoming crescendo so that when the trombones do indeed enter at the climax, this addition is more highly effective.

In the same manner as the previous omissions, Weingartner omits all three trombones until the 4/2 section commences, each time replacing one or more omitted trombone voices with one or two trumpets (see Examples 115, 116 and 117, pages 178-180). In each of the three preceding examples, the omitted trombone voices are doubled by at least one other orchestral voice, yet Weingartner nonetheless feels the need to add the trumpet doubling. Contrary to previous trombone omissions, this time Weingartner does not re-add the voices at point of climax (see Example 117, page 180) before the new section begins.

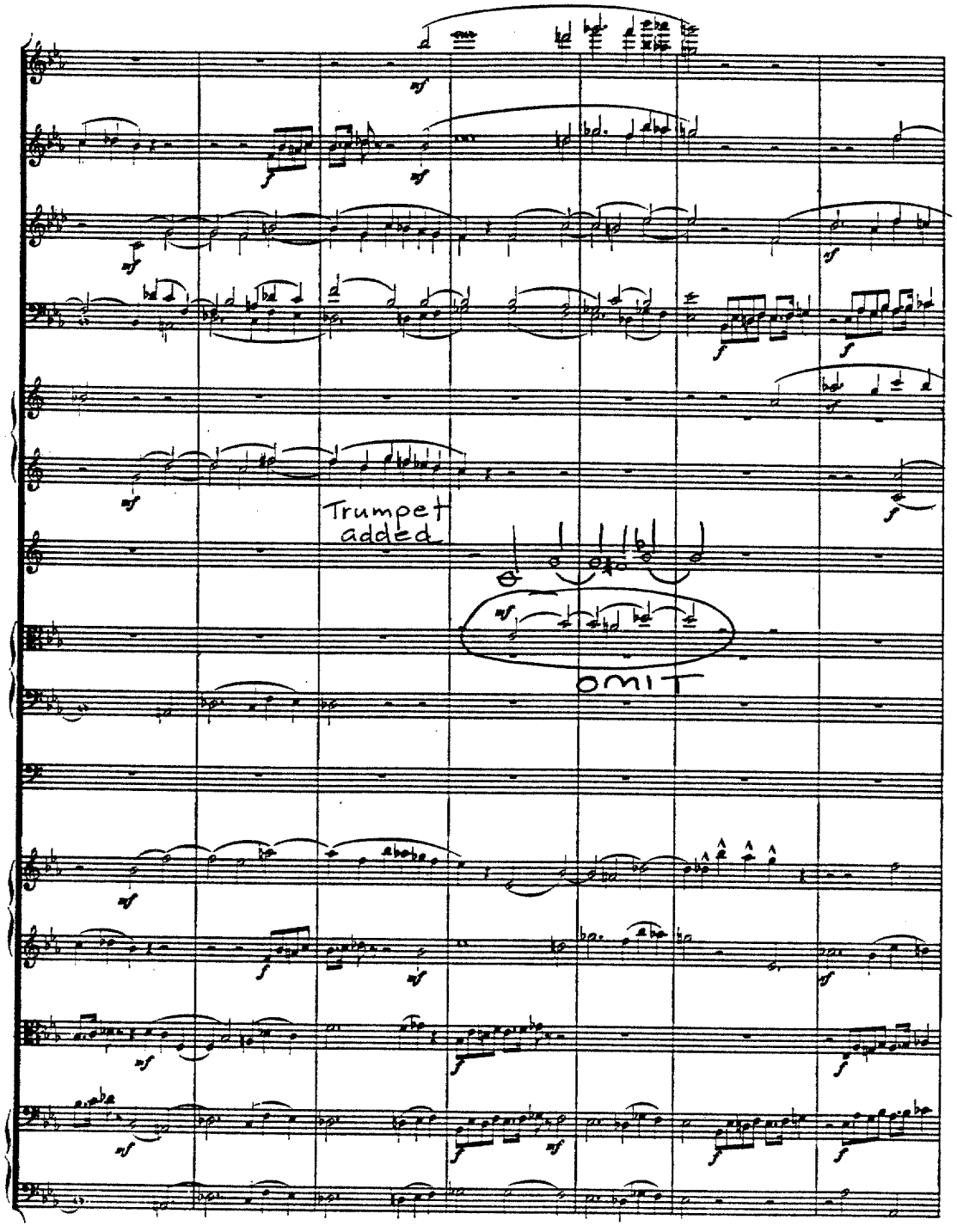
[18] Weingartner, op. cit., p. 25

Only one more minor omission is suggested for the rest of the movement (see Example 118, page 181). Both oboes are omitted from the full woodwind sonority for a period of almost three measures then re-added for the close of the movement. Again, Weingartner, seeking to provide textural variety instead of Schumann's continuously sustained wind writing, first allows the oboes to begin the sustained section, omits them in mid-section, then re-adds them for the final cadences. Embellishing the symmetry of the final section with both the subtraction and addition of instruments is the most highly effective brand of Weingartner's modification ideas.

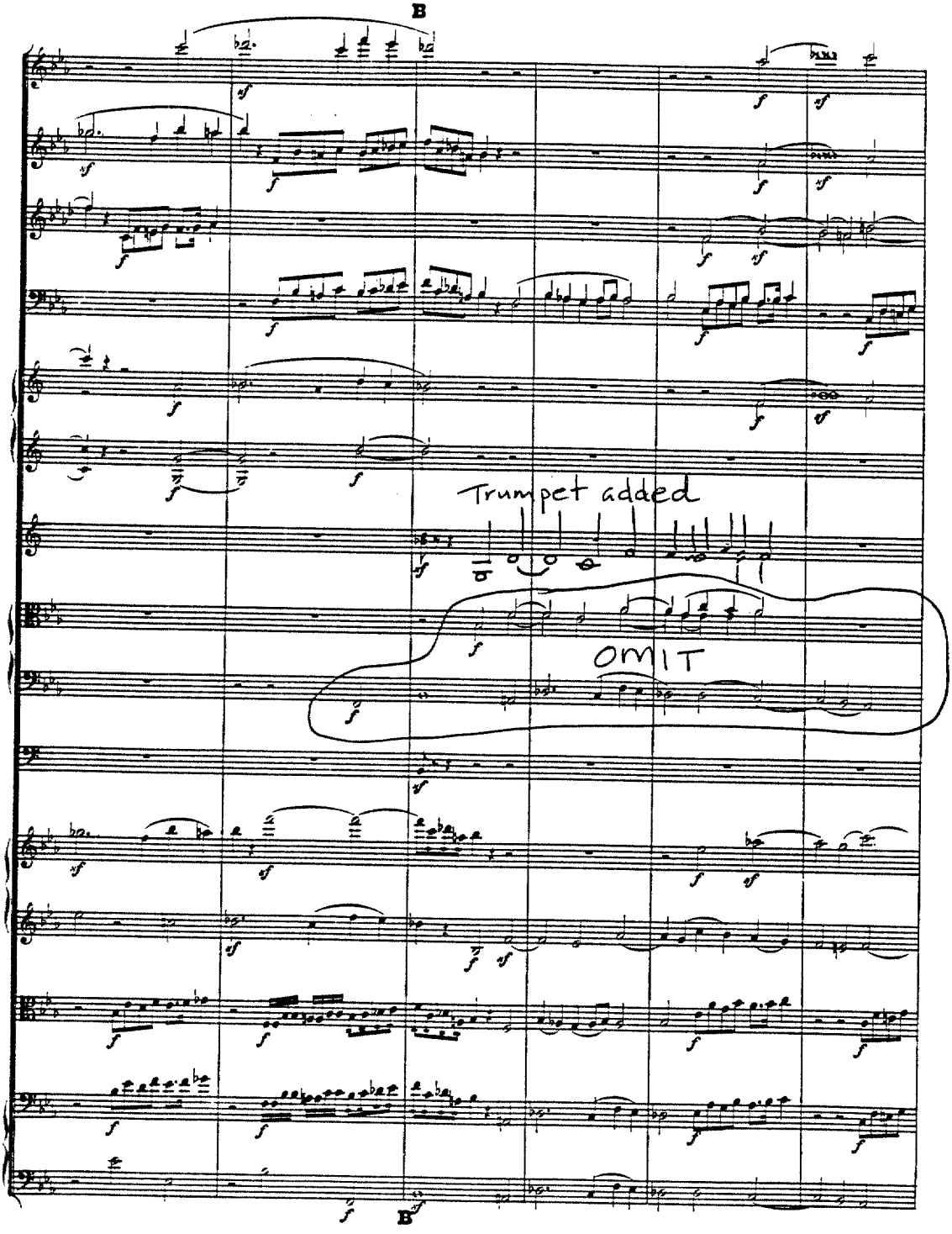
Example 114, mm. 12-21, RS



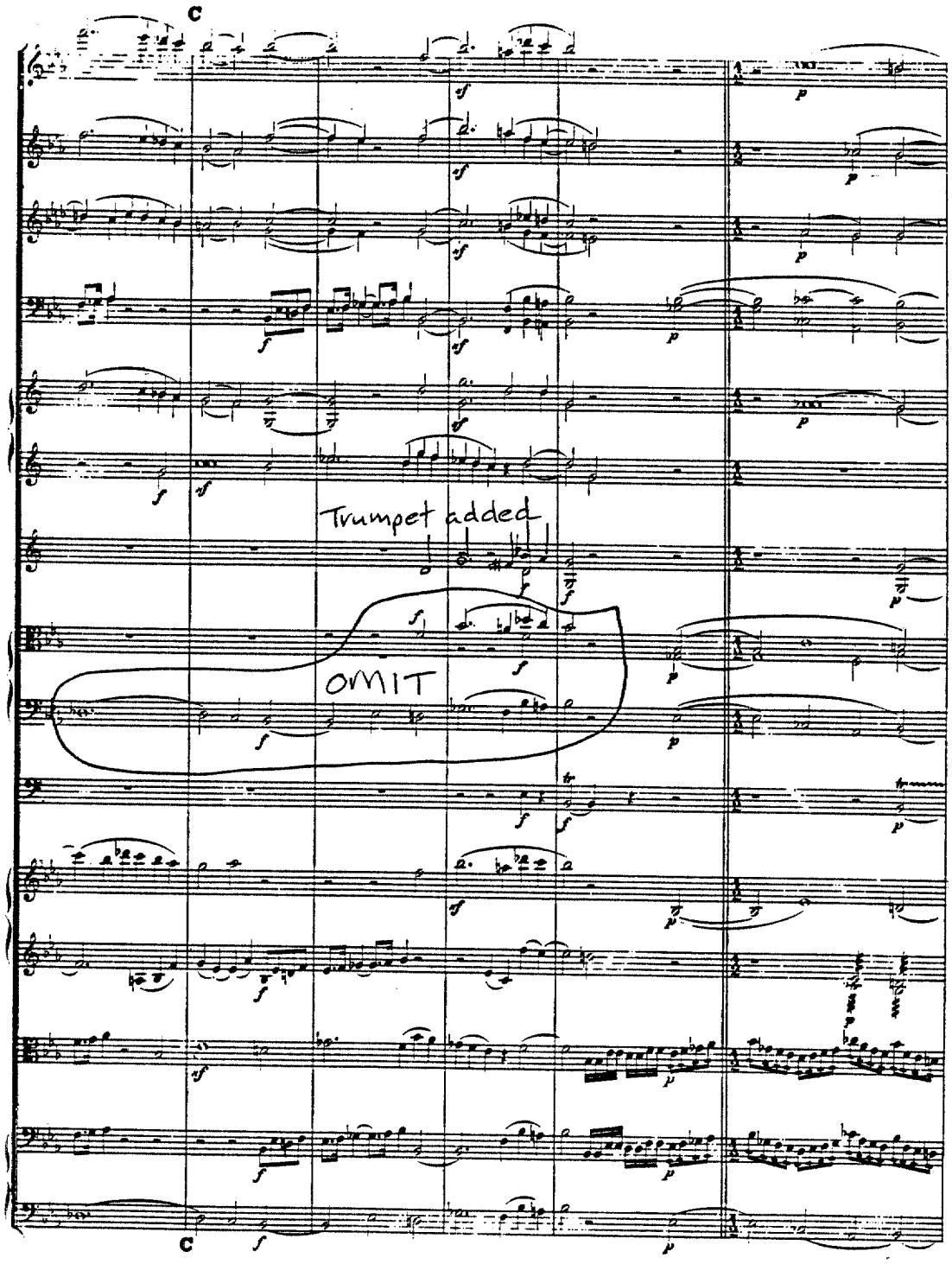
Example 115, mm. 27-33, RS



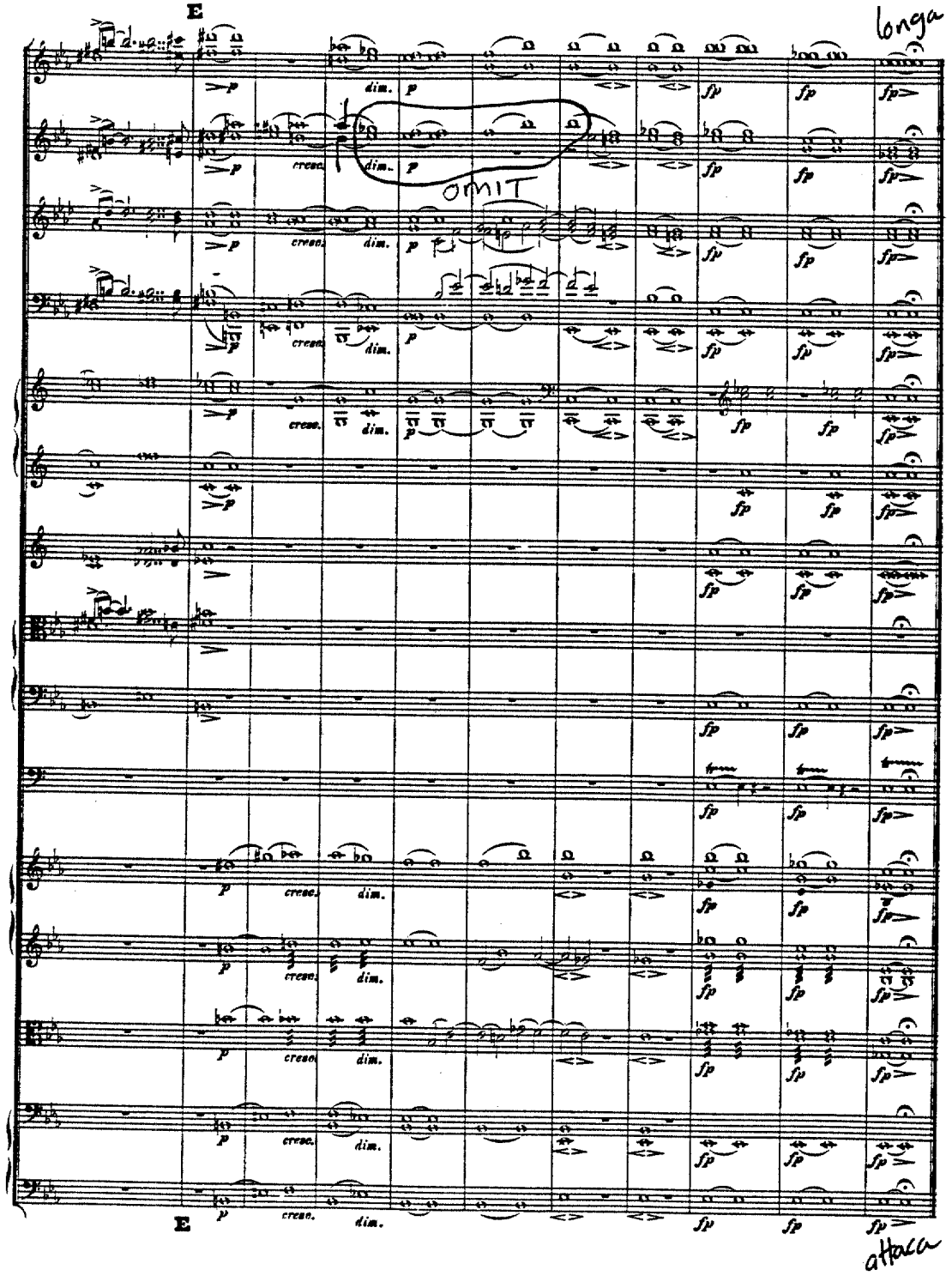
Example 116, mm. 34-39, RS



Example 117, mm. 40-45, RS



Example 118, mm. 57 through end, RS



Movement V: *Lebhaft*

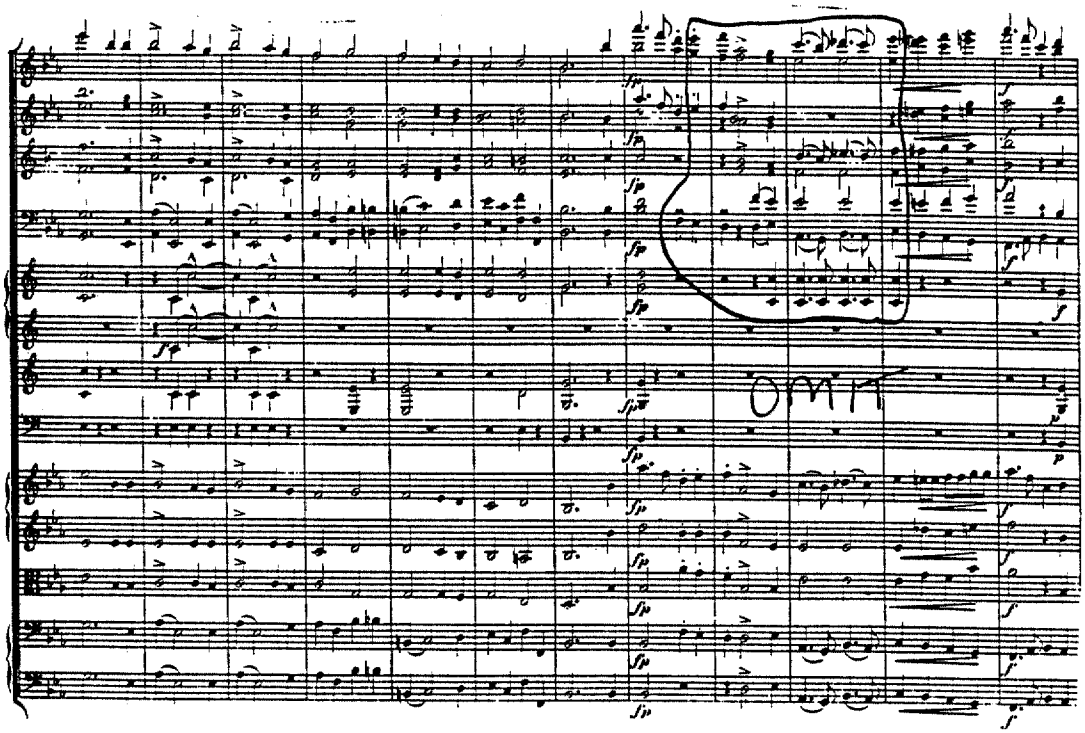
In the fifth and final movement, Weingartner's modifications once again, as found in the first movement, become more extensive and far-reaching in their effect on the aural outcome of the symphony. As seen earlier, the woodwinds are now omitted strategically between points of punctuation – strings are left untouched. Brass as well is thinned-out except for points of punctuation and greater dynamic contouring is imposed to clarify the thematic structure (see Examples 119, 120 and 121, pages 184 and 185). As one can observe, the woodwinds are only intermittently subtracted. Horns are left intact while trumpet and timpani are removed except for important points of punctuation. Schumann, in actuality, seems to adhere to these principles of orchestration to some degree. Weingartner likes to take the concept one step further. Again, variety in orchestral texture is the goal. At the upcoming point of structural climax at letter A, Weingartner leaves Schumann's orchestral texture intact.

In the following section beginning at letter C, the light, flowing tempo is accommodated by Schumann's scaled-down orchestration. Weingartner subtly lightens the orchestral texture by reducing each doubled woodwind part to a single player, sometimes using two flutes for phrase emphasis (see Example 122, page 185). Schumann's already light scoring is nonetheless further changed by Weingartner's omission. Again, the strings are left intact.

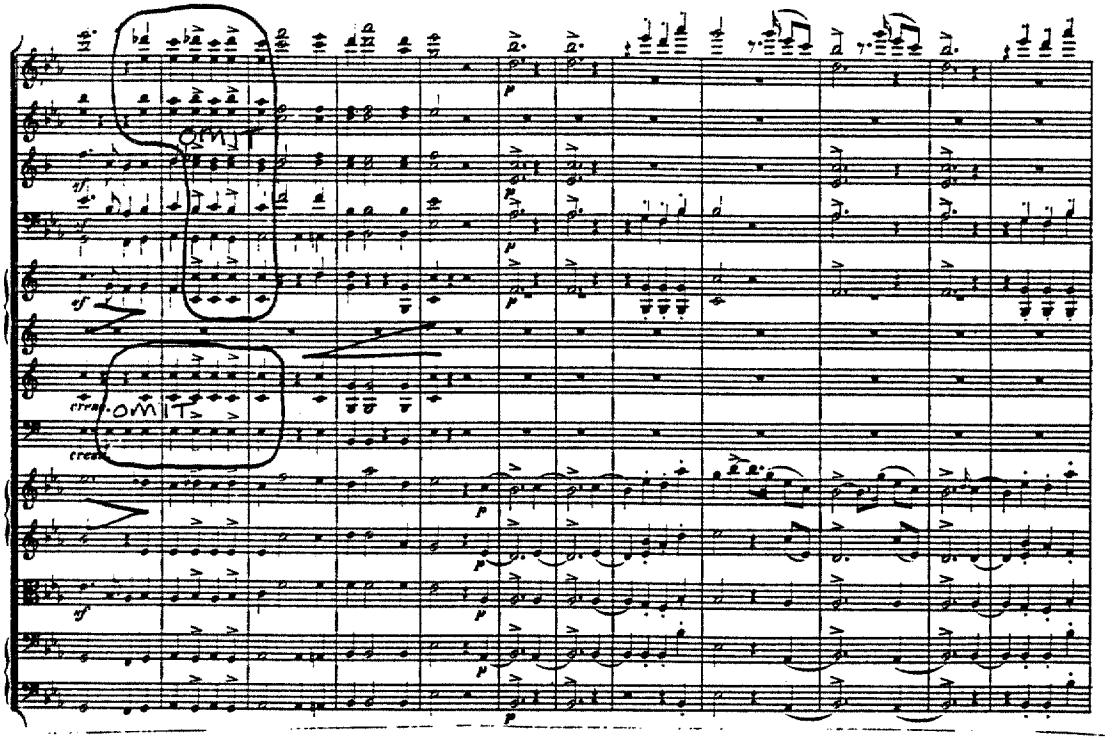
Now in the recapitulation, the same changes from the earlier corresponding parts of the exposition are, of course, imposed once again.

The remaining 200 measures are imposed with minimal omissions of winds and a reduction of soli voices to one solo player. Further dynamic contouring is suggested in order, as usual, to maximize phrase sensibility to the finish of the symphony. Schumann's continuously loud final eighty measures are broken up by Weingartner into definitive sections of climax, followed by a reduction in sound and another crescendo to a following point of full volume. Again, aural comprehension of the structural and thematic outlay of the symphony is enhanced by Weingartner's manipulation of dynamic contour.

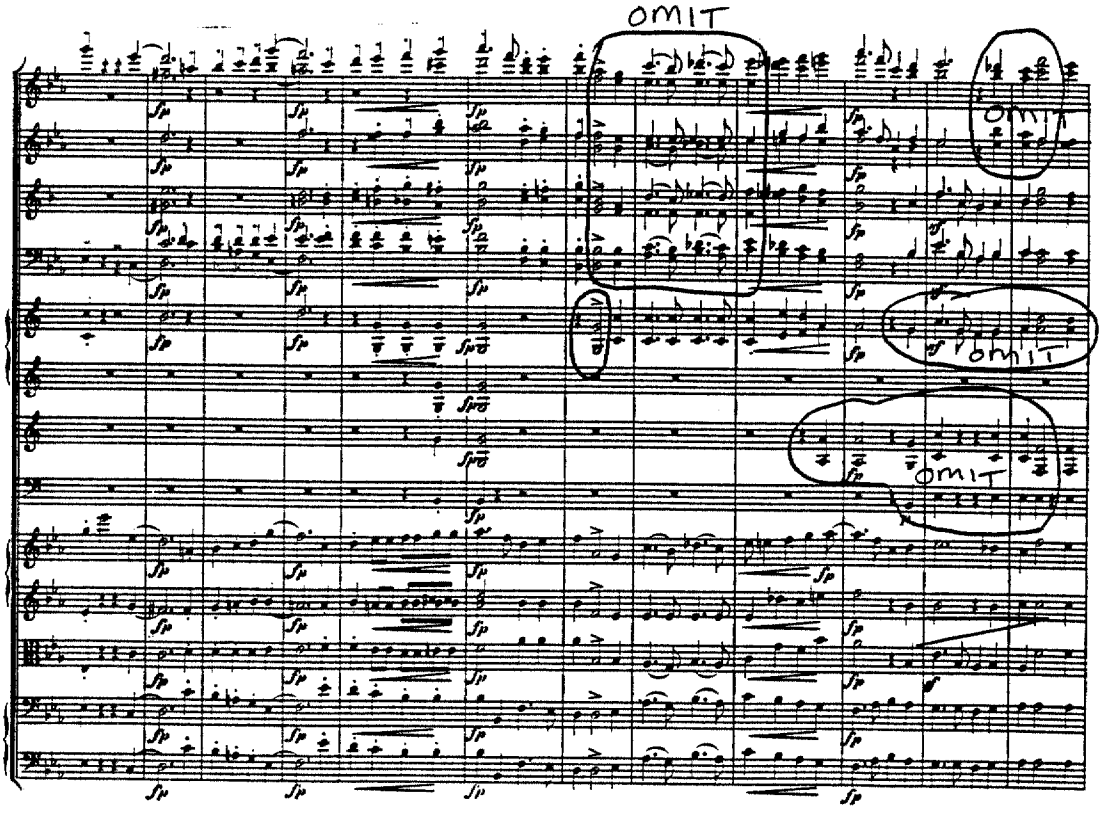
Example 119, mm. 10-21, RS



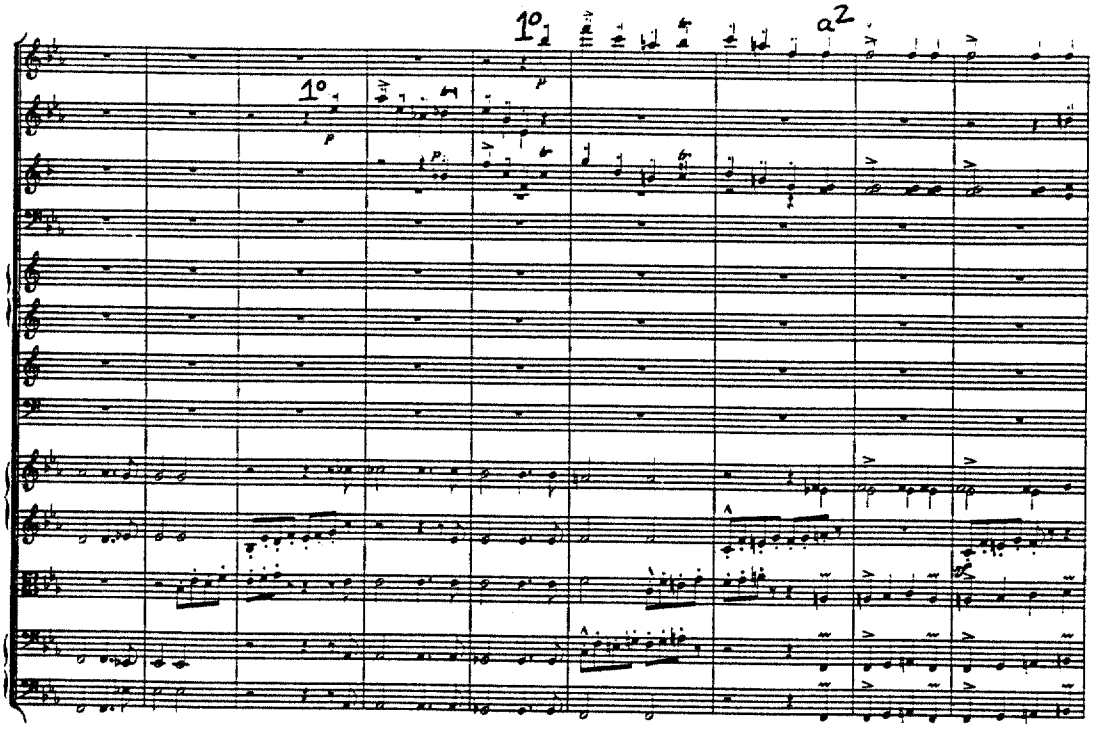
Example 120, mm. 22-33, RS



Example 121, mm. 34-35, RS



Example 122, mm. 103-111, RS



Symphony No. 4 in D Minor, Opus 120

Movement I: *Ziemlich langsam – Lebhaft*

The simple subtraction of woodwinds encountered so frequently in the Symphony No. 3 is found from the very start of Schumann's D Minor symphony (see Example 123, page 189). Weingartner leaves the flute intact in its doubling of the first violin but subtracts the other winds (except horns III and IV) having them re-enter at links between phrases (see mm. 4-5). In the second phrase, he subtracts only the bassoons, while retaining the two clarinets, which double the second violins and violas. Thus Weingartner turns Schumann's simple repetition of the first two phrases into a gradual augmentation of sonorities.

The same principle of simple subtraction continues. At m. 29 the two oboes play the downbeat with all the other winds and brass, but their continued octave doubling of the flutes is omitted (see Example 124. page 190).

At m. 32, even though Schumann provides a greatly scaled-down orchestral texture, using full orchestra only at points of structural emphasis, Weingartner attempts to reduce overall sound even further (see Example 125, page 191) with intermittent woodwind and low-brass subtractions. Oboes continue to be omitted except for periodic points of emphasis. Likewise, the bass trombone, the only brass instrument playing the descending bass line, is omitted. Just after the structural climax at letter A (m. 42), Weingartner drastically reduces the woodwind support of

Schumann's orchestral texture (see Example 126, page 192). All sixteenth-note woodwind writing is completely omitted. Curiously, even the downbeat sforzando punctuation of the contrabasses is omitted.

Weingartner changes strategy slightly beginning at mm. 57-58 (see Example 127, page 193). As the two bassoons are the only wind players providing the dotted thematic figure, rather than subtract winds as he has been doing for the entire movement thus far, Weingartner leaves them intact, omitting them only when they double the second violins and violas.

Measure 79 marks a reversal back to the practice of simple subtraction, though fairly drastic in reductive nature (see Example 128, page 194): Schumann's flute, oboe and clarinet doubling of the first violin line is completely omitted. The clumsy eighth-notes in horns I and II are omitted from the end of mm. 79 and 81. All three trombones are also subtracted, while the other brass reinforcements are left intact.

At the beginning of the development, Weingartner cuts the orchestra back extensively (see Example 129, page 195). Woodwinds are completely omitted until m. 94, when their octave doubling is omitted. Horns enter at m. 96 reduced to a single player as well. Even though Schumann originally provided a greatly-reduced orchestral texture, Weingartner seeks to further this initial concept to a greater degree. The change, especially at mm. 86-93, where the strings alone are left to provide all thematic material with no support from winds, is drastic and will deeply alter the aural outcome.

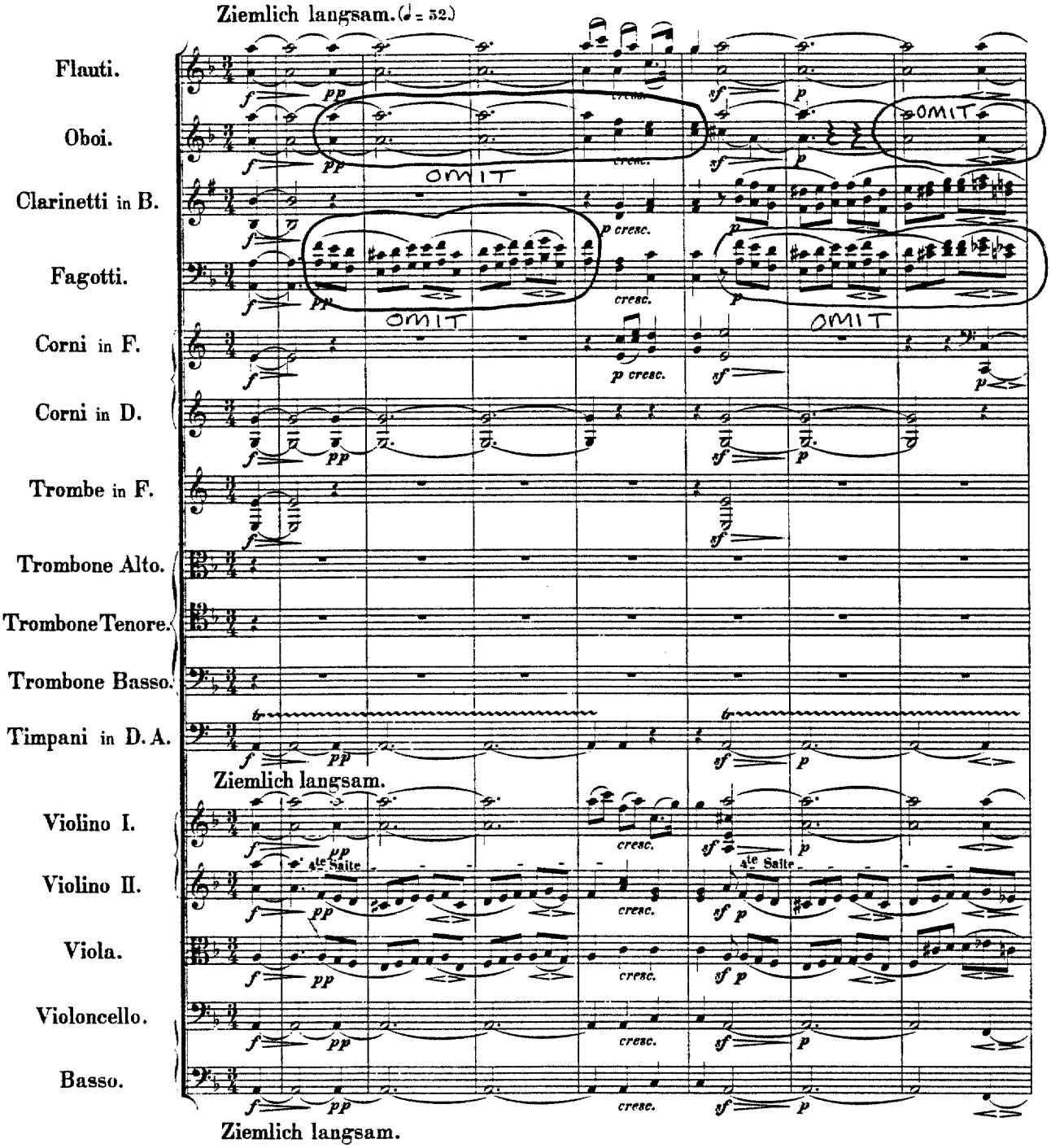
In contrast to all the subtractions encountered thus far, the next change, an addition, is remarkable as a rare change involving the transformation of the two trumpets from instruments of punctuation (as Schumann originally prescribed) to instruments doubling the intricate

melody line (see Example 130, pages 196-199, note measure numbers at page heading). The advances made during the industrial revolution pertaining to the manufacturing of instruments during the mid-nineteenth century no doubt contributed to the evolution of the expanded role of the trumpet. In previous alterations, Weingartner has been content to leave the trumpet alone, preferring to allow the instrument to remain in the role originally conceived by Schumann. Beginning at m. 120, at the end of the exposition of the first movement, Weingartner simply could not resist the temptation to have the trumpet provide rare melodic reinforcement. At the final stretch of the movement, Weingartner again provides the two trumpets with an augmented melodic role in place of Schumann's original octaves (see Example 131, page 200).[19] Save for the added melodic role of the trumpet, the final section of the first movement is only minimally altered. The single exception to this situation occurs in mm. 337-344 (see Example 132, page 201). Weingartner omits the brass section, except for their downbeat punctuation at the beginning of the two phrases. The flute, oboe and clarinet doubling of the string section is replaced with the rhythmic figures omitted from the brass section (see Example 133, page 202). The first movement then proceeds to its finish unaltered.

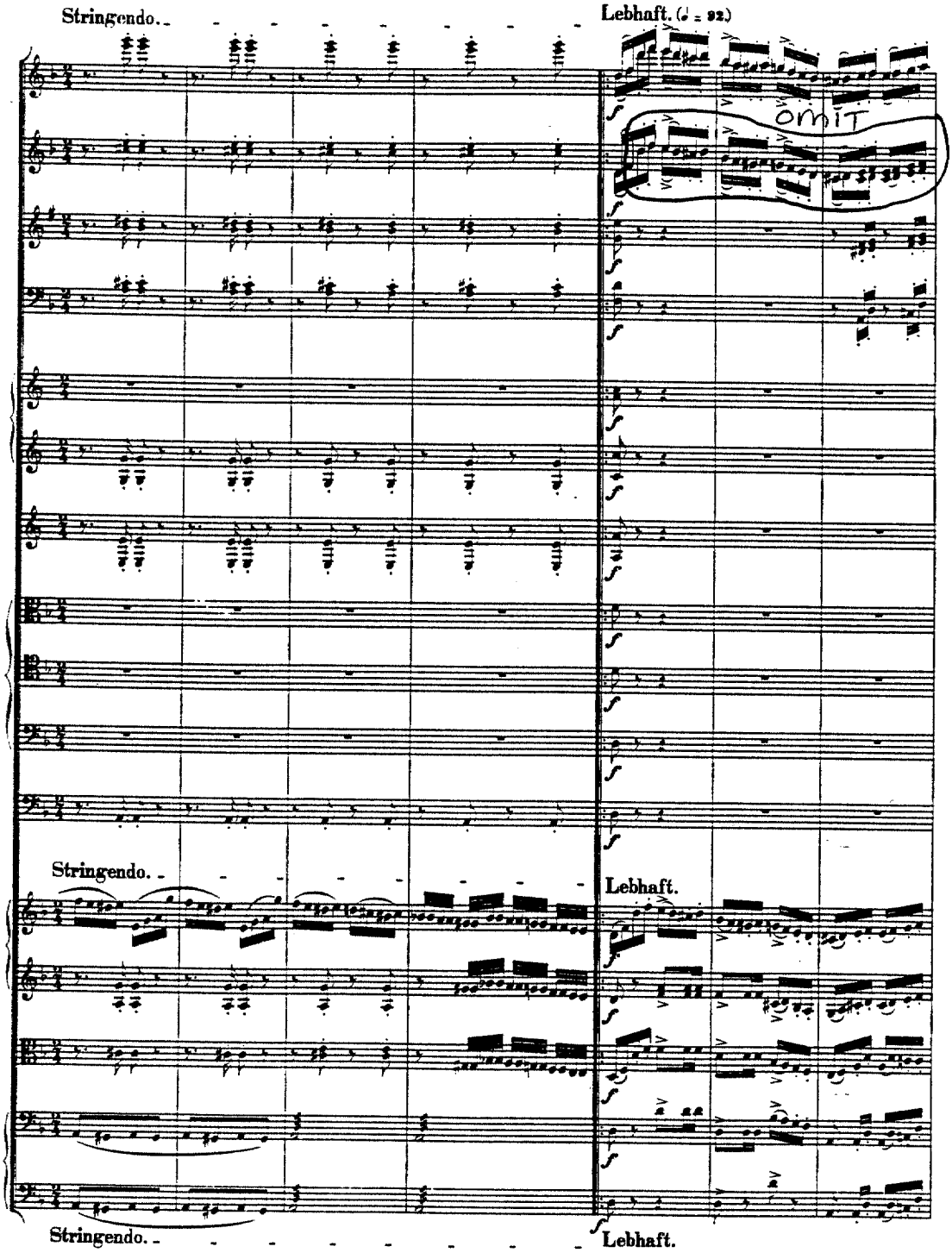
[19] Example 131 shows only the first portion (10 mm.) of the new trumpet line. The actual modification is 20 measures in length.

Example 123, mm. 1-7, RS

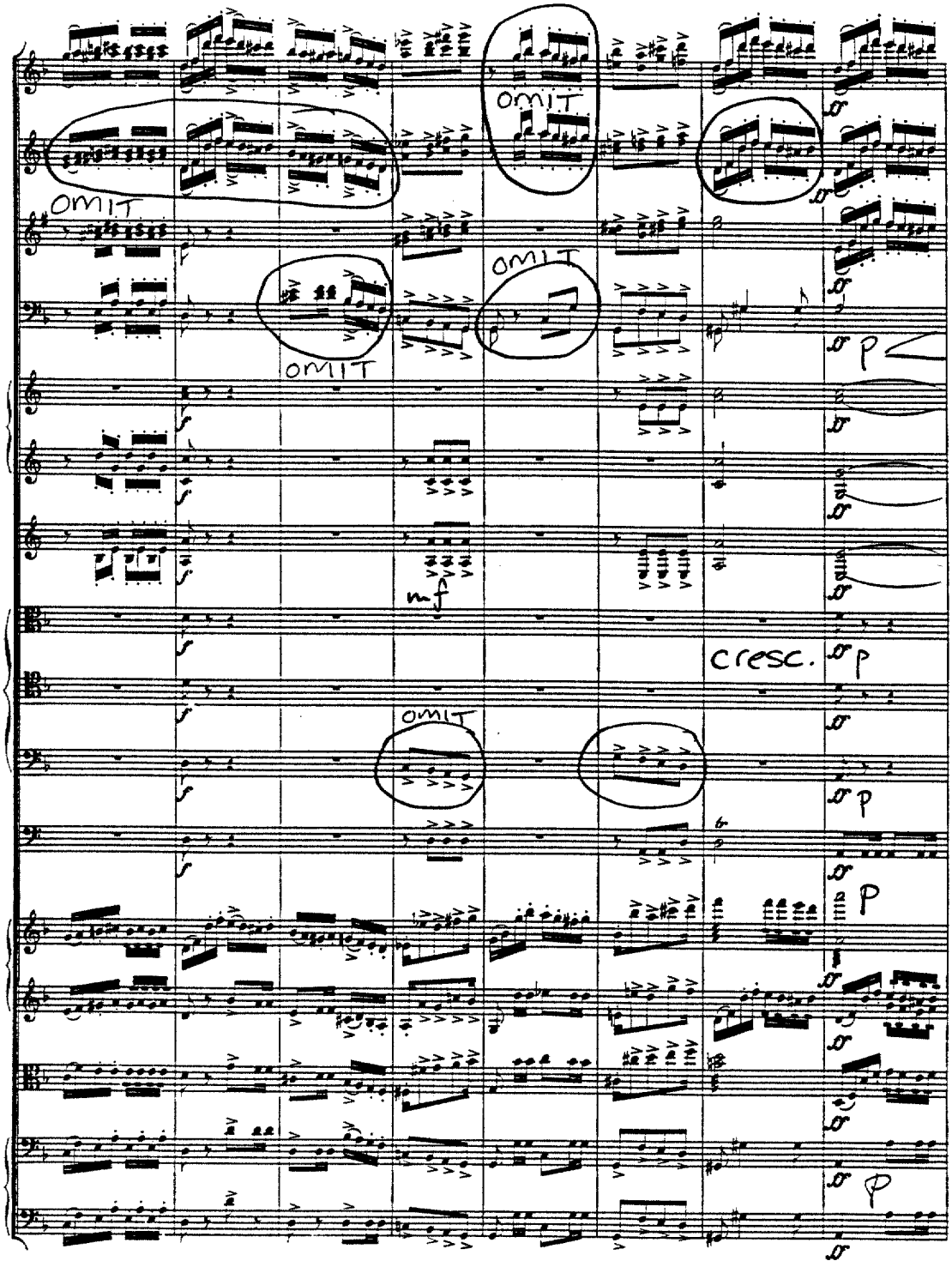
Symphony No. 4 in D Minor, Op. 120



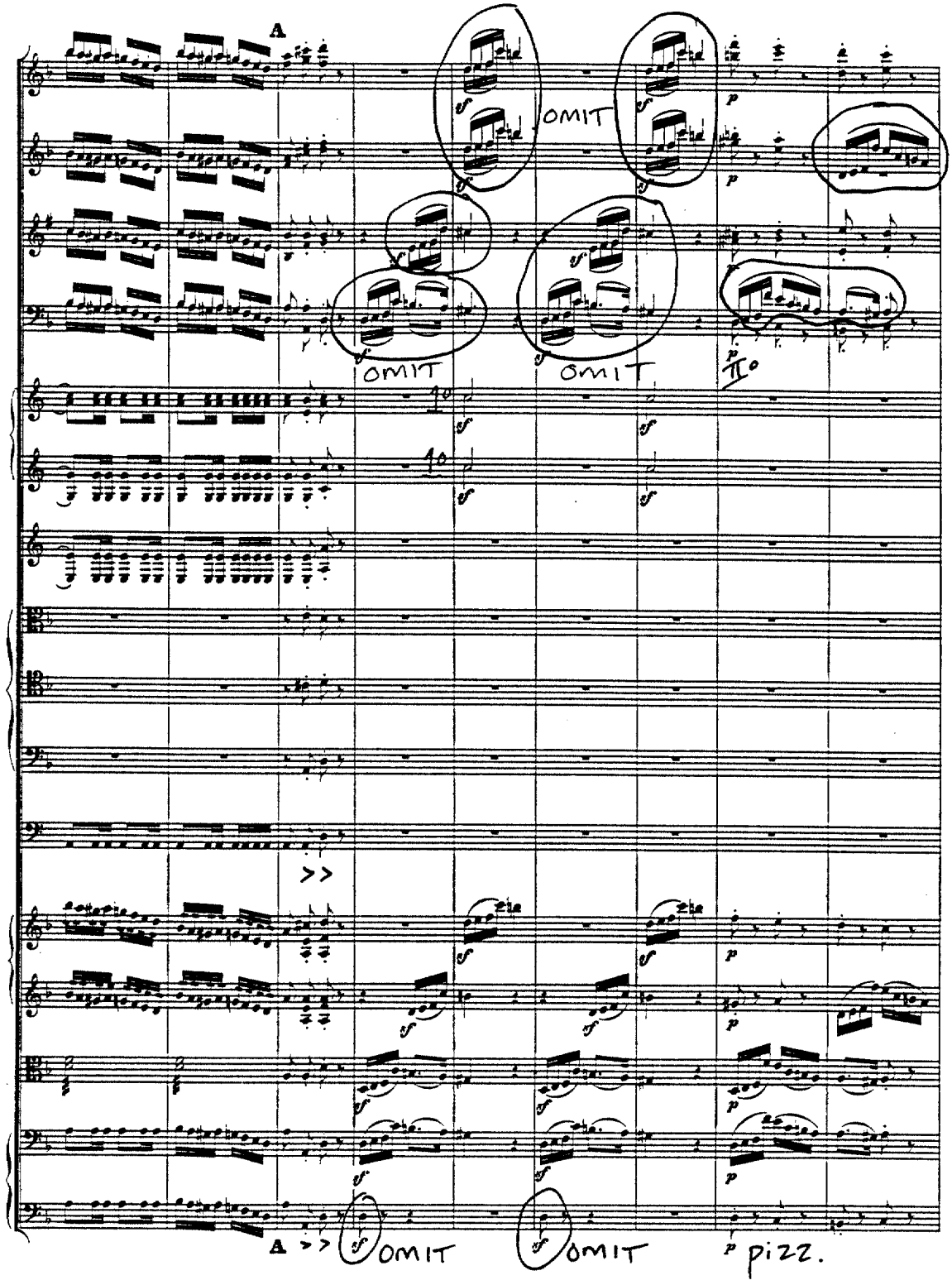
Example 124, mm. 25-31, RS



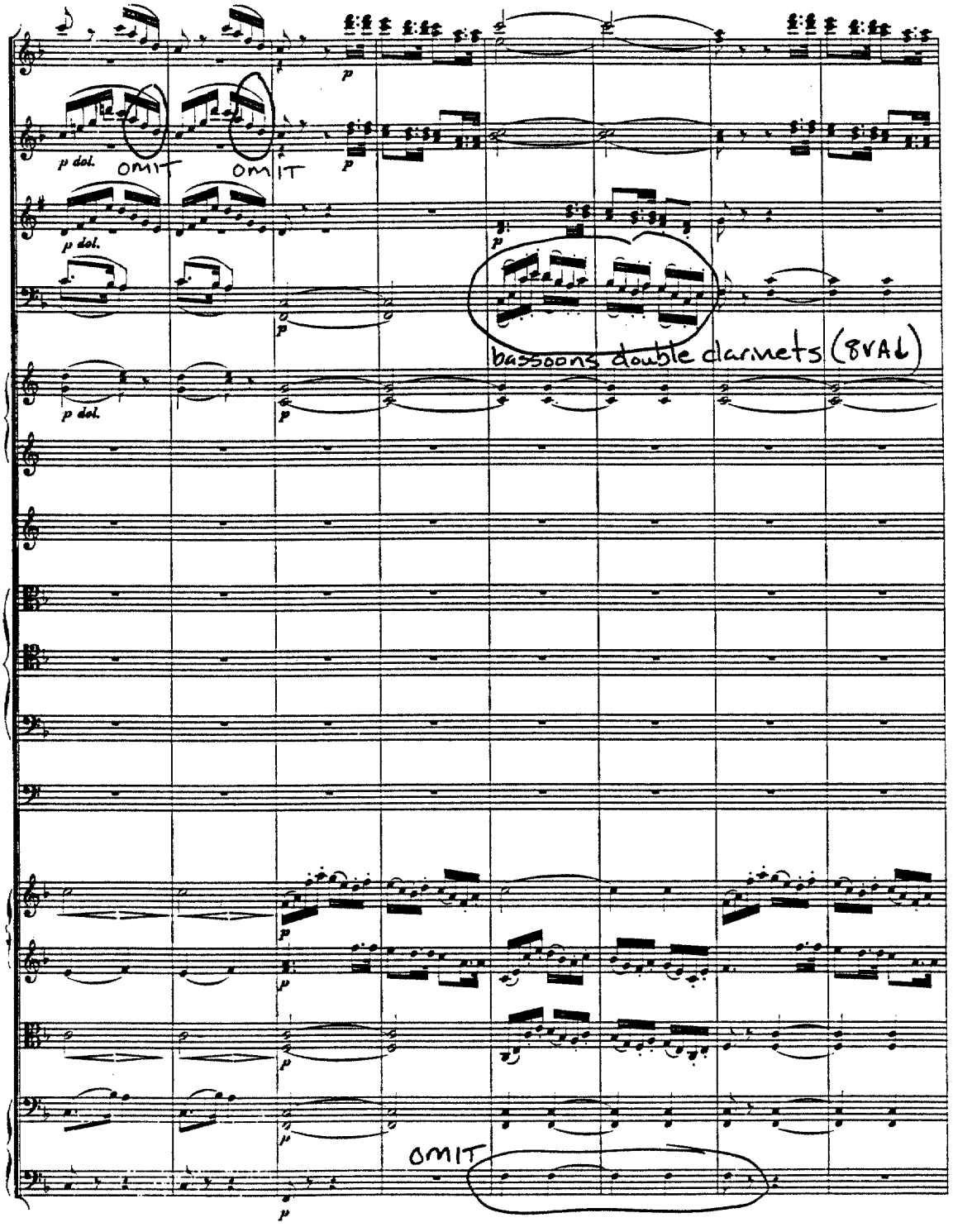
Example 125, mm. 32-39, RS



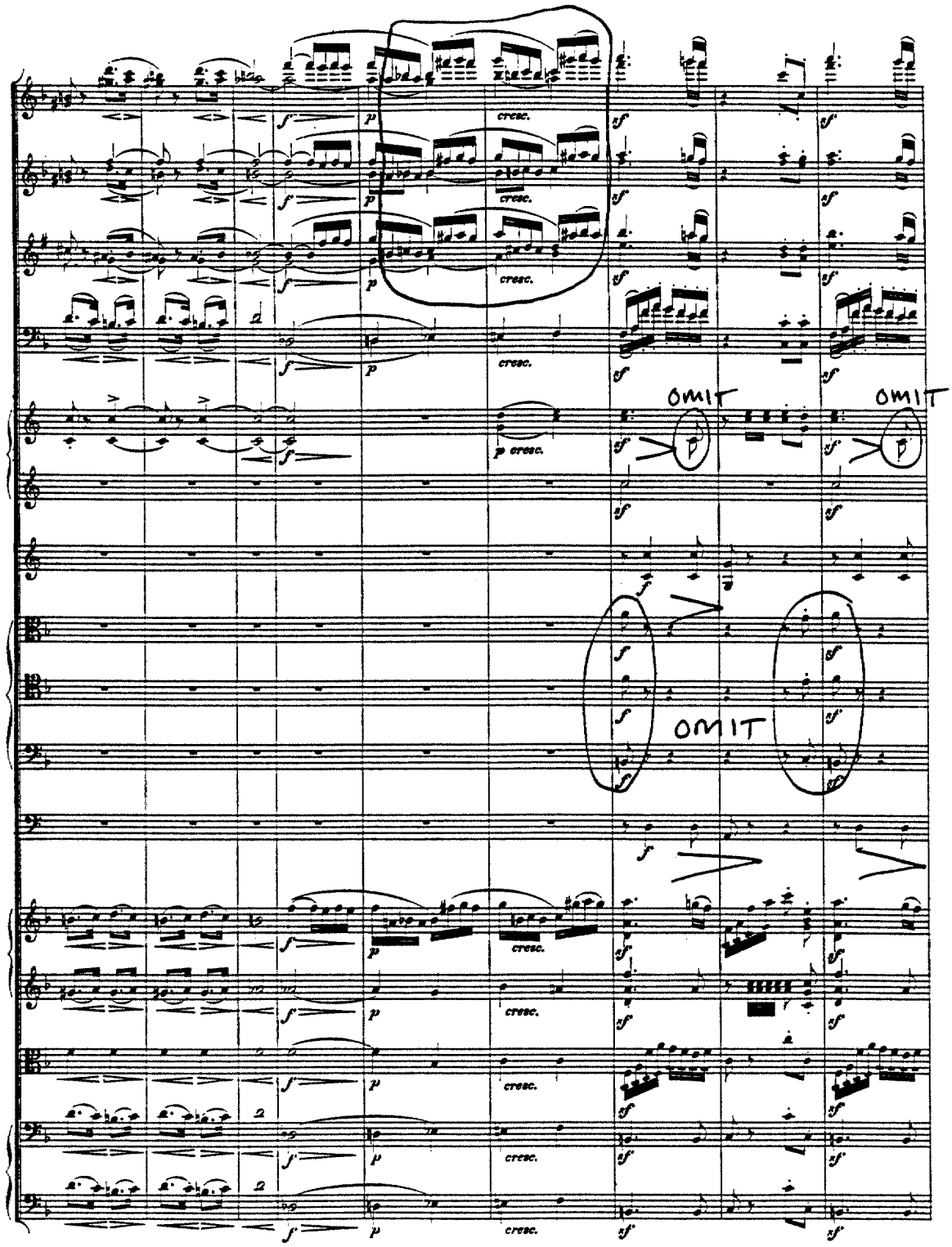
Example 126, mm. 40-48, RS



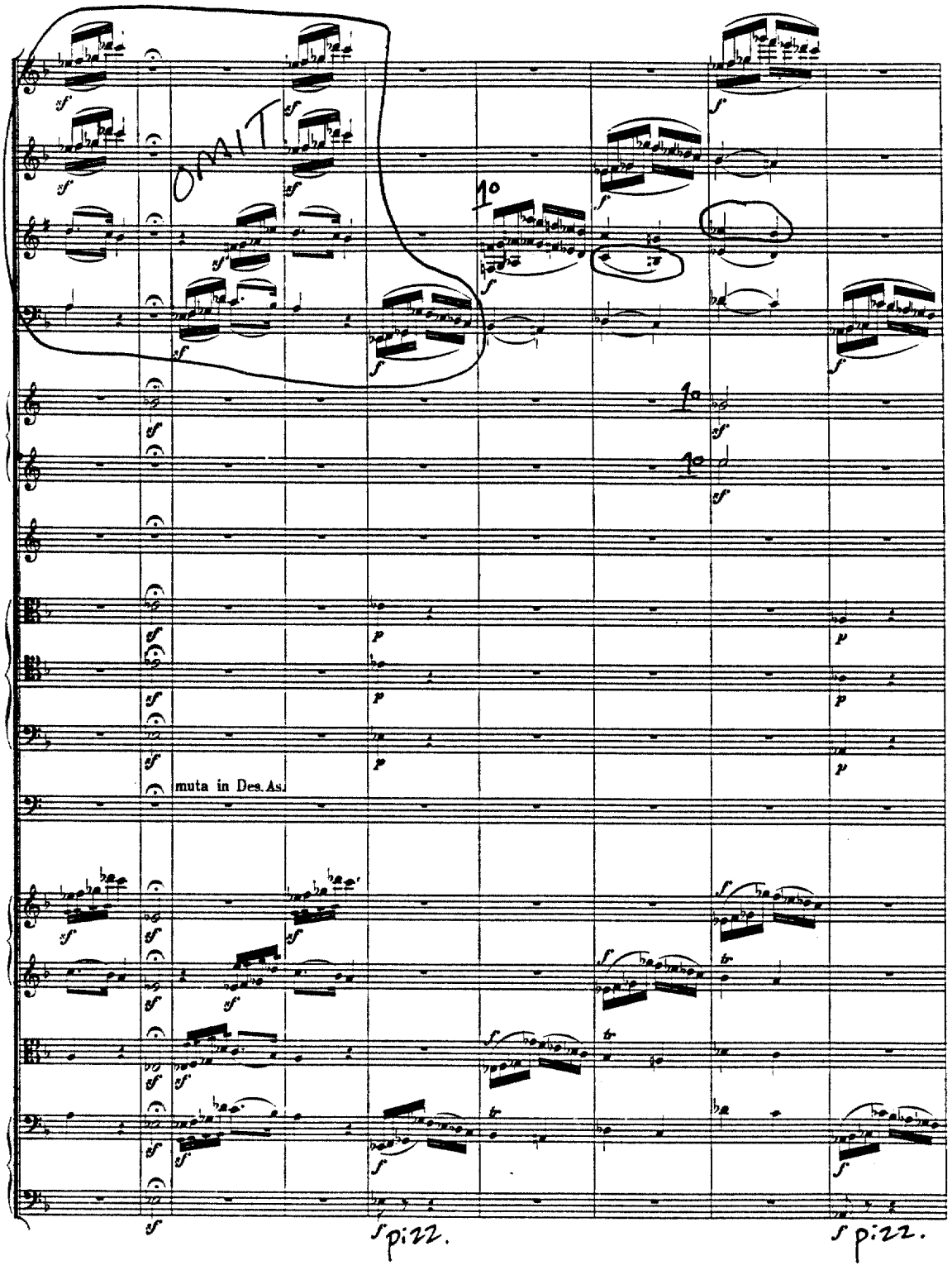
Example 127, mm. 57-64, RS



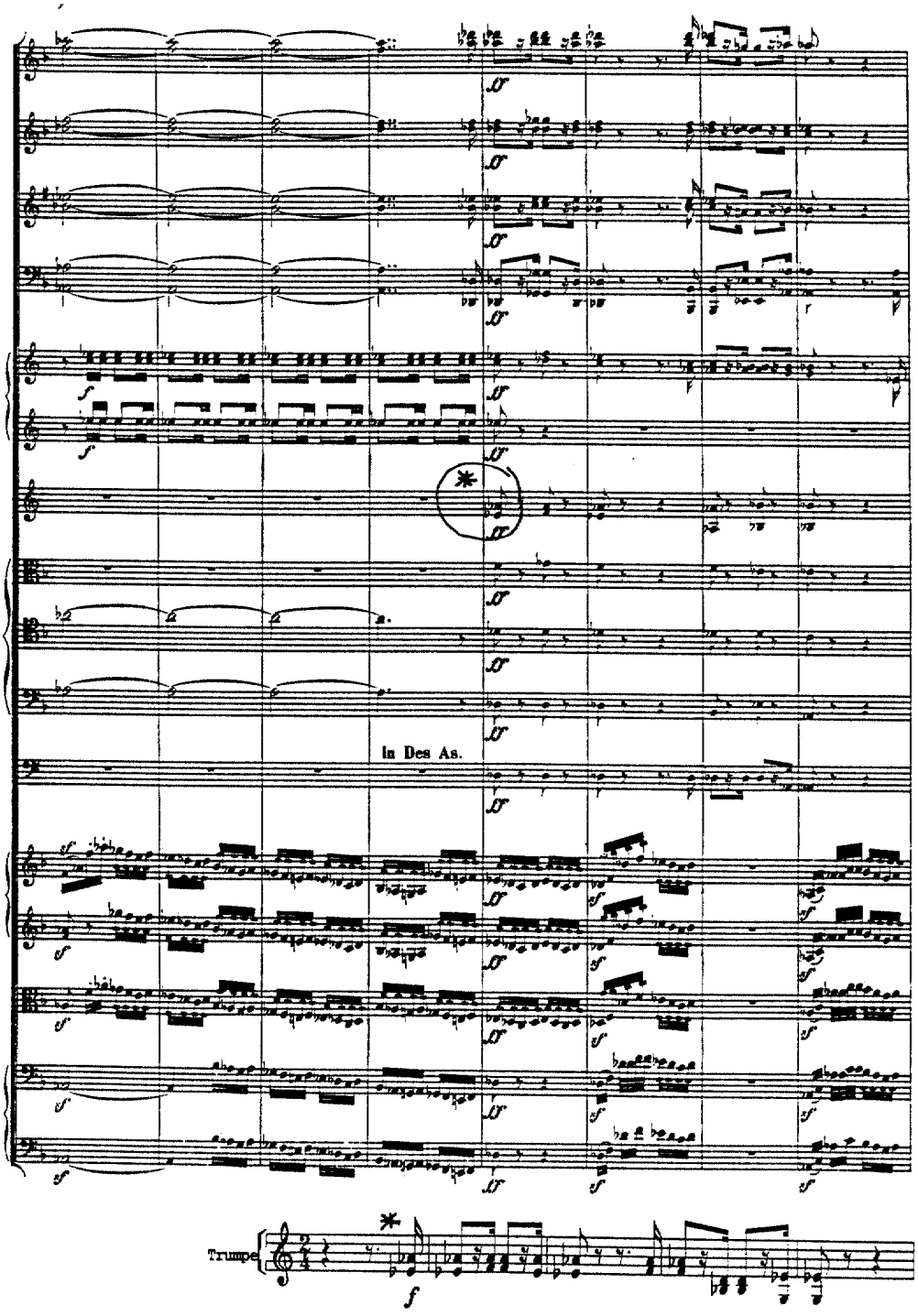
Example 128, mm. 73-81, RS



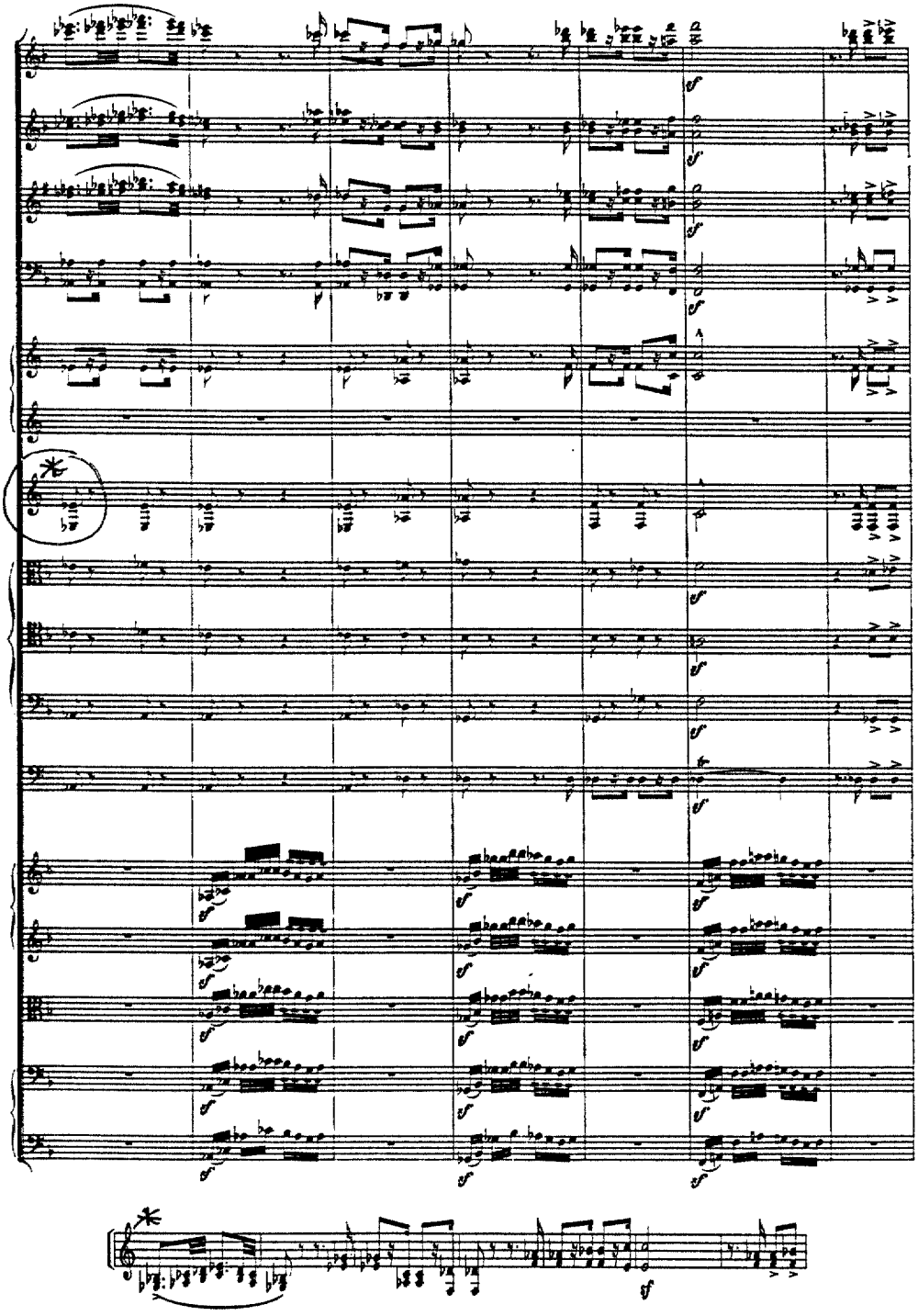
Example 129, mm. 89-97, RS



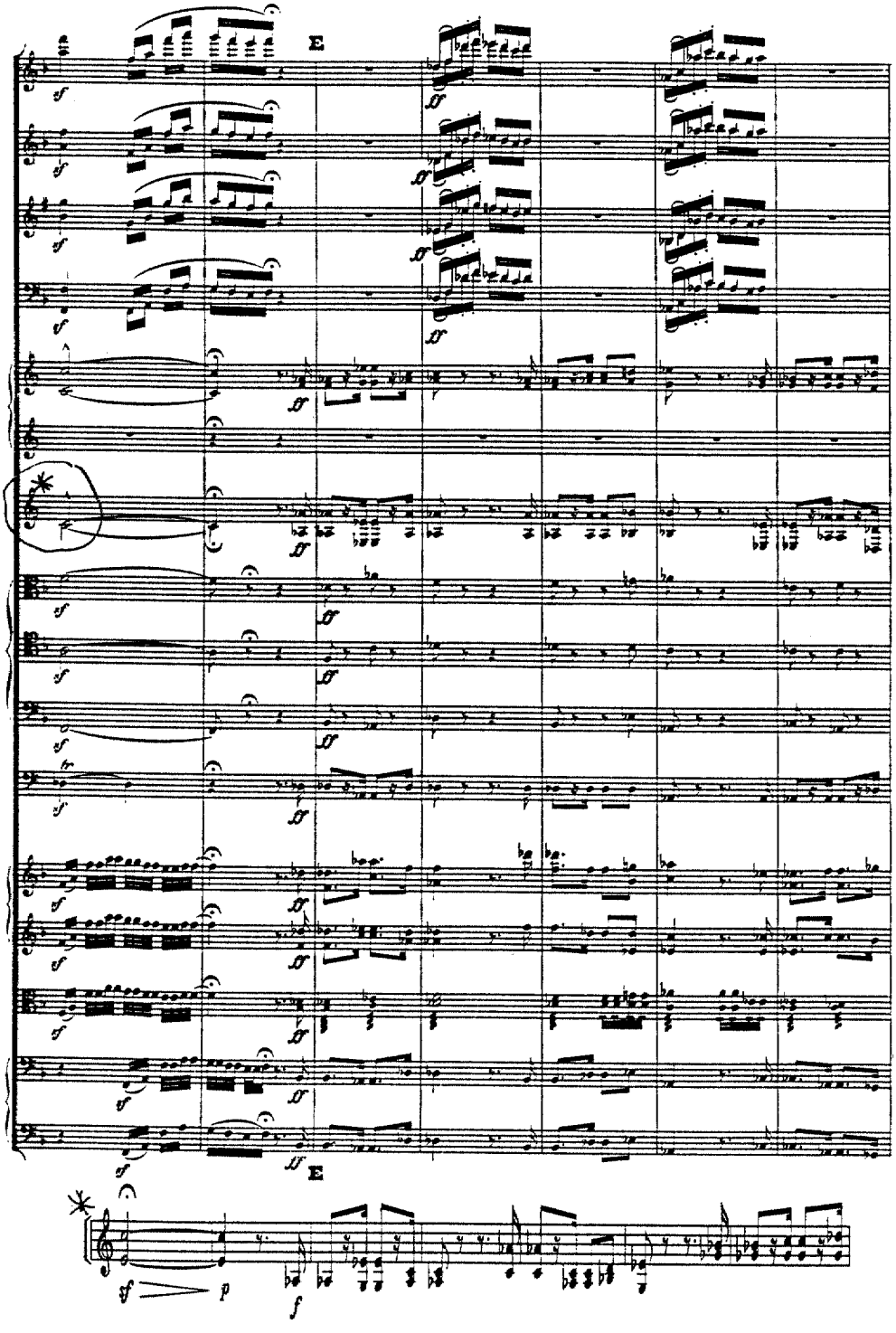
Example 130, mm. 117-124, RS (one of four; Weingartner trumpet line at bottom)



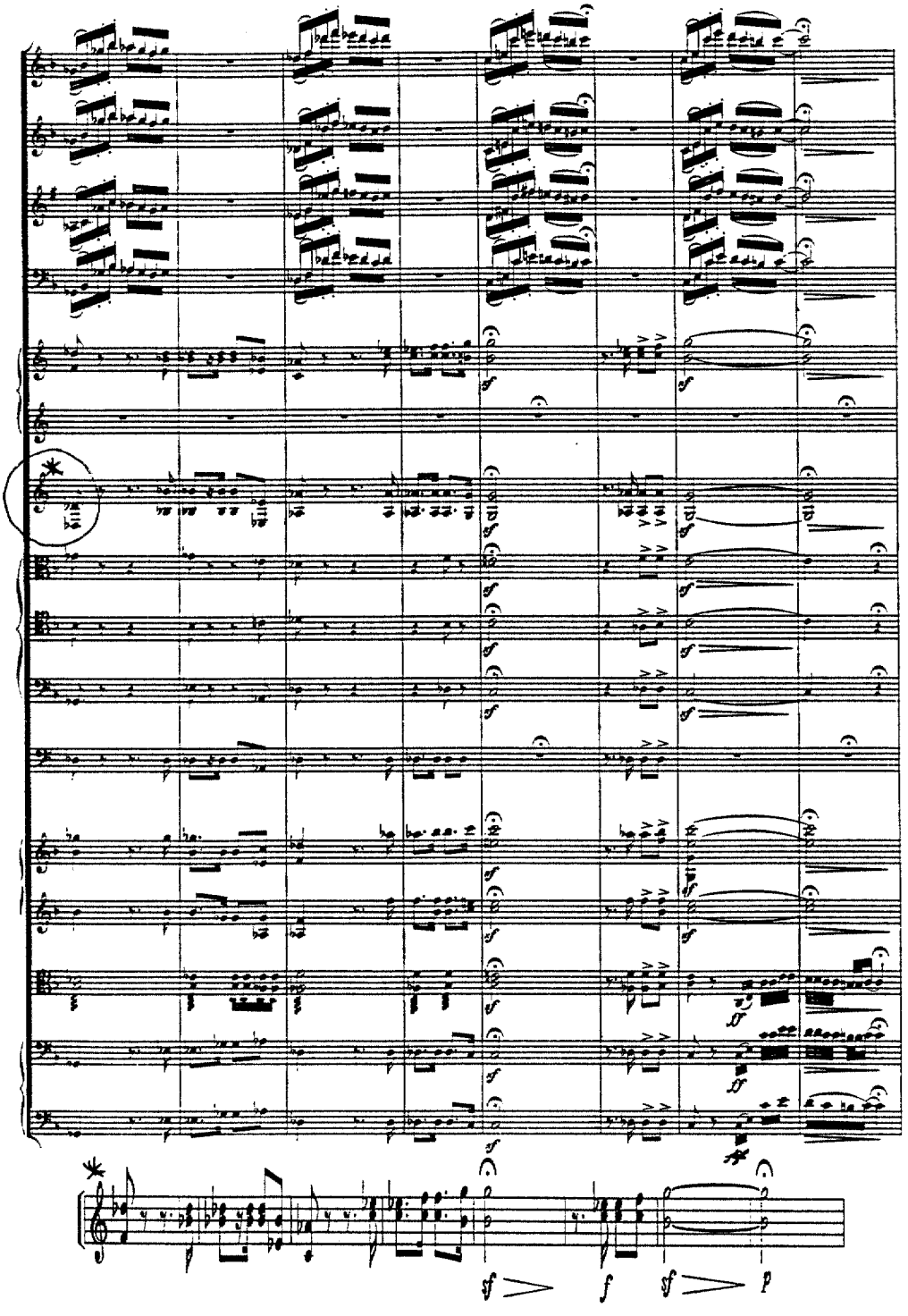
Example 130 (continued), mm. 125-131, RS (two of four; new trumpet line at bottom)



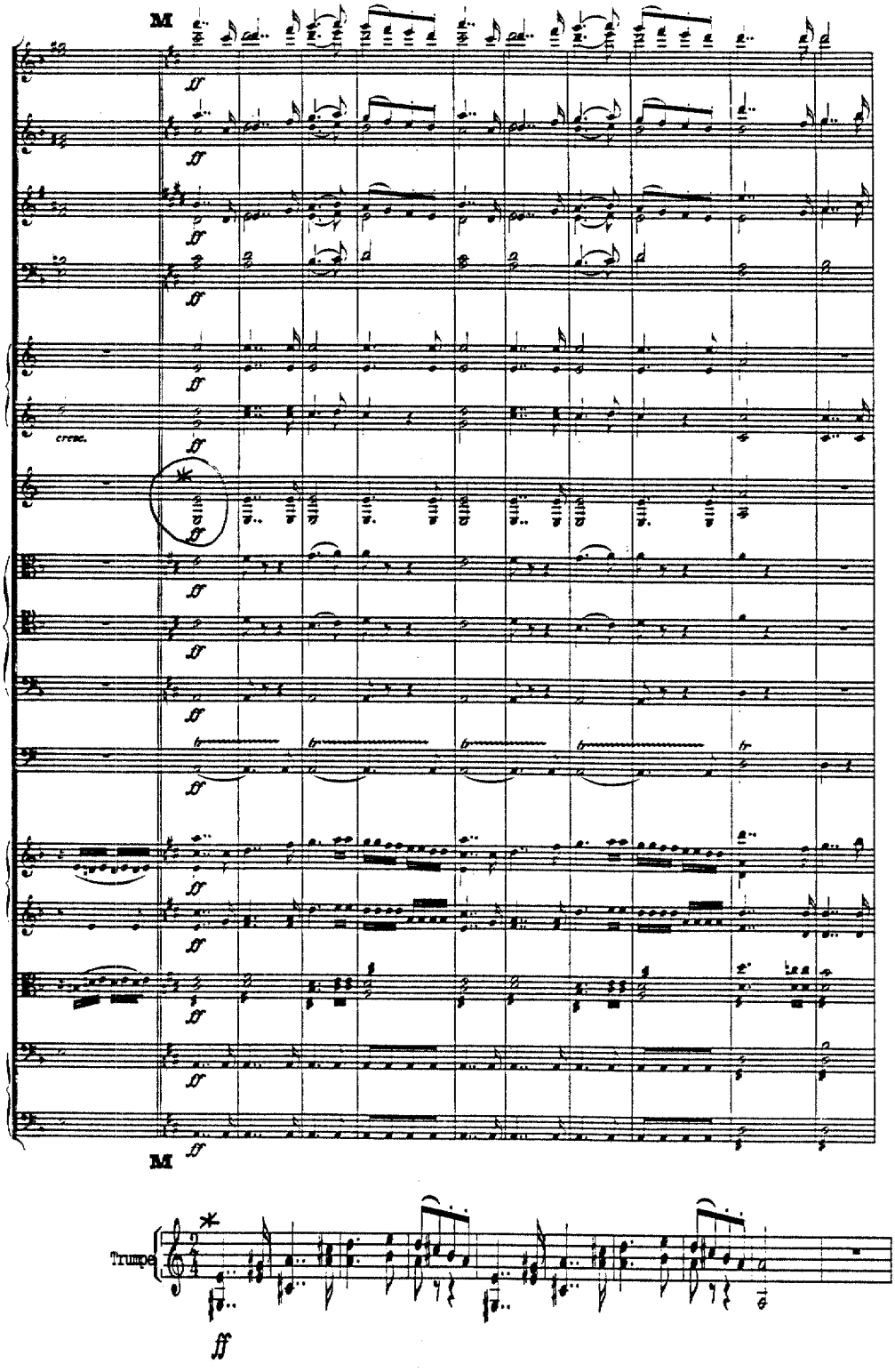
Example 130 (continued), mm. 132-138, RS (three of four; trumpet line at bottom)



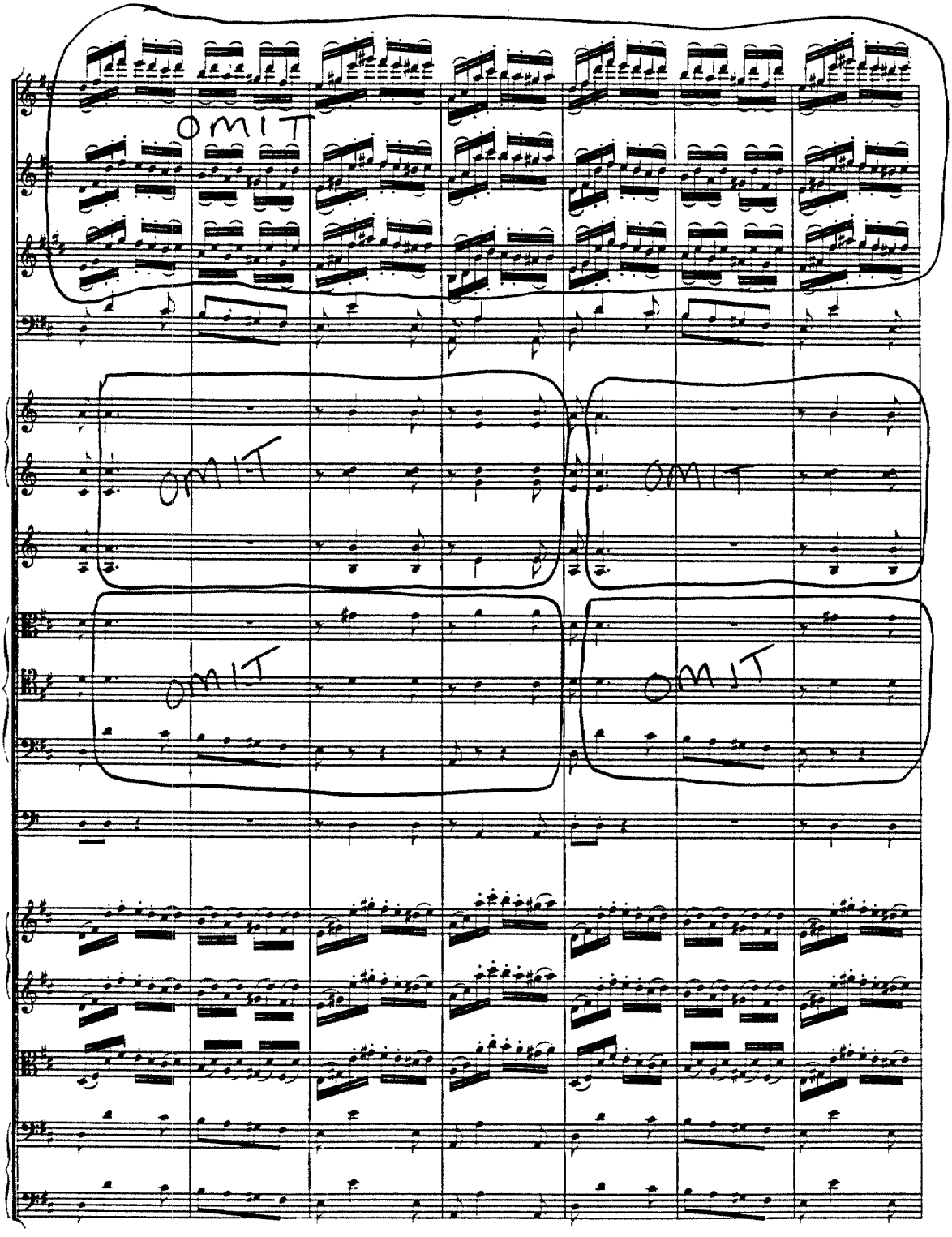
Example 130 (continued), mm. 139-146, RS (four of four; trumpet line at bottom)



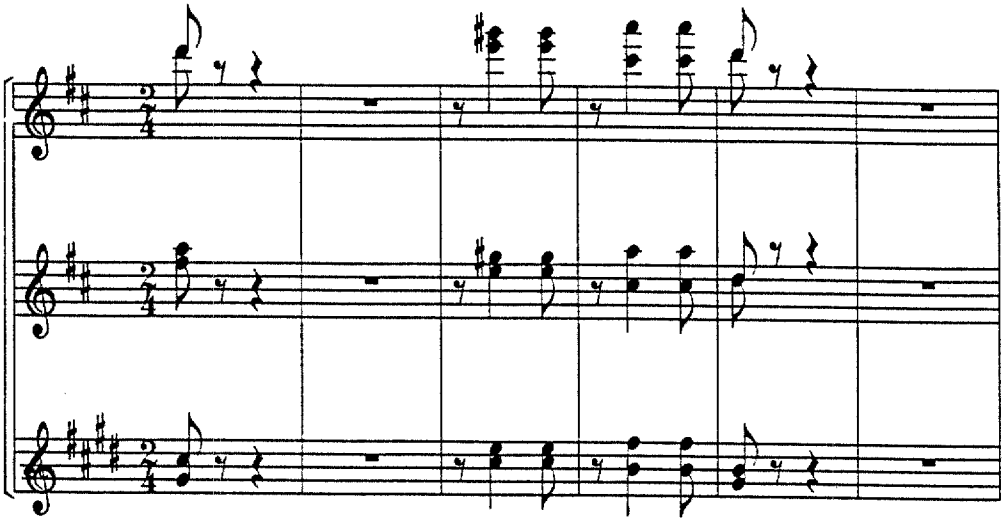
Example 131, mm. 312-322, RS, Weingartner trumpet line at bottom



Example 132, mm. 337-343, RS



Example 133, mm. 337-342, FW



Movement II: *Romanze – Zeimlich langsam*

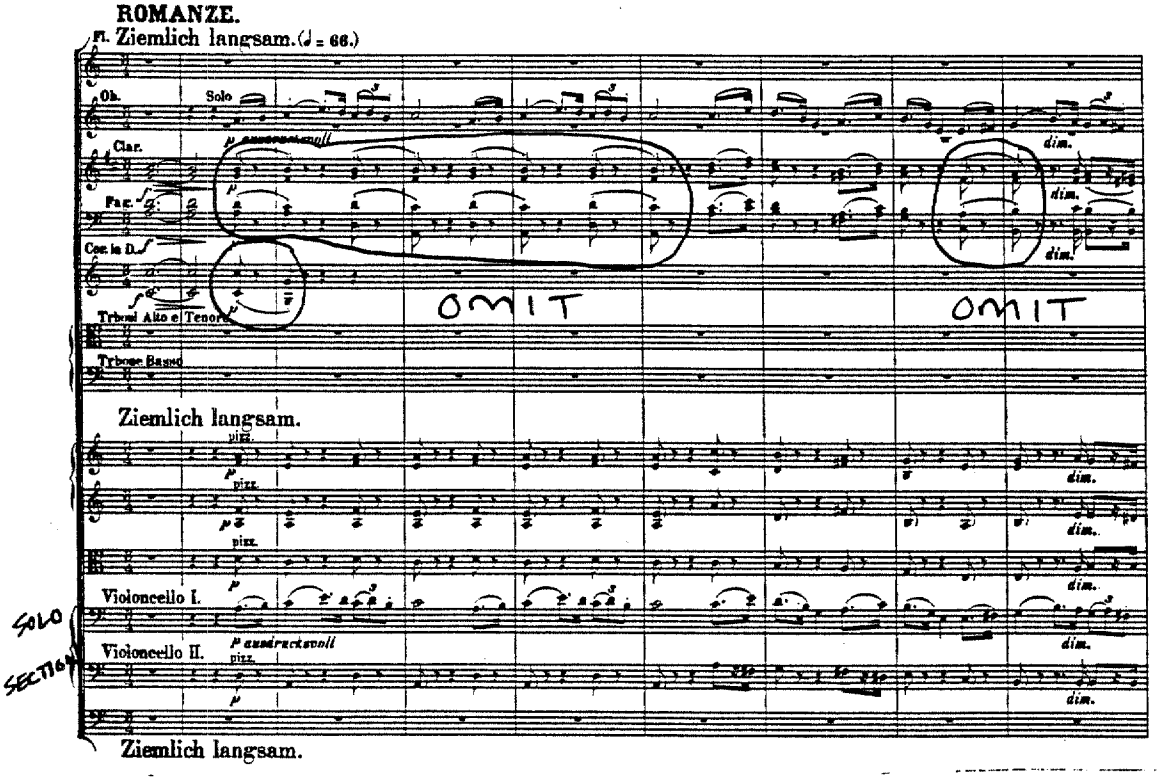
In the second movement, Weingartner continues the previously encountered concept of simple wind subtraction (see Example 134, page 204) in order to heighten the tender intimacy of the Romanze. The only other texture modification is the designation of the top portion of the divisi cello line (which doubles the melody in the oboe) to the solo cello, with the remainder of the section playing the bottom line. This pattern of modification continues throughout the movement with clarinets and bassoons subtracted when they are not providing melodic reinforcement. The omission of clarinets, bassoons and horns provide contrast in sonority from the previous movement.

Movement III: *Scherzo – Lebhaft*

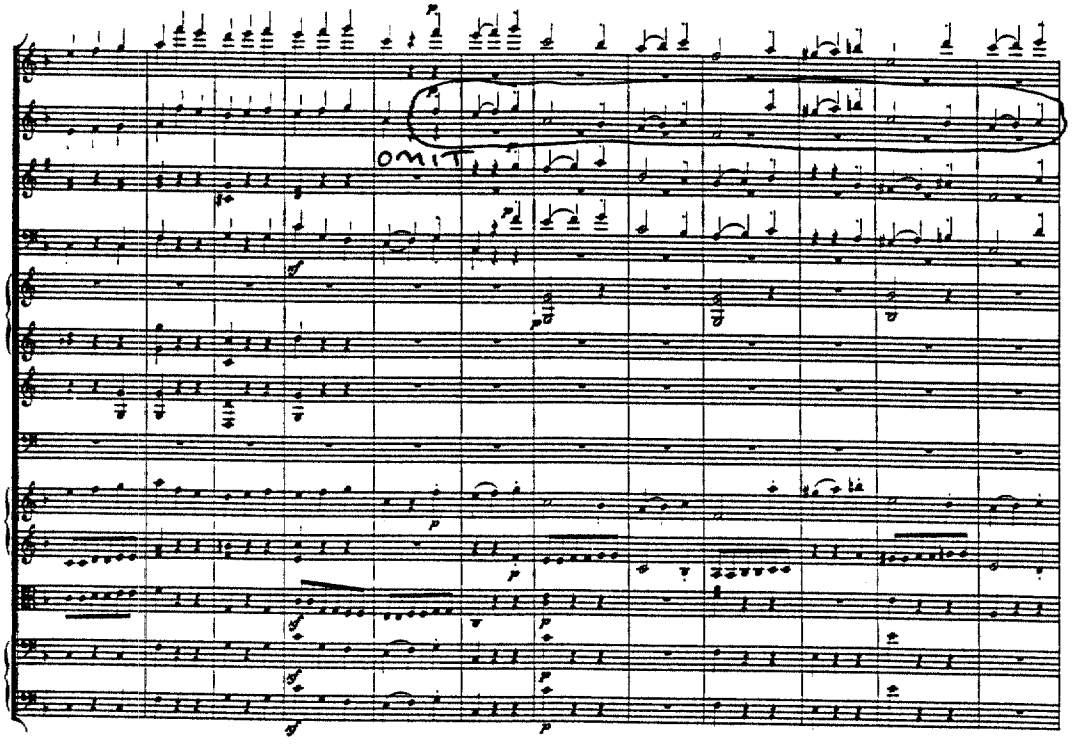
The modifications for the third movement are even more subtle than those prescribed for movement II. One oboe doubling of the first violin theme is subtracted at m. 136, while the flute remains, doubling at the higher octave (see Example 135, page 205). All other changes are simply manipulations of dynamic contour, except for one subtle addition encountered at mm. 222 and 224 (see Example 136, page 205). Evidently feeling that the lower seventh in the bassoons also needs doubling (as in the upper seventh in the flute, oboe and first violins), Weingartner adds the bassoon seventh to be shared by the second violins and violas. Second bassoon is also omitted at mm. 225-229 to decrease the pianissimo.

Weingartner follows this with even further pared down texture from mm. 229-232 by omitting clarinets and bassoons, allowing the sound to fade further to just the lower strings at the end of the movement.

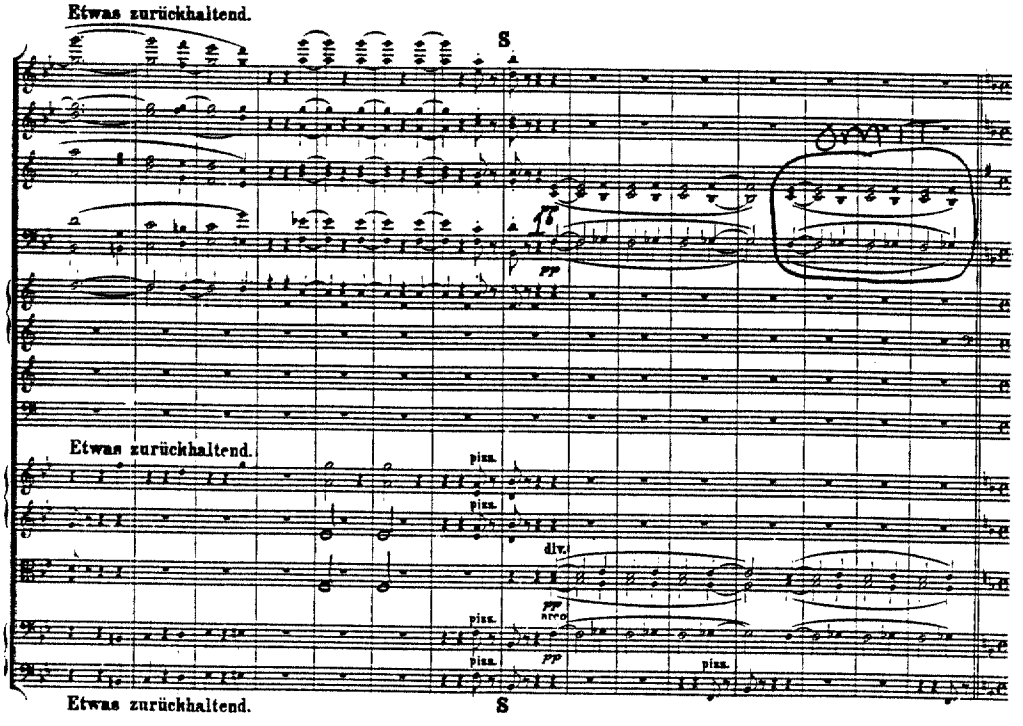
Example 134, mm. 1-9, RS



Example 135, mm. 132-143, RS



Example 136, mm. 218 through end, RS



Movement IV: *Langsam-lebhaft*

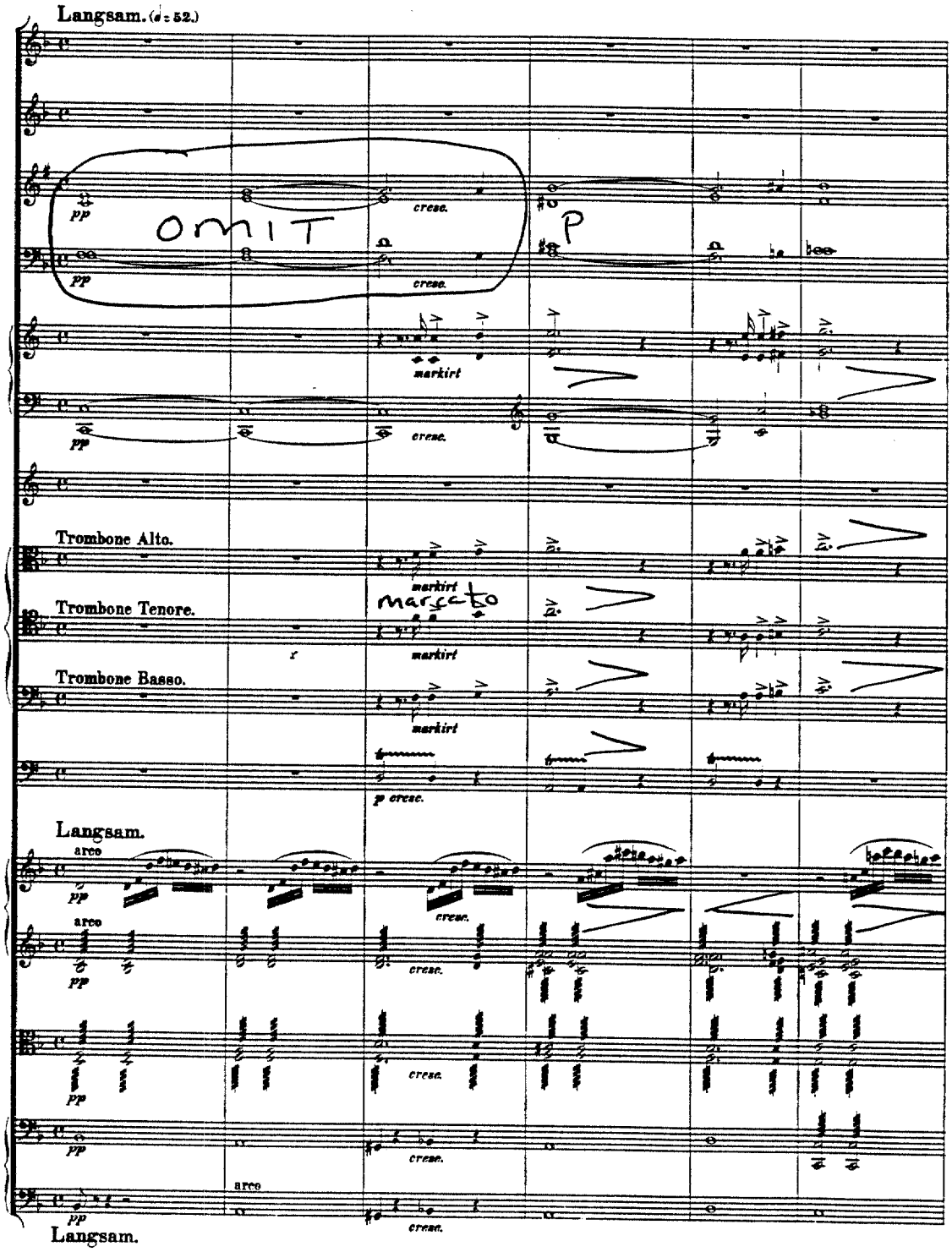
Nothing unusual is encountered for the final movement of Symphony No. 4. The actual omissions are minimal and limited, as before, to the woodwind section. Mostly the modifications have to do with delaying climax in order to dramatize the musical aesthetic or imposing frequent subito piano markings followed by dramatic crescendos thus making the dynamic contour of this final movement more exciting and full of contrast for the listener.

The introduction to movement IV is a good example of the changes to be encountered herein (see Example 137, page 207). Clarinets and bassoons are omitted for three measures to enhance the pianissimo, but allowed to enter at m. 4 in order to help build the orchestral texture. The brass is reminded to play mezzopiano as it is still early in the movement. The changes here are simple and subtle in their effect.

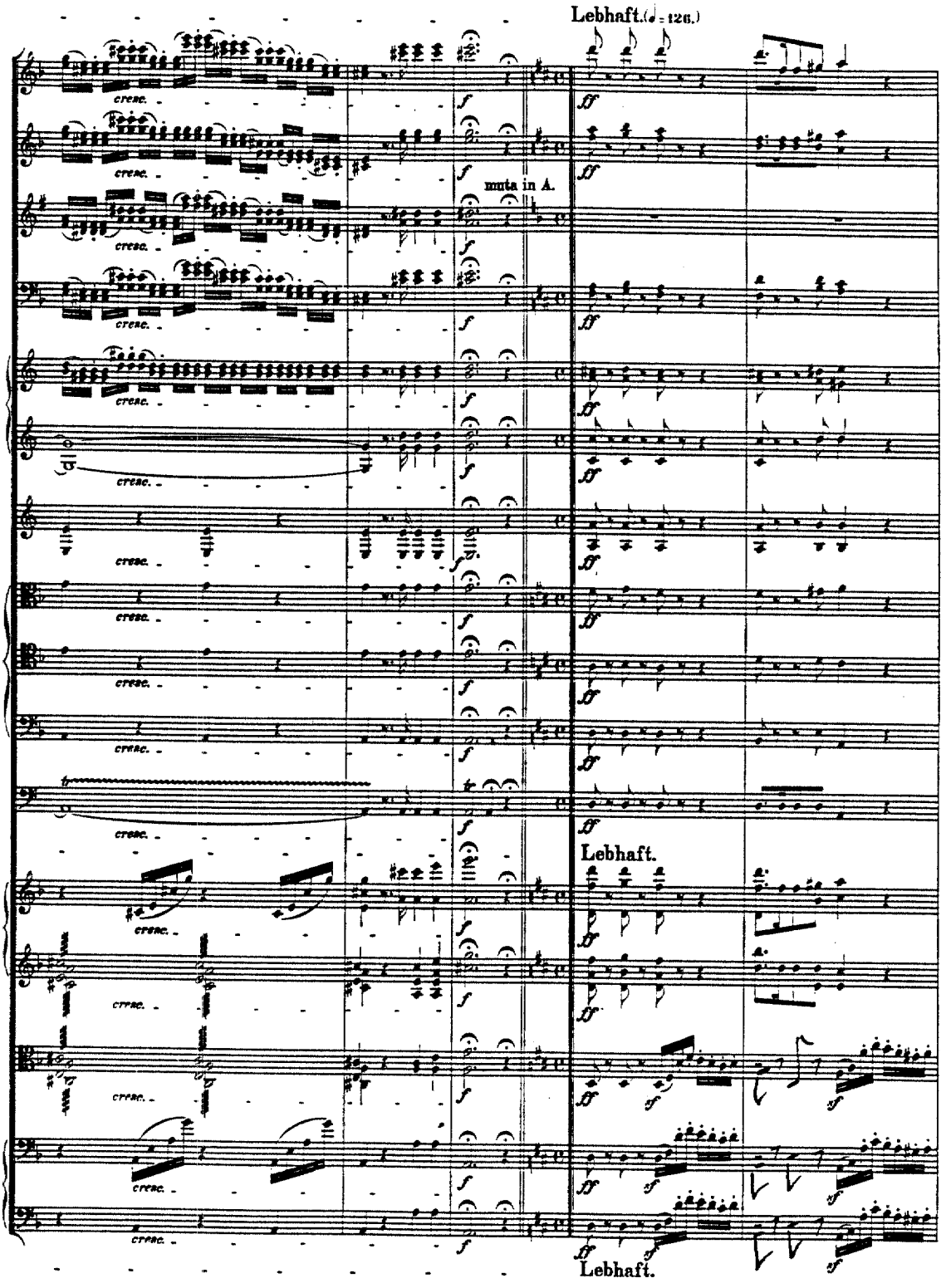
At the onset of movement IV, (m. 18), Weingartner seeks to reinforce the string section by inserting first and second beat support in the lower strings as Schumann instigated in m. 17 (see Example 138, page 208). This idea is continued for two more measures.

At m. 34, Weingartner reduces the cello melody to a solo player, while having the remaining cello section double the pizzicato bass line (see Example 139, page 209).

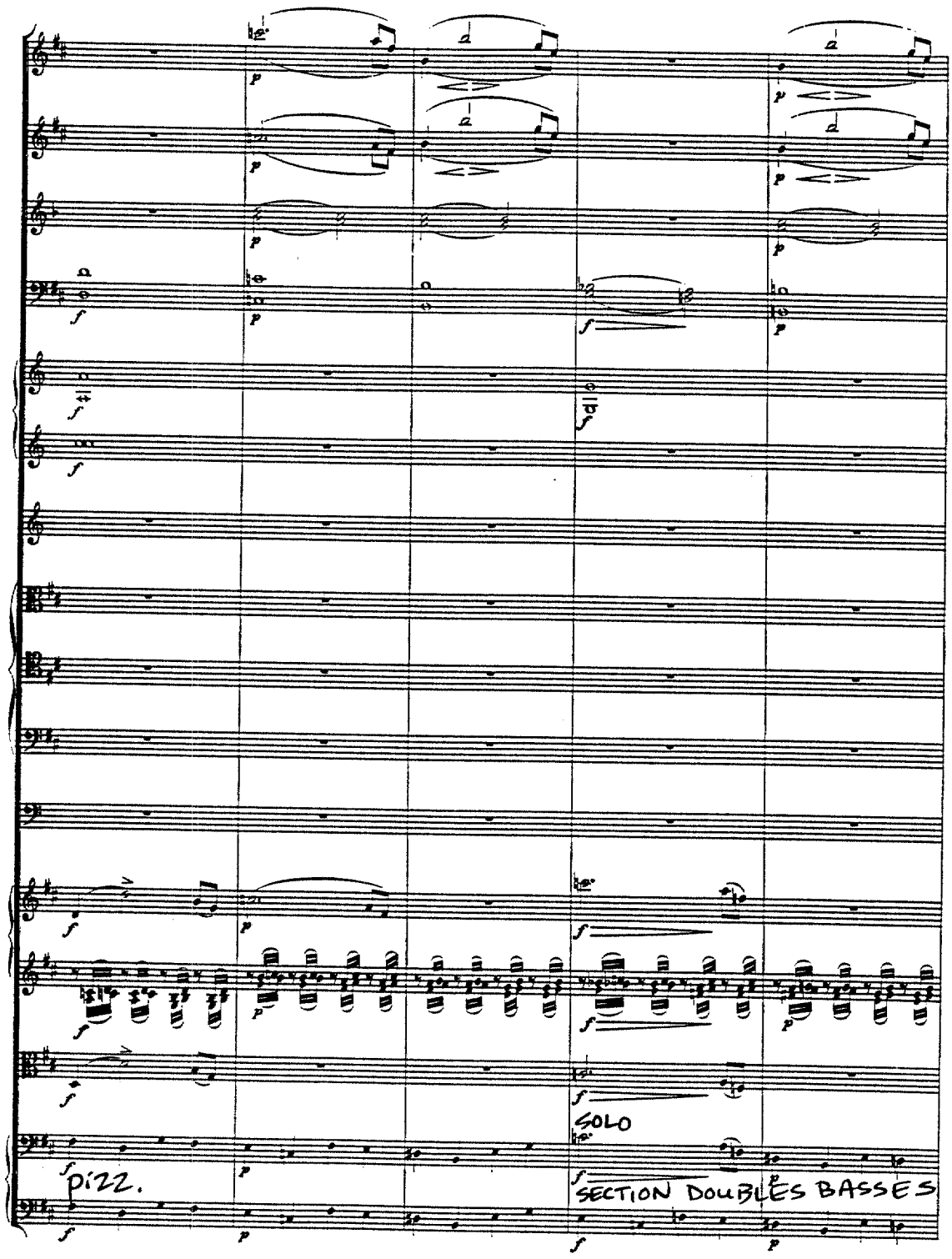
Example 137, mm. 1-6, RS



Example 138, mm. 14-18, RS



Example 139, mm. 31-35, RS



At m. 62 Weingartner subtracts horns III and IV having them play only at important structural points, a concept which is then repeated (see Example 140, page 212). Here the woodwind section is left intact.

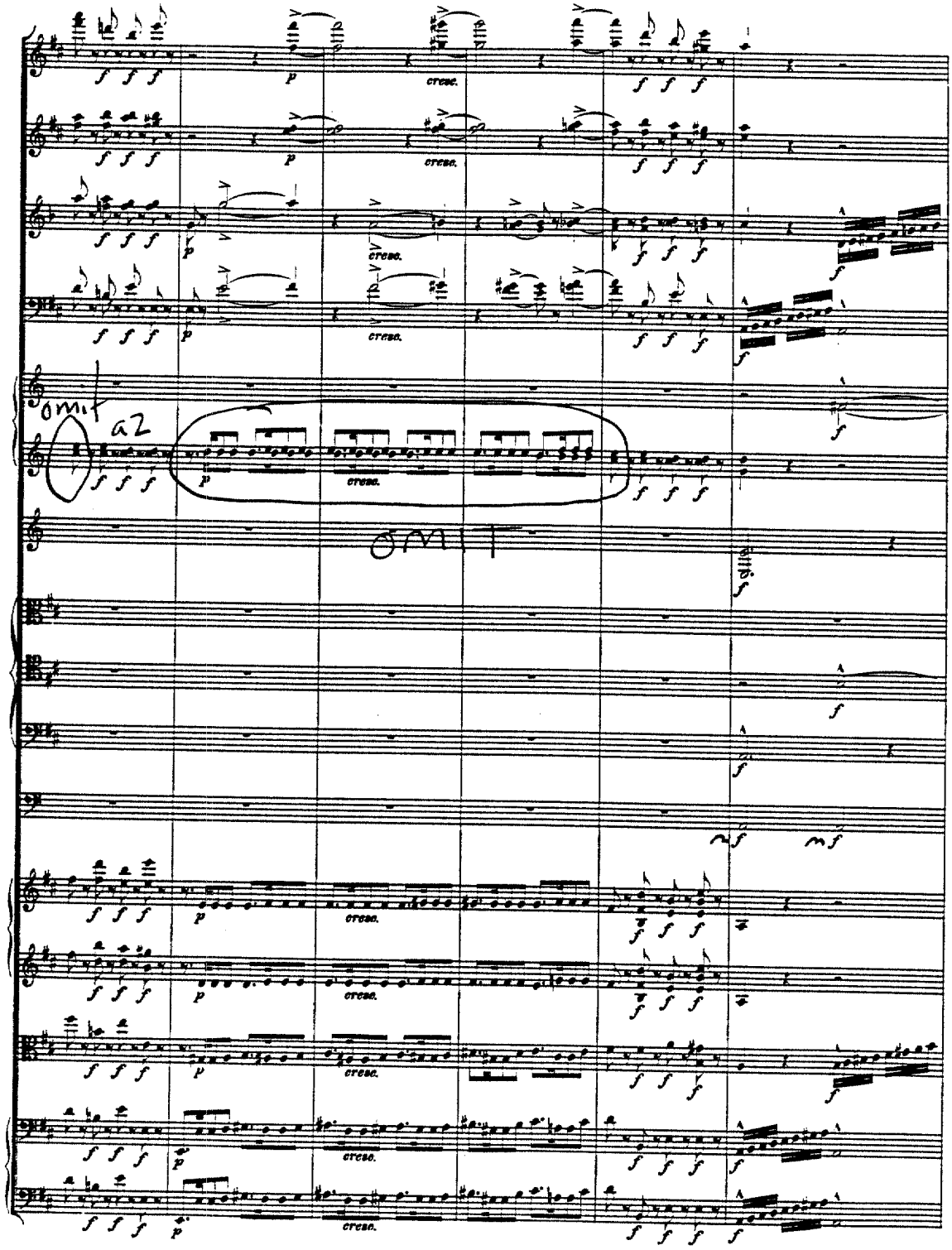
At letter W, the beginning of the development fugato, (see Example 141, page 213) the bassoon doubling of the cellos at the first entrance of the subject and the oboe doubling of the violas at the answer are omitted. Likewise, horn III is omitted as well as bassoon II (see m. 85). Once again, the onset of a new section generally means a drastic reduction in orchestral texture, instigated by Schumann with the concept furthered by Weingartner. Then, as the movement progresses to a conclusion with a coda, Schumann's building orchestral texture is left untouched by Weingartner's eraser.

An interesting and no doubt needed addition is found at m. 207 (see Example 142, page 214). After the orchestra has reached a fortissimo level just prior to the final presto, Schumann's single F-natural in the first violins is painfully inadequate. Weingartner chooses to augment the upbeat with oboes, clarinets (but no brass), second violins and violas. This addition is very necessary and should be effective in helping to aurally carry the listener to the fermata three bars later.

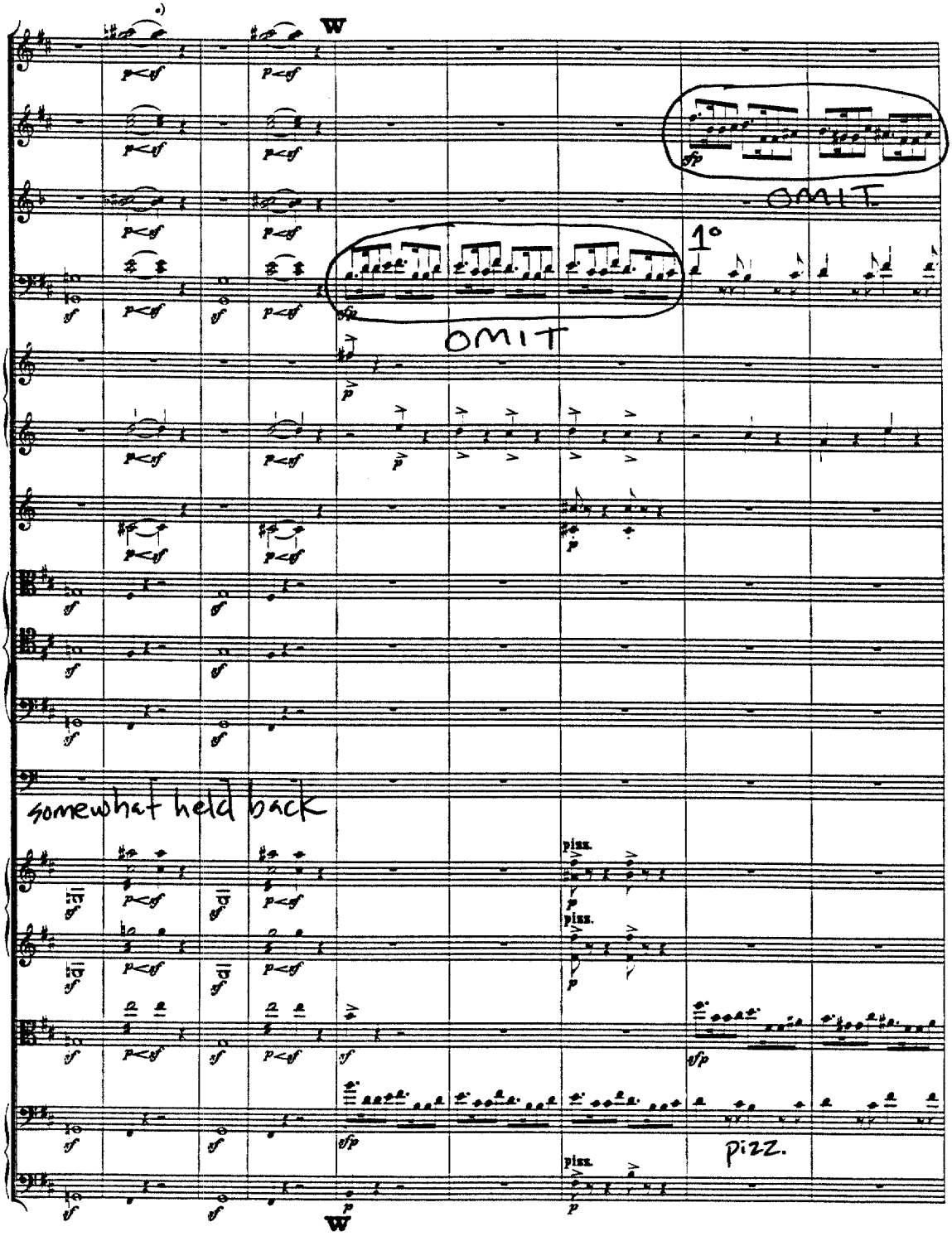
The final twenty-five measures which Schumann conceives as a continuous forte Weingartner imposes four subito-piano-crescendo markings placed at strategic points in order to maximize phrase contour to the brilliant fortissimo finish. Two of these contour changes can be examined on the final page (see Example 143, page 215). Once again, rather than Schumann's unabated loudness for an extended period of time,

Weingartner imposes these changes of sound level in order to add shape to the dynamic landscape.

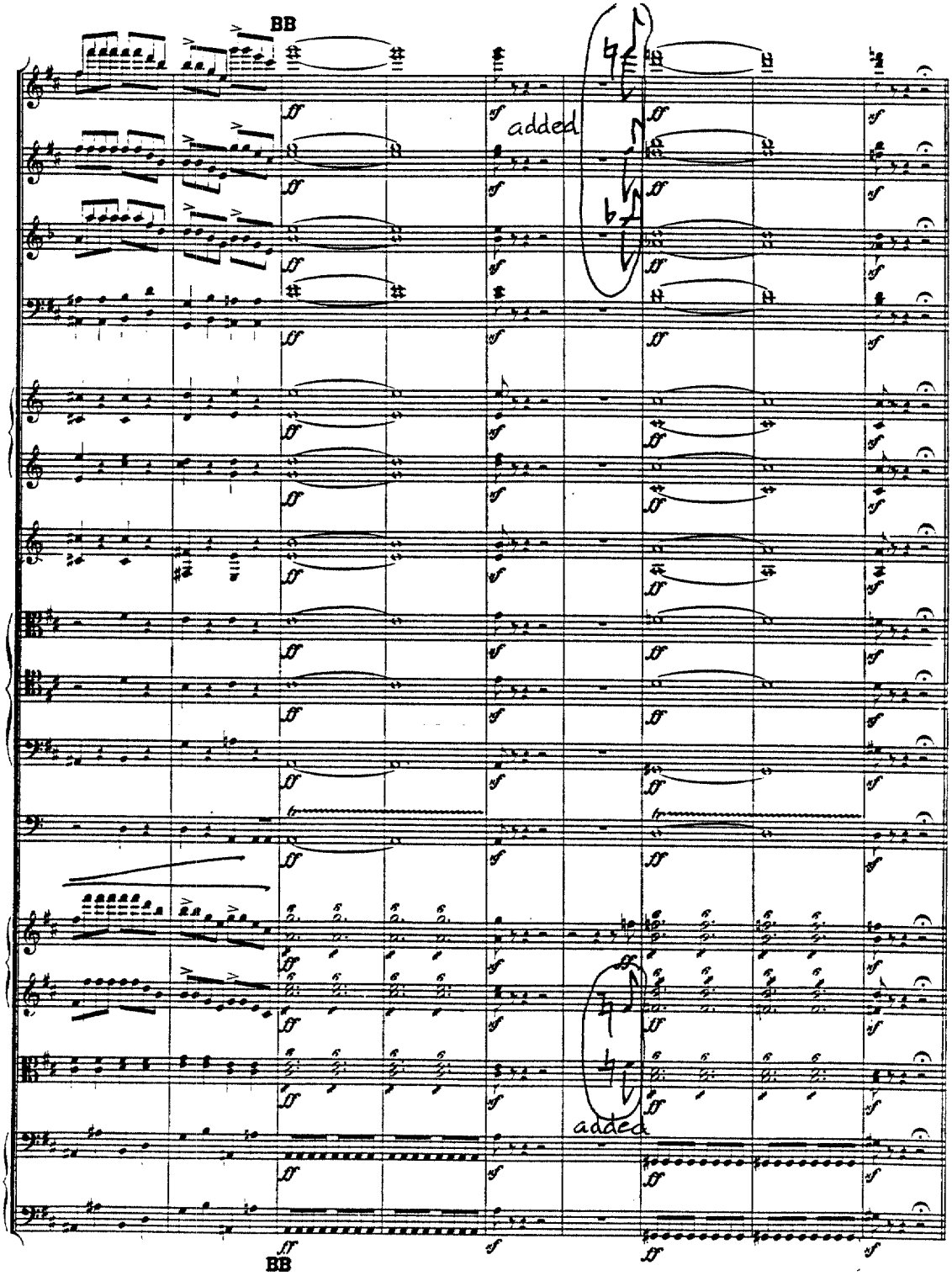
Example 140, mm. 62-67, RS



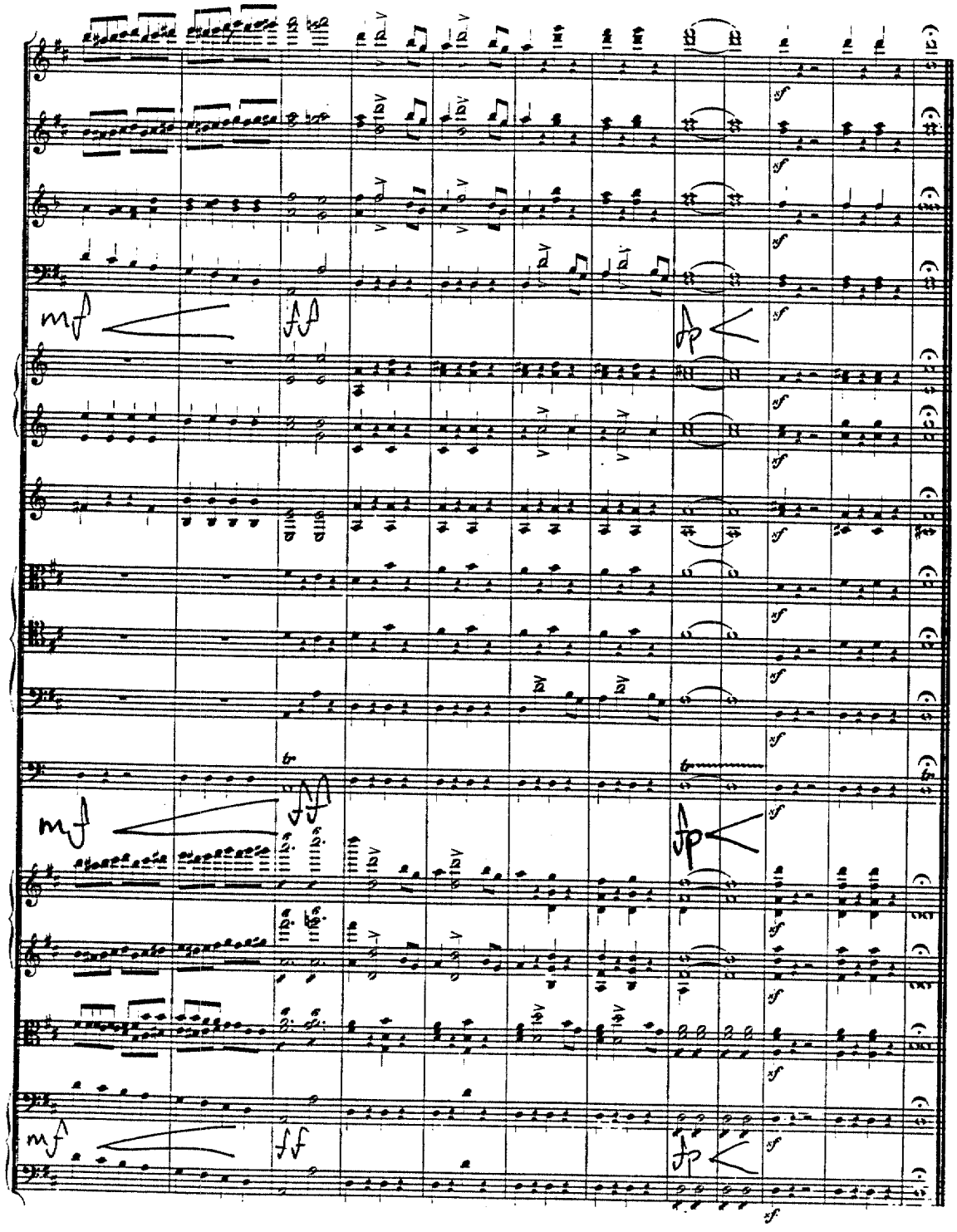
Example 141, mm. 78-86, RS



Example 142, mm. 202-210, RS



Example 143, mm. 225 through end, RS



CONCLUSIONS

The changes encountered within the scope of this dissertation are numerous and extremely diverse in nature. Ranging from suggestions on how to conduct a certain passage (where Schumann's original score is not changed in the least), to a major overhauling of the orchestral texture where several voices are omitted while other voices are occasionally added, the changes run the gamut from being extremely subtle to those of extensive renovation. Not all of Weingartner's changes for Schumann's four symphonies are discussed here, though roughly 85% of the total are discussed within the scope of this paper. One can be assured that any extensive or unusual changes have not been overlooked. Whenever possible, I have tried to identify patterns of modification. After all, the four symphonies were penned by the same man with the same gifts and limitations. Even though one might think Schumann would have learned something about his craft over the course of the four symphonic works, his formal educational background in orchestration, harmony and counterpoint was so limited that the practices of orchestration employed did not improve over time. In fact, one might even argue they got worse. Yet this is not to say that all the symphonies are in equal need of changes. The Symphony No. 1, Schumann's first major endeavor with the symphonic form, does not, in fact, require extensive revisions. The Symphony No. 3, and Symphony No. 4 are cut out of the same cloth, requiring some modification though not terribly extensive in nature. Curiously, the Symphony No. 2

receives by far the heaviest-handed reworking under the guidance of Weingartner's perceptions.

Are Weingartner's changes effective? Was his goal achieved? A major problem is encountered here as one can compare score examples side by side, but one cannot listen to an orchestra perform that way. Without hearing both Schumann's original version and the altered rendition in close proximity, it is difficult to tell whether a noticeably improved aural outcome has been achieved. One could argue that any composer's work should be accepted "as is," with all its strengths and weaknesses intact. As stated in the introduction, some composers were better at certain compositional skills than others. And some composers were poor at some things, while being a genius in another realm of composition. Beethoven's vocal writing in the final movement of the Symphony No. 9 is often criticized as extremely poor. Yet this work is a landmark composition in the history of Western music.

When a musician encounters an aspect of a composer's work that is perceived as substandard, should the musician attempt to "fix" the problem? Or, should the score be accepted as a finished product, like a painting or a sculpture, simply to be observed in its finished form without tampering. I would argue that music is not like visual art. Music is a three-part artistic process. Part one is the composition of the work. Part two is the re-creation of that work. Part three is the aural reception of that work. No two re-creations will ever be the same. Music is a living, breathing art that must be allowed constant change and evolution. The printed score cannot be approached with a "hands-off" mentality creating an artistic straightjacket. The score is a blueprint used in the understanding of

a piece of music. However, the blueprint, in all its incredible importance, is still only a piece of paper. This blueprint can only be as effective in conveying information from the composer to the performer as the composer's ability to transmit that information through his writings in the score.

Robert Schumann was undoubtedly a gifted composer, though it has been easy to disregard his symphonic works as insignificant facets of the repertoire because of the hard-dying notion that he was a poor orchestrator. A conductor should be aware of this limitation without avoiding Schumann's orchestral literature. An orchestral score should always be approached, studied and rehearsed with one objective in mind: How, in this time and in this place, is one to go about making this work come alive and to achieve the original spirit of the composer's intentions? Felix Weingartner, with all these changes, was attempting to do exactly that. However, his re-orchestrations are simply not available to the average musician. There are no printed parts depicting all these changes. Weingartner's written text is available, but very few musicians today have the time or patience to sit down and sift through these changes to truly see what was actually trying to be accomplished. Herein lies the value of this dissertation. One is able, within the scope of a single document, to examine and compare all of Weingartner's representative changes to Schumann's four symphonies.

In reality, any fine conductor must approach any score with a solid balance of reverence, skill and imagination. Some composers need very little assistance in achieving their goals of sound realization in performance. Some composers, like Robert Schumann, need a conductor

who will do everything they can in order to insure his musical ideas come alive.

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