THE EVOLUTION OF SCHOENBERG’S KLANGFARBENMELODIE:
THE IMPORTANCE OF TIMBRE IN MODERN MUSIC

A Thesis in
Musicology
by
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Submitted in Partial Fulfillment
of the Requirements
for the Degree of

Master of Arts

December 2012
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ABSTRACT

Austrian composer Arnold Schoenberg is viewed today as one of the most influential and controversial figures of the twentieth-century musical landscape. Though Schoenberg’s fame and infamy are mainly concerned with his groundbreaking compositional innovation the twelve-tone method, Schoenberg also developed other concepts which would become important aspects of modern music, one of these being the idea of Klangfarbenmelodie. Klangfarbenmelodie or tone-color-melody is often associated not only with Schoenberg himself, but also with one of his pupils, Anton Webern. The term itself has developed two different yet interrelated meanings, one being associated with Schoenberg, the other with Webern. The similarities and differences between these two definitions will be the subject of this study, which will also include an assessment of the musical environment which allowed for the concept to be created. The continued use of the concept of Klangfarbenmelodie in modern music will also be discussed, culminating in an examination of a contemporary compositional approach to timbre which incorporates aspects of both Schoenberg’s and Webern’s use of Klangfarbenmelodie.
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Introduction

Schoenberg’s Klangfarbenmelodie

Arnold Schoenberg is deservedly recognized as one of the outstanding composers, pedagogues and theorists of the twentieth century. Inventor of the extraordinarily influential and widely controversial dodecaphonic system of composition, Schoenberg has cemented for himself a firm place in music history. Though serialism is perhaps Schoenberg’s greatest achievement, the composer was also a forerunner in bringing German Expressionism into music at the dawn of the twentieth century. The accomplishments of Schoenberg’s Second Viennese School would go on to serve as a catalyst which would forever change the face of modern musical thought.

Though Schoenberg is known today primarily as a composer, he was also one of the century’s finest musical pedagogues. To this end, Schoenberg wrote several well-known texts regarding theory and harmony. Of these theoretical writings, his 1911 text Harmonielehre (Theory of Harmony) may prove to be his most far-reaching and forward-thinking book in terms of the evolution of musical theory. Perhaps the most impressive innovation of Schoenberg’s Harmonielehre is its introduction of a new musical term, Klangfarbenmelodie (tone-color-melody). This term has become essential in the vocabulary of twentieth-century atonal and serial music, but is perhaps not understood in the same context which Schoenberg originally intended it to be.

Schoenberg’s definition of Klangfarbenmelodie in his Harmonielehre is complicated and difficult to explain concisely. The composer’s own words on the subject are perhaps the most eloquent expression of the concept. Schoenberg states that
the distinction between tone color and pitch, as it is usually expressed, I cannot accept without reservations. I think the tone becomes perceptible by virtue of tone color, of which one dimension is pitch. Tone color is, thus, the main topic, pitch a subdivision. Pitch is nothing else but tone color measured in one direction.¹

Schoenberg then explains that

now, if it is possible to create patterns out of tone colors that are differentiated according to pitch, patterns we call ‘melodies,’ progressions, whose coherence (Zusammenhang) evokes an effect analogous to thought processes, then it must also be possible to make such progressions out of the tone colors of the other dimension, out of that which we simply call ‘tone color’ progressions whose relations with one another work with a kind of logic entirely equivalent to that logic which satisfies us in the melody of pitches.²

The composer’s Five Orchestral Pieces, Op. 16 movement III (composed in 1909) is often cited as the purest expression of Klangfarbenmelodie that Schoenberg ever produced and is frequently used as an example in music theory and music history courses when discussing the concept of Klangfarbenmelodie. This association is not without merit as it certainly is the best example of the application of Klangfarbenmelodie in a work by Schoenberg; however the composer himself seems to feel that the concept had not been realized at the time of his completion of Harmonielehre. Speaking of Klangfarbenmelodie, Schoenberg writes that it “has the appearance of a futuristic fantasy and is probably just that. But it is one which, I firmly believe, will be realized.”³

Though Schoenberg did not feel that the true nature of Klangfarbenmelodie had been realized creatively, the term itself has endured and has become strongly associated with one of Schoenberg’s pupils, Anton Webern. Ironically, Webern’s use of

² Ibid., 421.
³ Ibid., 422.
Klangfarbenmelodie may be the more widely known application of the concept, even though his use of Klangfarbenmelodie is not strictly in line with Schoenberg’s original definition. This brings us to an interesting conundrum in the discussion of Klangfarbenmelodie as the term essentially has developed two meanings. Michael Cherlin explains that “in practice, the term Klangfarbenmelodie… has taken on two interrelated meanings. The more radical sense of the term is the topic of the justly famous final paragraph of Schoenberg’s Harmonielehre.”

Cherlin then explains that “Schoenberg’s only realization of this ideal is the third movement of Op. 16, variously titled ‘Sommermorgen an einem See’ and ‘Farben,’” and that the application for which Webern “refers to passages where there is a melodic line that undergoes color transformations.” To Schoenberg’s way of thinking, the difference between these two applications (that will be discussed in later chapters) is that his approach is more holistic in terms of compositional process by comparison with Webern’s which is often considered to be superficial, being more concerned with orchestration.

This paper will attempt to determine the importance of timbre in relation to both Schoenberg’s original definition of and Webern’s application of Klangfarbenmelodie. The growing importance of timbre in the nineteenth century will be discussed in the context of its impact and influence on the concept of Schoenberg’s Klangfarbenmelodie and will trace its lineage from proto-Klangfarben in late Romantic/early twentieth-century works (such as those of Gustav Mahler), through Schoenberg and Webern. One aspect of this paper will be to enumerate the differences between the “two interrelated

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5 Ibid., 363.
meanings” of *Klangfarbenmelodie* as discussed by Cherlin. An attempt to reconcile these applications will be made. The influence of both Schoenberg and Webern’s applications of the term will be discussed in the more contemporary musical landscape, and a survey of some modern examples of *Klangfarbenmelodie* will be discussed in term of their relationship to the original concept. This survey of modern instances of *Klangfarbenmelodie* will culminate in an examination of contemporary composer Joseph Schwantner’s compositional technique “shared monody”\(^6\) as a modern synthesis of both Schoenberg and Webern’s applications of *Klangfarbenmelodie*.

Chapter 1

Timbre in the Music of the Nineteenth and Early Twentieth Century

In order to understand more fully the concept of *Klangfarbenmelodie* and its importance in the works of twentieth-century composers as well as how such an innovative concept could have been formed, it is prudent to examine the growing importance of timbre in the musical landscape leading up to the twentieth century. Composers with novel approaches to timbre were particularly influential on Schoenberg: “Wagner, Debussy and Mahler seem to have been the predominant influences on the orchestral technique of Schoenberg.” With this in mind, the growing emphasis on tone-color would certainly prove to be an important step in the eventual conceptualization of *Klangfarbenmelodie* as it broadened the listener’s understanding of music, allowing for timbre to enter into the listening process to a greater extent. Of course one of the driving forces behind timbre becoming a more important aspect of musical language was the expansion of the instrumentation of the orchestra itself. Pierre Boulez discusses the importance of the development of modern orchestration and its relation to composition in his article “Timbre and Composition – Timbre and Language.” Mr. Boulez states that it is generally accepted that the modern orchestra was a creation of the 19th century. Effectively it was born as a result of a flexible use of instruments: timbre was to model itself upon various aspects of form. With the growing size of the orchestra, the role of the instrument becomes not blurred but flexible, multifarious, and correspondingly the forms expanded.

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As we can infer from Boulez’s statement, it was the romantic period which revolutionized orchestral timbre, allowing tone color to take on an importance of its own. In fact G.W. Hopkins and Paul Griffiths describe the orchestral innovations of the 19th century stating that “the new intersections of artistic enterprise fostered the notion of an essentially poetic use of the orchestra, one that emphasized the obvious correlations between visual and audible colour.”9 As part of this emphasis on “audible colour,” orchestras were expanded, new instruments were invented and composers began to incorporate new and more complex harmonic languages. These new harmonies stretched the listener’s ear and understanding of music in ways which had never been achieved before, and it is this expansion of the harmonic palette and the slow breakdown of functional harmony which may have allowed the ear of the listener to be drawn further away from harmony, and closer to timbre.

With the classical era’s stabilization and standardization of the symphony orchestra due in part to the efforts of Haydn and Mozart,10 the romantic period began to see an expansion of orchestral resources. One key catalyst behind this expansion of the orchestral arsenal was Ludwig van Beethoven, who began adding new timbres to the existing symphony orchestra of the time as well as setting the standard for some orchestrational techniques still used in modern orchestration. Beethoven famously added trombones into the final movement of his Fifth Symphony (1808), and is widely known for his expansion of the Classical period’s orchestrational standard of winds in pairs.

Another important contribution attributed to Beethoven was the separation of the double

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10 Ibid.
bass and cello lines,\textsuperscript{11} a practice which is almost universally used today. It was

Beethoven’s pioneering augmentation of the classical orchestra that allowed for further advancements in the realm of instrumentation and timbral possibilities.

The next great step for bringing orchestration into a more modern era can be attributed to Hector Berlioz. Berlioz continued in the vein of Beethoven in his addition of new instruments to the orchestral palette and it is in his music that timbre begins to take on a new found importance. Berlioz’s seminal work \textit{Symphonie fantastique} (1830) incorporated many of the composer’s more innovative ideas about orchestration. For this programmatic work, Berlioz used instrumentation and orchestral timbre as well as harmonic language as a means for creating tension and drama within \textit{Symphonie fantastique}.\textsuperscript{12} Some examples of this timbral tension can be observed in the “bone-rattling \textit{col legno}”\textsuperscript{13} found in “Dream of a Witch’s Sabbath,” the final movement of the symphony. Though this particular example may be described as something akin to an orchestrational gimmick, it nonetheless places a much heavier emphasis on orchestral color and demonstrates the versatility of timbre in conveying a musical or programmatic idea. Berlioz’s innovative concepts had a significant impact on later composers who recognized his achievement; Richard Wagner was one such composer. Berlioz’s influence on Wagner can be heard in sections of \textit{Tristan und Isolde} in “the increasing association of timbre with gender,”\textsuperscript{14} and it is Wagner’s subsequent influence on Schoenberg and other contemporaries that we concern ourselves with next.

\textsuperscript{11} Ibid.
\textsuperscript{12} Ibid.
\textsuperscript{13} Ibid.
\textsuperscript{14} Ibid.
Ultimately, Wagner’s music cleared the path which would eventually allow the Second Viennese School to flourish. Wagner’s destabilization of tonality in works such as *Tristan und Isolde* (1865) and *Parsifal* (1882) continued to expand the harmonic possibilities of tonal music, pushing conventional key structures toward a breaking point, and it was partially this extreme undermining of tonality which Schoenberg felt needed to be fully realized in his “emancipation of the dissonance.”\(^{15}\) While Wagner’s innovations helped to evolve harmony and to bring tonality near to its limits, his advancements in orchestration and timbre should also be acknowledged. In Wagner’s music, as in *Symphonie fantastique*, new timbral discoveries resulted from dramatic necessity: “the emergence of an orchestral palette capable of accompanying the entire range of psychic states, including madness and intoxication, developed in Romantic opera out of the practice of associating instrumental timbres with semantic meanings.”\(^{16}\)

Wagner’s mammoth *Der Ring des Nibelungen* (1876) incorporated newly invented instruments, bringing about a greater potential for timbral diversity which, in conjunction with the leitmotivic nature of Wagner’s music, engendered another level of symbolism within the music. Hopkins and Griffiths explain that “the brass was especially appropriate to the subject matter of the Ring… with its dominant themes of heroism and strife and its frequent allusions to the nether regions; the result was a prevailing sonority of ponderous low-register brass…”\(^{17}\) This timbral effect was achieved by the orchestrational technique of splitting the instruments into “choirs” which, along with

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Wagner’s use of leitmotifs, could help delineate the actions on stage. In this way Wagner’s use of timbre was not only important to accentuate the drama of his operas, but also was an important part of his compositional language.

Hopkins and Griffiths also discuss the importance of timbre in Wagner’s earlier Tristan und Isolde, stating that “the unfulfilled longing of Tristan und Isolde is established largely by way of the melancholy double-reed sonorities; its ecstasy and night-time passion, by the strings.” Timbre became a powerful means of conveying an emotion or concept in music. An especially vivid example of Wagner’s mastery of both harmonic language and the application of timbre in coloring that language can be observed in the English horn solo found in the prelude to Act III of Tristan und Isolde.

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18 Ibid.
Example 1.1 Richard Wagner: English Horn Solo from Prelude to Act III of *Tristan und Isolde* (New York: Dover Publications, Inc. 1973) (not in concert pitch)

In this excerpt we can hear a forty-two-bar, sensitively crafted solo line in which the English horn laments the mortal wounding of Tristan. This line, with its large leaps, use
of chromaticism, and destabilized tonal centers, draws the ear not only to the tormented affect, but also to the tone-color of the instrument playing it. The English horn represents anguish not only with the harmonic uncertainty of the passage, but also by the mournful tone quality of the instrument. This passage seems to meld harmony and timbre into a single musical thought, an idea which would later be picked up by composers such as Debussy, Mahler and of course Arnold Schoenberg.

Debussy’s innovations in the field of orchestration and tone-color likewise were particularly important to Schoenberg, for in Debussy’s music we find examples of static chords and nonfunctional harmonies that are used in conjunction with novel timbres to create a sense of colorful stasis. “Nuages,” the first of Debussy’s 1899 Trois Nocturnes, is of particular interest because “texture and timbre are heavily relied on to convey not merely the required atmosphere but the whole of the composer’s intentions.”19 The emphasis on color in the Trois Nocturnes was “actually inspired by a set of paintings from the 1870s by American artist James McNeill Whistler.”20 The paintings themselves, “also entitled Nocturnes, are studies in light and shade that offer an impression of landscapes and objects,”21 something that Debussy translated brilliantly into music. Of “Nuages” in particular, Debussy himself wrote, “‘Nuages’ (Clouds) renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading away in grey tones lightly tinged with white.”22 In an overt attempt to expand the capacities of his

19 Ibid.
21 Ibid.
22 Ibid.
art, Debussy was trying not only to represent clouds programmatically, but also to give a sense of the color of those clouds.

Given this precise description of the composer's coloristic intentions in “Nuages,” comparisons of the music of Debussy and Schoenberg seem justified. Hopkins and Griffiths note the similarities between Debussy’s application of timbre in “Nuages” and Schoenberg’s *Klangfarbenmelodie* in the “Farben” movement of *Five Orchestral Pieces*, going as far as stating that “the piece is, in other words, a logical successor to Debussy’s *Nuages.*”23 Samuel Adler in his *The Study of Orchestration*, discusses stylistic features of “Nuages” that likely would have interested Schoenberg, stating that “the first element of the work is a series of parallel chords introduced by clarinets and bassoons” and that the “only contrasting gesture that appears in the entire piece is” a “little figure, always played by the English horn.”24

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Example 1.2 Claude Debussy: “Nuages” (Mineola: Dover Publications, Inc. 1983)
Parallel Chords (score in concert pitch) mm. 1 - 5

Example 1.2 shows the repetition of these parallel chords, an alternation of ambiguously functioning sonorities that serves as the foundation for the entire movement. The timbre of these chords is emphasized by the odd voice leading, and helps to give the movement a sense of slow, undulating momentum. This alternation of chords is similar in some respects to the chordal changes that are found in the “Farben” movement of Schoenberg’s *Five Orchestral Pieces*, in that the chords themselves function as the primary focus of the piece.
Example 1.3 Claude Debussy: “Nuages” English Horn Melody (score in concert pitch) mm. 5 – 7

Example 1.3 shows the “little figure” Adler discusses. This figure is used in stark contrast to the aforementioned “parallel chords” and, traditionally speaking, is the only real melodic impetus found within the movement. This melody does not seem to have any comparable counterpart in Schoenberg’s “Farben” movement, though Debussy’s sparse use of the melody and its soloistic quality are in some ways similar to the chamber-like sonorities both Schoenberg and Webern would eventually employ in their orchestrational approach.

Clearly Debussy’s music and the Impressionist movement itself were important steps in the increasing prominence of timbre within the orchestral repertoire. Along with Wagner, this composer would have a profound effect on later composers. Though Schoenberg is clearly indebted to Debussy in terms of orchestration and his timbral aesthetic, let us now move to a composer who not only had a great effect on Schoenberg’s music, but also on Schoenberg as a person: his close friend, Gustav Mahler.

In recent times Gustav Mahler’s music has been more widely appreciated than it was during the composer’s lifetime, and indeed for a time after his death. Due in part to the championing of his music by Leonard Bernstein, Mahler’s music is now viewed as the meaningful and expressive art that it is. Mahler’s symphonies are packed with
programmatic allusions, novel mixtures of ensemble types (military band and Klezmer ensemble for example) and a vast palette of timbral possibilities. Mahler’s orchestration is precise and the musical directions found in his scores are extensive and exact, perhaps even bordering on a neurotic perfectionism. Mahler’s orchestrations often call for unusual instruments, or at least specific playing directions for standard orchestral instruments meant to produce new sounds. For instance Mahler added a “post horn” in his Third Symphony, sleigh bells in his Fourth Symphony, cowbells and a large hammer (now often referred to as the “Mahler hammer”) in his Sixth Symphony, and a tenor horn in his Seventh Symphony. Mahler’s novel directions for standard instruments include the tuning-up of the solo violin in the scherzo (second movement) of his Fourth Symphony as well as the addition of *rute* (bundles of sticks used to strike percussion instruments) into several of his symphonies.

Theodor Adorno championed the music of Gustav Mahler, emphasizing in particular Mahler’s new approaches to timbre. Adorno’s writings on Mahler’s use of timbre have been studied by John Sheinbaum, who tells us that

> for Adorno, timbre in Mahler exhibits the closest approximation of an ideal relationship between instrumental colour and the entirety of the work. Here dialectical balance is potentially reached: timbre retains something of its outsider status, marked as different, even as it functions as an insider, affecting the piece’s structure.²⁵

Sheinbaum goes on to explain that

> …Mahler’s timbral mastery is structural, with colour becoming a ‘function of the composition’ and the composition becoming a ‘function of the colours’; the piece

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becomes a site where colours enjoy the same status as the traditional parameters, ‘melodic or harmonic events.’\textsuperscript{26}

This is an especially pertinent statement, particularly in regard to Schoenberg’s \textit{Klangfarbenmelodie}. Adorno states explicitly that timbre is an essential part of Mahler’s music, one which is just as important as melody and harmony. It is essentially this type of thought process that led Schoenberg to postulate the possibility of \textit{Klangfarbenmelodie}.

\textsuperscript{26} Ibid., 42.
Example 1.4 Gustav Mahler: Symphony No. 9 (New York: Dover Publications, Inc., 1993) (score in concert pitch) mm. 1 - 6

Mahler’s Ninth Symphony gives us an excellent example of the importance that timbre had in Mahler’s music. As we can see from example 4, the first two bars of Mahler’s Ninth Symphony consist of a timbral interchange of the same note between the cello and the fourth horn. Not only does this emphasize the different timbres of the two instruments, the horn’s tie into the second bar overlaps with the restatement of the note in
the cello. It seems that Mahler is deliberately creating a kaleidoscopic effect with the timbres, being sure that the actuation of the cello note in the second bar is combined with the horn timbre, briefly creating a new color before it shifts back to its own timbre. The interplay of the harp with the two horns beginning in the third bar seems to prefigure other modern composers, as it is reminiscent of the pointillistic style which Webern often employs.

The opening section of Mahler’s Ninth Symphony supports Adorno’s assertion of the importance of timbre in Mahler’s music. It also helps to explain why composers such as Webern felt that Mahler’s music was “modern.” Pierre Boulez has begun conducting Mahler more frequently in recent years, and it could be postulated that Boulez’s interest in Mahler stems from the same forward-looking ideas which composer’s like Schoenberg and Webern grasped onto at the turn of the century. Either way, Schoenberg must have felt that Mahler’s music was sufficiently forward-thinking, as Alma Mahler noted in her diary a conversation between her husband and Schoenberg “in which Schoenberg demonstrated the possibility of creating a melody merely by allowing one tone to be sounded by different instruments… a possibility which Mahler strenuously denied.”

Though Mahler denied this possibility to Schoenberg, it is certainly not surprising that Schoenberg believed the older composer would come around, especially given Adorno’s views on Mahler’s orchestration. In any case, Schoenberg would expand his idea of a melody of tone-colors and the concept of Klangfarbenmelodie would ultimately be born.

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Chapter 2
Arnold Schoenberg and the Genesis of *Klangfarbenmelodie*

The timbral influences from music by Wagner, Debussy and Mahler, are easy to hear in Arnold Schoenberg’s first works for large symphony orchestra. Many of Schoenberg’s early compositions did not utilize full orchestra, but rather consisted mostly of music for chamber ensembles. Schoenberg’s first foray into writing for a large orchestra was the immense *Gurrelieder*, which was written in two periods, beginning around 1900 and then resuming again around 1910.\(^{28}\) *Gurrelieder* was in many ways a culmination of the opulent late romantic orchestral style. A massive cantata based on the story of a Danish tragedy taking place at the historical site of Gurre Castle, *Gurrelieder* utilizes a gargantuan orchestra that exceeds the already massive forces deployed by Richard Wagner in his musical dramas. The score calls for forty violins (twenty in each section), a very large woodwind section, a brass section which includes bass trumpet, alto trombone, four tenor trombones, bass trombone and contrabass trombone, and a percussion section that calls for ratchet, tam-tam and large iron chains in addition to a multitude of other percussion instruments. Though *Gurrelieder* was not fully realized until Schoenberg had begun his freely atonal compositions, it is nonetheless important in his development of an orchestral style.

The second of Schoenberg’s musical periods saw the completion of *Gurrelieder*, an essentially tonal work completed during the composer’s free atonal stage. This period,

when the composer began to move to an eventual “emancipation of the dissonance” through the twelve tone method, was ushered in with his String Quartet No. 2, Op. 10. This piece famously introduces what is considered true atonality in the final movement accompanied by a soprano soloist singing the words, “I feel the air of other planets,” thus introducing a new musical language to the Second Viennese School and the world at large. Schoenberg’s music of this period resonated with the art of the German Expressionist movement of roughly the same era; he himself believed that much of the music from this time was analogous to the visual arts, believing “that his music was drawing close to the principles of contemporary painting.” The association of Schoenberg’s music with Expressionist art is appropriate, since both are essentially vehicles to express unrestrained emotion. Schoenberg was attempting to capture the expressions and emotions of the unconscious mind, which he felt to be an important aspect of true expression. “Art belongs to the unconscious! One must express oneself! Express oneself directly.”

Malcolm MacDonald described Schoenberg’s mood:

writing at furious speed, under the impress of powerful emotion, he had arrived at the conviction that music could become the gateway to the unconscious mind, and that it was his mission to transcribe the inner life: the more irrational and intuitive the transcription, the more faithful and immediate it would be.

Schoenberg achieved this unconscious expression with great effect via the use of an atonal musical language. In a letter to Kandinsky, Schoenberg explained that the pieces he had recently completed during this period were “absolutely not symphonic,

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29 Leibowitz, Schoenberg and His School: The Contemporary Stage of the Language of Music, 70.
31 Ibid., 9.
32 Ibid., 9.
quite the opposite – without architecture, without structure. Only an ever-changing, unbroken succession of colours, rhythms and moods.\(^{33}\) This compositional period was one of Schoenberg’s most productive, as he wrote several pieces within the first few years. Schoenberg’s many creations during this time were however not limited to music, and the composer also began to author texts as well as paint in an Expressionistic style. Two of Schoenberg’s important works produced during this period were the *Harmonielehre* textbook (1911) as well as his *Five Orchestral Pieces*, Op. 16 (1909). Both of these works develop the initial concept of *Klangfarbenmelodie*, with the music exemplifying what many now consider to be the closest example of the technique in Schoenberg’s *oeuvre*, while the theoretical text set to work building a technical framework for the concept.

Though the third movement of the *Five Orchestral Pieces*, Op. 16 is often considered an early example of *Klangfarbenmelodie*, Schoenberg nonetheless believed at the time of the publication of *Harmonielehre* (which occurred after the composition of *Five Orchestral Pieces*) that *Klangfarbenmelodie* had not yet been achieved in music. He states that *Klangfarbenmelodie* “… has the appearance of a futuristic fantasy and is probably just that. But it is one which, I firmly believe, will be realized.”\(^{34}\) Not surprisingly, there has been debate throughout the twentieth-century regarding the validity of describing the third movement of *Five Orchestral Pieces* as *Klangfarbenmelodie*. The question of whether this piece embodied true *Klangfarbenmelodie* in Schoenberg’s absolute sense will be addressed later in this

\(^{33}\) Ibid., 9.
\(^{34}\) Schoenberg, *Theory of Harmony*, 422.
chapter. For now we will take a more practical approach to the movement and consider it to be at the very least relevant to the conceptualization of *Klangfarbenmelodie*.

Schoenberg’s eventual title for the piece, “Farben” or “colors,” as well as his groundbreaking usage of harmonies and timbres supports a reading as incipient *Klangfarbenmelodie*.

The “Farben” movement of *Five Orchestral Pieces* presents us with something completely new in terms of harmonic language and timbral usage. Though as stated earlier it may be seen as something of a spiritual successor to Debussy’s “*Nuages,*” Schoenberg’s piece confronts us with a mass of slowly moving chords created by a constantly shifting orchestral palette which creates a kaleidoscopic effect of timbres. For the average modern listener, this piece is daunting and difficult to understand because its slow harmonic language and somewhat ambiguous rhythms create a nearly minimalistic musical experience that thwarts our preconceived musical expectations. Ethan Haimo’s text *Schoenberg’s Transformation of Musical Language* gives us an excellent interpretation of the piece and its importance within Schoenberg’s compositional catalogue as well as giving insight into what makes the piece unique.

Given the speed with which Schoenberg was composing at the beginning of his atonal period, many of his pieces from this time exhibit similarities in harmonic language and compositional techniques. Haimo characterizes these “common features” such as

…a continuous circulation of the total chromatic, a highly chromatic chordal vocabulary (added semitone tetrachords, pentachords, chords of fourths, and altered seventh and ninth chords), relatively simple (though not traditional) forms,
the frequent use of ostinati, and the assignment of referential emphasis to a limited group of tones.\textsuperscript{35}

Haimo describes these compositional devices through their use in the “Farben” movement of \textit{Five Orchestral Pieces}. One of the most interesting of these techniques is the idea of the “referential emphasis to a limited group of tones”\textsuperscript{36} This concept is important to the idea of \textit{Klangfarbenmelodie} as the referential chords often have similar timbral analogues. An example of this type of referential chord can be found in the first measure of the “Farben” movement.

\begin{example}
\includegraphics{example2.1.png}
\end{example}


\textsuperscript{36} Ibid., 329.
As seen in this piano reduction of the score, the initial chord consisting of C, G#, B, E, A [0,4,8,9,11] (01348) (Forte 5-z17) serves as a referential touchstone throughout the piece. This chord serves as a home base of sorts in navigating Schoenberg’s “continuous circulation of the total chromatic” which Schoenberg employs throughout this movement. With respect to timbre, this chord’s construction is also quite significant. Though the piano reduction enhances our ability to perceive the harmonies and rhythms, the kaleidoscopic effect is nearly completely lost.

37 Ibid., 329.
Example 2.2 Schoenberg: “Farben” (New York: Dover Publications, Inc., 1994) Referential Chord Orchestrated (score not in concert pitch) mm. 1 – 2

In this example of the full chord we can see clearly the composite rhythm between the contrabass and the cello as well as between the two bassoons, the clarinet and the English horn. These interchanges are juxtaposed with the more static flute chords to create an arpeggiated chord with the entrances of each note comprised of a distinct timbral combination. This example also displays how the pattern remains the same, though the pitches gradually change. Similar patterns remain throughout the piece with gradual
complexities added. The return of this referential pitch collection can be seen in a few key moments of the piece.

Example 2.3 Schoenberg arranged by Webern: “Farben” Referential Pitch Collection and Return of Referential Pitch Collection m. 32 & Final Measure

Example 2.3 shows the return of the referential pitch material in m. 32 as well as at the very end of the piece (mm. 43 and 44). Viewing these touchstones from a timbral perspective, we can once again see that similar instrumentations are used with these restatements of the chord.
Example 2.4 Schoenberg: “Farben” Return of Referential Pitch Material Orchestrated m. 1, m. 32, Final Chord (score not in concert pitch)

In example 2.4 we have a comparison among the three chords in question. As we can see, though the arpeggiations are different and more complex, there is a similarity in the timbres of each chord, as each restatement uses roughly the same instrumentation. In this way we have a referential touchstone that not only uses the same pitch content, but also uses timbre in a similar referential way.

These timbral and harmonic touchstones are also of formal importance, as in many ways they serve to delineate the structure of the piece. This formal partitioning is somewhat similar to the sentiment found in the aforementioned Boulez quotation mentioned in Chapter One, which implies the importance of timbre in relation to the formal aspects of modern music. Boulez states that “with the growing size of the
orchestra, the role of the instrument becomes not blurred but flexible, multifarious, and correspondingly the forms expanded.\textsuperscript{38} Haimo’s analysis of the “Farben” movement concludes that the work is presented in a relatively simple ternary form, the first section extending from measures one to eleven, the second being from measures twelve to thirty one, and the third and final section being measures thirty two to forty four.\textsuperscript{39} The touchstone chords are used in these sections, delineating the beginning of the movement, the beginning of the third section, and the very end of the piece (Example 2.3).\textsuperscript{40} Interestingly, this referential chord is used not only in its original permutation, but also in various transpositions throughout the piece.\textsuperscript{41}

\begin{figure}[h]
\centering
\includegraphics[width=0.5\textwidth]{example.png}
\caption{Example 2.5 Schoenberg arranged by Webern: “Farben” Referential Pitch Material Transposed m. 9}
\end{figure}

\end{document}
Example 2.5 shows this transposition of the original referential chord in measure 9 of the “Farben” movement. This transposition is the outcome of an ingenious compositional technique used by Schoenberg in this movement in which he creates a five-voice canon which Haimo refers to as a “daisy chain”\(^{42}\) which causes various permutations of the original pitch material throughout the piece. This shifting harmonic canon also contributes to the kaleidoscopic aesthetic of this piece, as the piece is always in a slow yet nearly consistent state of harmonic flux. Haimo describes the canon as consisting of each voice “ascending a semitone… and then” moving “down a whole tone.”\(^{43}\) Each individual musical line changes at a different time creating Haimo’s “daisy chain.”

\(^{42}\) Ibid., 330.
\(^{43}\) Ibid., 330.
Example 2.6 Schoenberg arranged by Webern: “Farben” Canon mm. 4 – 9

In this example (example 2.6) we can see the changing voice parts (denoted by circles).

This canon continues throughout the movement creating a kaleidoscopic harmonic progression which is highlighted by the continually changing timbres. In the third section of the piece (mm. 32-44) we find that Schoenberg has creatively inverted the voices of this canon, causing an inversion of the original\(^{44}\) (shown in example 2.7).

\(^{44}\) Ibid., 330.
Example 2.7 Schoenberg arranged by Webern: “Farben” Inverted Canon mm. 33 – End

Interestingly, Haimo also points out an impressive harmonic prescience in the “Farben” movement of *Five Orchestral Pieces*. Though this piece was written well before Schoenberg had developed his twelve-tone compositional technique, the “Farben” movement’s pitch content cycles through the entirety of the chromatic scale within the span of the first eleven measures.\(^{45}\)

\[^{45}\text{Ibid., 329.}\]
chain,” this cycling is not nearly as aurally shocking as Schoenberg’s dodecaphonic pieces would be. It is perhaps the kaleidoscopic nature of the movement that helps to soften the blow of the total chromaticism, lending itself to slowly shifting harmonies as well as timbres.

Conductor, writer and champion of modern music Robert Craft has also studied the “Farben” movement of Schoenberg’s Five Orchestral Pieces in his “Schoenberg’s Five Pieces for Orchestra.” In this article Craft gives us another interpretation of Schoenberg’s form, as well as introducing the use of a slightly different form of Klangfarbenmelodie which can be found within this movement. For Craft, the “Farben” movement is a kind of arch form with four discrete musical sections. The first of these comprises (as in Haimo’s analysis) mm. 1-11, the second mm. 12-19, the third mm. 20-30, and the final section mm. 30-44.46 Craft characterizes the first section of this movement as an example of musical stasis,47 though it is his description of the second section which is of most interest in regards to the concept of Klangfarbenmelodie. Craft holds that;

The second section, mm. 12-19, [is] marked by harmonic relocation by upward-edging of the pitch range, and by a new application of the klangfarben idea: a different instrument or combination of instruments, articulates and sustains each note of an arpeggiated chord, spreading out the chord melodically first, so to speak.48

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47 Ibid., 19.
48 Ibid., 20.
Example 2.8 Schoenberg: “Farben” “New” use of Klangfarbenmelodie (score not in concert pitch) mm. 12 – 16
Example 2.8 displays this “new application of the klangfarben idea.”\footnote{Ibid., 20.} In this example we can see the arpeggiation Craft describes, which is created by a broken chord being sounded at various time intervals by various different instruments to create a melody. Another interesting aspect of this example is that the notes, once sounded, are sustained by the instruments which sounded them, creating not only a melodic motion, but also a harmonic underpinning. Example 2.8 exhibits two important models for future users of Klangfarbenmelodie. The application of the concept in assigning different timbres to each entrance of the arpeggio prefigures Webern’s more famous application of Klangfarbenmelodie, which, in combination with the sustained pitches of each note’s entrance, prefigures Joseph Schwantner’s concept of “shared monody,”\footnote{Popejoy, Liner Notes, Composer’s Collection: Joseph Schwantner.} which will be discussed at length in Chapter Three.

Schoenberg’s prefiguring of the Webernian application of Klangfarbenmelodie is perhaps of more importance as it helps to exemplify the aforementioned “two interrelated meanings” of Klangfarbenmelodie. While most of the “Farben” movement exemplifies an application more in line with Schoenberg’s definition of Klangfarbenmelodie in his Harmonielehre, the more widely known practice of passing melodies, chords or tone-rows between various instruments can also be found in this movement. Interestingly enough, this small example of Klangfarbenmelodie in the Webernian sense is not the only example of that technique in the Five Orchestral Pieces. French composer, and conductor René Leibowitz discusses other applications of Klangfarbenmelodie found in some of the other movements of Opus 16. In Thinking for Orchestra: Practical
Exercises in Orchestration co-authored by Leibowitz and Jan Maguire, the authors describe one of the first examples of this concept as being in the second movement of the Five Orchestral Pieces. Leibowitz explains that this example

…is of special interest to us because of the radical treatment of the solo instruments. At the same time it shows the application of an entirely new orchestral concept (which will become more active still in some of the other pieces in the score): the Klangfarbenmelodie (melody of sound-colors).\textsuperscript{51}

Example 2.9 gives the opening bars of the second movement of the Five Orchestral Pieces, showing Leibowitz’s example of the first instance of Klangfarbenmelodie in the work.

\begin{center}
\includegraphics[width=\textwidth]{example2.9.png}
\end{center}

**Example 2.9** Schoenberg: Second Movement Klangfarbenmelodie (score not in concert pitch) mm. 1 – 6

Leibowitz goes on to explain that the fifth movement of Schoenberg’s Opus 16 displays various examples of the Webernian concept of *Klangfarbenmelodie*. Leibowitz states that

a consistent application of the concept of the *Klangfarbenmelodie*… is to be found all through the fifth and last piece of our score. This piece… projects harmonic *Klangfarben* concept into the horizontal dimension. In other words, the whole piece is based on an “infinite melody” which continues throughout.\(^{52}\)

Example 2.10 displays this concept in the opening bars of the fifth movement.

\(^{52}\) Ibid., 77.
Example 2.10 Schoenberg: Fifth Movement *Klangfarbenmelodie* (score not in concert pitch) mm. 1 – 5
Although there are generally accepted examples of both Klangfarbenmelodie found in its more Webernian application as well as in a manner closer to Schoenberg’s original idea, Alfred Cramer disputes these conclusions in his article “Schoenberg’s Klangfarbenmelodie: A Principle of Early Atonal Harmony.” Cramer particularly regrets that the generally accepted concept of what we call Klangfarbenmelodie is, to use Schoenberg’s wording, “taken so superficially”: 53

…at the turn of the twentieth century, connotations of the term Klangfarben made it not quite a synonym for what we normally mean by “timbre.” One of the elements of the word, “Klang,” meant “sound” in the sense of a composite of partial tones. 54

Cramer goes on to explain that since a widely accepted scientific explanation of harmony held that tones within chords originate in the partial tones of a single tone, “Klang” was also used to mean “chord,” implying that chord progressions as well as melodies could be regarded as successions of Klänge. 55

Cramer’s arguments are well founded, and it seems that they are firmly based on Schoenberg’s own feelings on the matter. Cramer quotes a 1951 letter to Josef Rufer in which Schoenberg states that

my conception of Klangfarbenmelodie would have been fulfilled in Webern’s compositions only in the slightest part. For I meant something different by Klänge, and especially, though, by Melodie… They are never merely individual tones of different instruments at different times, but rather combinations of moving voices. 56

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54 Ibid., 2-3.
55 Ibid., 2.
56 Ibid., 4.
Schoenberg makes it clear that what is normally considered *Klangfarbenmelodie*—the practical application of orchestral timbre in conjunction with pitch—was not his original intention for or understanding of the term. This is particularly interesting because Schoenberg essentially abandoned the concept after the “Farben” movement and *Harmonielehre*, which is surprising considering his relatively long life, prolific musical output, and innovations in compositional technique.

Perhaps Schoenberg felt that his concept of *Klangfarbenmelodie* was not ready to be put forth in his contemporary musical environment. Any continued speculation is fruitless, as the answer will, in all probability, never be known. What is known, however, is that a practical orchestrational and compositional application is widely known as and referred to by the name *Klangfarbenmelodie*. This break between the concept and realization of *Klangfarbenmelodie* can be viewed in terms of potentiality and actuality. In terms of potentiality, Schoenberg created a specific and difficult-to-realize concept involving the coloristic implications inherent in music. From a practical point of view, Webern and others have employed an easily recognizable orchestrational device to add an additional aural dimension to modern music. While it is possible that Schoenberg’s purest conceptualization of *Klangfarbenmelodie* may never have been completely met, his pupil Webern took a variation of this concept and utilized it deftly in his pointillistic compositions, creating the application with which the term *Klangfarbenmelodie* has been most closely associated.
Chapter 3

Anton Webern and His Practical Application of Klangfarbenmelodie

As one of Schoenberg’s most recognized and celebrated pupils, Anton Webern (1883-1945) is certainly among the most influential composers of the twentieth century, perhaps even virtually as influential as Schoenberg himself in some respects. Webern is most widely known for taking Schoenberg’s theory of twelve tone composition and following its compositional rules strictly, using the technique “more ingeniuous and more rigorously”\(^{57}\) than Schoenberg himself had done. Webern’s stringent application of the twelve-tone system as well as “his innovative organization of rhythm and dynamics”\(^{58}\) would help to bring about the atmosphere which would allow for the development of total serialism in the later twentieth century, influencing composers such as Boulez and Stockhausen as well as other notable members of the 1950s Darmstadt School.\(^{59}\)

Webern began his studies with Arnold Schoenberg in the fall of 1904 in Vienna after an unsuccessful trip to Berlin which found him disenchanted with his prospective composition teacher Hans Pfitzner.\(^{60}\) Schoenberg’s tutelage of Webern lasted only until 1908, and Webern’s only numbered works to be produced during this short period were his *Passacaglia*, Op. 1 (1908) and his *Entflieht auf leichten Kähnen*, Op. 2 (1908).\(^{61}\)

Though his time with Schoenberg was short, Webern continued to stay in contact with his

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\(^{58}\) Ibid.

\(^{59}\) Ibid.

\(^{60}\) Ibid.

\(^{61}\) Ibid.
teacher as well as his fellow student Alban Berg. It was in the years immediately following the conclusion of studies with Schoenberg (1908-1909) that Webern “moved from the extended tonality of the Passacaglia to the aphoristic atonality of opp. 3-11.”

These early atonal pieces introduced Webern’s concept of *Klangfarbenmelodie*.

As mentioned earlier, Webern’s application of *Klangfarbenmelodie* differed substantially from the original ideal expressed in Schoenberg’s *Harmonielehre*. The dichotomy of potentiality versus actuality places Webern’s practice firmly on the side of actuality. Kathryn Bailey explains these differences:

> A student of Schoenberg early in life and a devoted disciple lifelong, Webern wrote music that is nevertheless quite different from that of his master. Ideas that Schoenberg guarded jealously as his own assumed a greater intensity with Webern: the 12-note row was used both more ingeniously and more rigorously by Webern; *Klangfarbenmelodie* took the form of a shotgun-like dispersal of orchestral elements, embracing both timbre and register, continuous variation proceeded from the smallest unit and encompassed all musical parameters.

Bailey rightly notes the jealously and defensiveness Schoenberg sometimes exhibited when confronted with the use of certain concepts and techniques within the works of his pupil Webern. One of these examples has already been cited in Chapter Two, the 1951 letter to Josef Rufer which Alfred Cramer uses to great effect in his article discussing *Klangfarbenmelodie*. In this letter Schoenberg states that “my concept of *Klangfarbenmelodie* would have been fulfilled in Webern’s compositions only in the slightest part” and then explains that

> I would never have thought to appropriate, for example, the old forms, ternary song, Rondo, or implementations like that. In my conception such forms would

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62 Ibid.
63 Ibid.
have been something new; there is still no description for them, because they still do not exist.\textsuperscript{65}

This admonition concerning the use of traditional forms in conjunction with \textit{Klangfarbenmelodie} is in reference to Webern’s early attempts to marry the concept with classical forms.\textsuperscript{66}

Another example of Schoenberg’s distaste for Webern’s use of \textit{Klangfarbenmelodie} (and an example that better exemplifies the great composer’s jealously on such matters) is his 1951 article “Anton Webern: Klangfarbenmelodie.” In this article Schoenberg explains that he was confronted by a student of Webern who “told how Webern was the first to write \textit{Klangfarbenmelodie}”\textsuperscript{67} and claimed that Schoenberg essentially appropriated the idea for himself in \textit{Harmonielehre}.\textsuperscript{68} Schoenberg retorts, stating that

Anyone who knows me at all knows that this is not true. It is known that I should not have hesitated to name Webern, had his music stimulated me to invent this expression. One thing is certain: even had it been Webern’s idea, he would not have told it to me. He kept secret everything ‘new’ he had tried in his compositions.\textsuperscript{69}

Schoenberg goes on to explain that

I, on the other hand, immediately and exhaustively explained to him each of my new ideas (with the exception of the method of composition with twelve tones – that I long kept secret, because, as I said to Erwin Stein, Webern immediately uses everything I do, plan or say, so that… ‘by now I haven’t the slightest idea who I am.’)\textsuperscript{70}

\textsuperscript{65}Ibid., 4.
\textsuperscript{67}Ibid., 159.
\textsuperscript{68}Ibid., 159.
\textsuperscript{69}Ibid., 159.
\textsuperscript{70}Ibid., 159.
Regardless of Schoenberg’s rationalizations on the nature of keeping secrets between the two composers, Schoenberg’s accusations are nonetheless rather hypocritical.

This insight into the feelings of Schoenberg towards his student is thought-provoking, but Schoenberg’s article continues with more practical arguments against Webern’s use of Klangfarbenmelodie. Similar to the contents of the letter to Rufer, Schoenberg explains that his concept refers more to the “thought of progressions of tone-colors equaling harmonic progressions in terms of inner logic.” Schoenberg continues, explaining that “these I call melodies, because, like melodies, they would need to be given form, and to the same extent— but according to laws of their own, in keeping with their nature.” This sentiment is also found in the letter to Rufer in which Schoenberg explains that “in my conception such forms would have been something new; there is still no description for them, because they still do not exist” Schoenberg’s article continues with a section chastising Webern for attempting to use Klangfarbenmelodie in traditional forms, and concludes the short article by stating of Klangfarbenmelodie that “and since I could make no prophecy, I was content to use the expression, not thinking it could be taken so superficially.”

In spite of Schoenberg’s apparent distaste for Webern’s use of Klangfarbenmelodie, the fact remains that Webern’s application is by far the most widely known in terms of practical usage. René Leibowitz discusses Webern’s fascination with Klangfarbenmelodie in Schoenberg and His School: The Contemporary State of the
Language of Music translated by Dika Newlin. The influence of Schoenberg’s concept on Webern is explained by Leibowitz: “such a projection into the future could not fail to stimulate Webern’s imagination; in fact the idea of the Klangfarbenmelodie obsessed him throughout his career.”76

Perhaps the most definitive example of Webern’s conceptual use of Klangfarbenmelodie is found not in one of the atonal works for which the composer was so well known, but in his exquisite orchestration of Bach’s six part fugue, the Ricercar a 6 from The Musical Offering. The piece begins with a statement of the subject, shown here in example 3.1.

Example 3.1 Bach Ricercar a 6, BWV 1079 Subject (Leipzig: Breitkopf & Härtel, 1885) mm. 1 - 9

Example 3.1 shows us the unbroken melodic theme that makes up the subject of Bach’s Ricercar a 6. Similar to most baroque fugues, the subject is heard alone and scored for a single instrument. As it appears in Bach’s original form there is nothing terribly special about the opening theme in terms of orchestration, as the piece would have most likely been performed on a single instrument. Webern’s orchestration (1934-35) of the piece however is literally a textbook example of the Webernian application of Klangfarbenmelodie.

76 Leibowitz, Schoenberg and His School: The Contemporary Stage of the Language of Music, 199.
Example 3.2 Webern: Orchestration of Bach’s Subject (Vienna: Universal Edition, 1963) (score not in concert pitch) mm. 1 - 8

In Example 3.2 we can see exactly why Bailey describes Webern’s use of *Klangfarbenmelodie* as “a shotgun-like dispersal of orchestral elements.” The trombone begins the piece, stating the initial notes of the subject through the first two and a half bars. The melody is then passed to the horns for three beats, then the trumpet for four beats. The horn then regains the melody in measure five, the accented concert Eb in the horn juxtaposed with the accented Eb in the harp an octave lower. This melding of timbres is similar to the Mahler example from Chapter One (example 1.4) and illustrates

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77 Bailey, “Webern, Anton.”
Webern’s masterful pointillistic style. From this measure on the passing of the melody becomes quicker, as the trombone retakes the melody, overlapping a beat with the horn in m. 6, creating another melding of orchestral timbre. The subject finishes with a combination of trumpet and harp timbres.

Though this piece was orchestrated later than some of the atonal works in which Webern used *Klangfarbenmelodie*, it is nonetheless an excellent example in terms of introducing Webern’s timbral and pointillistic musical styles. Musicologist Carl Dahlhaus discusses the importance of Webern’s orchestration of this work in his “Schoenberg and the New Music.” Dahlhaus states that

> listeners who confuse New Objectivity, in the spirit of which they interpret Bach’s music, with fidelity to the work have accused Anton Webern’s instrumentation of the six-part ricercar from the *Musical Offering* of being ‘late Romantic’. What they mean by this is that the orchestral colour is decorative; that is, it has been added to the music as a superficial embellishment instead of developing out of its structure. The abstract polyphony of the original becomes dissolved in its opposite: in the blobs of colour.  

Dahlhaus goes on to clarify that

> This willfully ignores the fact that, although the instrumentation calls for an orchestra of six woodwind, three brass, timpani, harp and strings, it is in every respect as transparent as chamber music and is conceived with clear presentation of the lines rather than a full sound in mind.

Dahlhaus’s assessment of Webern’s orchestration of this piece rings true in terms of its transparent nature. Dahlhaus’s explanation of the “clear presentation of the lines” is interesting as well, as Webern himself espoused a similar understanding of the utility of his orchestration. In a 1938 letter to Hermann Scherchen, Webern explains that “my

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79 Ibid., 181.
orchestration is intended (and I speak of the whole work) to reveal the motivic coherence… Beyond that, of course, it is supposed to set the character of the piece as I feel it.”

This type of chamber-like transparency is vitally important to Webern’s music and is perhaps one of the reasons in which Webern’s use of Klangfarbenmelodie is so different from that of his teacher. The examples mentioned by Leibowitz used to illustrate instances of Webernian Klangfarbenmelodie in Schoenberg’s Five Orchestral Pieces (see Chapter Two) demonstrate this point. Even though Schoenberg essentially uses the same type of technique in those instances, the instrumentation is often substantially larger than those which Webern employed and the musical texture is often much thicker. Schoenberg’s penchant for complicated counterpoint is perhaps one of the reasons for this type of difference. Webern often utilizes counterpoint as well, and tends to be somewhat clearer in terms of orchestration, distilling the music down to the essence of what he is attempting to convey. It is this oft-discussed distillation of musical ideas which also accounts for the strikingly short length of many of Webern’s atonal works.

In terms of length, Webern’s Fünf Stücke für Orchester, Op. 10 (Five Pieces for Orchestra) (1911-1913) are perhaps among one of the composer’s most condensed works. Along with its incredible succinctness, it also exhibits the composer’s exceptional understanding of orchestration, and contains many examples of Webernian Klangfarbenmelodie.

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Example 3.3  Webern: Five Pieces First Movement (London: Universal Edition, 1951) mm. 1 – 6 (score not in concert pitch)

Example 3.3 displays the first six measures of the first movement (half of the only twelve measure movement). Leibowitz explains in great detail the very first measure of the piece, suggesting that “the first measure and its upbeat constitute the introduction”\textsuperscript{81} and

\textsuperscript{81} Leibowitz, Schoenberg and His School: The Contemporary Stage of the Language of Music, 200.
that “the two notes B and C produce a melody which owes less to the variations in pitch than to the variations in timbre; the changes in instrumentation are subtle and exact.”

Leibowitz also describes the importance of the melding and juxtaposition of timbres, stating that “the C is slightly more intense than the B; while the B was played by two instruments, the C is played by three instruments, and the ppp is intensified by the pp of the viola.” Leibowitz continues, describing the pickup and first measure in great detail and tracing the harmonic and timbral shifts. The specificity with which Leibowitz is able to describe these measures gives credence to the idea that Webern was masterful at distilling musical concepts into their most direct and compact form.

Webern’s *Fünf Stücke für Orchester* are sometimes characterized as a reaction to Schoenberg’s *Five Orchestral Pieces*. In fact Webern was composing them while “working on an arrangement of Schoenberg’s Five Pieces for Orchestra Op. 16…” If Webern’s pieces were prompted by those of his teacher, that influence is particularly striking in Webern’s radical compositional distillation. The longest of Webern’s movements is fourteen measures; none of Schoenberg’s come remotely close to this brevity (The shortest, the “Farben” movement, is 44 measures long). Where Schoenberg used a large orchestra, Webern relied on a relatively small one (with the exception of a reasonably sized percussion section) consisting mostly of solo instruments. This disparity in orchestral forces lends itself well to Webern’s application of *Klangfarbenmelodie*; the solo instruments lend the piece the aforementioned transparent

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82 Ibid., 200.
83 Ibid., 200.
nature of chamber music, while the juxtaposition of various timbres creates the
pointillistic atmosphere with which Webern has become associated.

Another characteristic example of Webern’s application of the
*Klangfarbenmelodie* concept comes in of his *Konzert für neun Instrumente*, Op. 24
(*Concerto for Nine Instruments*) (1934). This piece uses *Klangfarbenmelodie* in a similar
fashion to the other examples given in this chapter, though here we see the concept
applied to one of the twelve-tone compositions that would become so closely associated
with Webern. *Concerto for Nine Instruments* is, as its name suggests, a concerto for
chamber ensemble consisting of flute, oboe, clarinet, horn, trumpet, trombone, violin,
viola and piano. As in much of Webern’s orchestral output, the piece exhibits the
pointillistic chamber-like aesthetic which lends itself so well to *Klangfarbenmelodie*.

![Example 3.4 Webern: Op. 24 Prime Row](image)

Example 3.4 displays the prime form of the row which Webern utilizes in his *Concerto
for Nine Instruments*. The row consists of the notes B, Bb, D, Eb, G, F#, G#, E, F, C, C#
A, or [11,10,2,3,7,6,9,5,4,0,1,9]. Webern presents this row in the first movement of his
*Concerto for Nine Instruments* in a manner similar to his method for introducing the
melodic material in his orchestration of Bach’s *Ricercar a 6*. 
Example 3.5 Webern: Row Orchestration (Vienna: Universal Edition, 1948) mm. 1 – 5 (score not in concert pitch)

As in the Bach orchestration, Webern introduces the “melody,” this time in the form of a tone row, using the “shotgun like dispersal”\(^8^5\) of *Klangfarbenmelodie* throughout several distinct instrumental timbres. The row is initiated by the oboe, which passes the row to the flute in the first measure. Here we have another melding of timbres, where the oboe and flute timbres are juxtaposed for a quarter of a beat as Webern sounds the third and fourth notes of the row simultaneously. The row then passes to the trumpet for a beat, where again a similar melding of timbres occurs, this time sounding the sixth and seventh notes of the row simultaneously. The introduction of the row is concluded by the clarinet, after the ninth and tenth notes of the row are again sounded simultaneously as the trumpet delivers the material to the clarinet. This type of distinct timbral dispersal can be found in each of the three movements of the work, and gives the piece a definite

\(^8^5\) Bailey, “Webern, Anton.”
Webernian character. Following the model of his *Five Pieces for Orchestra*, Webern’s *Concerto for Nine Instruments* displays a pointillistic, kaleidoscopic approach to orchestration and composition as well as displaying Webern’s knack for succinct, to-the-point composition. Of the *Concerto for Nine Instruments* Robert Craft writes, “the instrumentation is schematic and notational but with an effect of the purification never before achieved.”

Craft also explains that “the music is more stripped, simpler, more purely essential than anything composed before this date.” These remarks, particularly the second one, highlight common ground with Webern’s previous very brief compositions such as the very pertinent *Five Pieces for Orchestra*. Craft’s account of the instrumentation is also quite relevant, as the piece’s character is in many ways indebted to the colorful, kaleidoscopic orchestration.

Webern’s legacy, along with his teacher’s, looms large over the musical landscape of the mid to late twentieth century. Though Schoenberg conceptualized great innovations in the field of composition—such as the twelve-tone method and *Klangfarbenmelodie*—it was to a large extent Webern whom those composers revered the most. Peter F. Stacey states that “although Boulez first made his acquaintance with the Second Viennese School through the music of Schoenberg, it is Webern whom he prizes most highly of the group.”

The author then elaborates, noting that “Boulez regards Webern as nothing less than the ‘threshold’ and ‘chief landmark’ of modern

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87 Ibid.

This high praise was common among mid-twentieth century composers towards Webern, and in many ways his creative yet strict approach to Schoenberg’s twelve-tone method became a precursor of integral serialism. It is to these more modern composers that we turn to now, composers such as Boulez, Stockhausen and later Joseph Schwantner, who continued to make strides in the area of timbre.

\[^{89}\] Ibid., 10.
Chapter 4

Contemporary Klangfarbenmelodie

With the advent of the mid-twentieth century, timbre began to take on an even more important role in the composition of modern music. Composers such as Karlheinz Stockhausen and Pierre Boulez continued the innovative traditions inaugurated by Schoenberg and Webern. Stockhausen and Boulez both used timbre in unique ways, sometimes creating pieces with instrumentations that complemented each other, thus making advances in tone color and its relation to total serialism. In some cases, for example, Stockhausen applied timbral variation to integral serialism, actually extending the parameters of control to timbre itself. In addition to these experiments to serialize timbre made by Stockhausen in the mid twentieth century, many contemporary composers still employ Klangfarbenmelodie in various ways, some more in keeping with Webern’s application of the concept, and others with a slightly deeper approach to Klangfarbenmelodie. An example of such an application is Joseph Schwantner’s “shared monody,” which will be discussed at length in this chapter.

Georgina Born discusses the growing importance of timbre in modern music by explaining that:

the functional tonal music system upon which baroque, classical, and romantic music was based centered on manipulations of pitch, while timbre was a relatively neglected parameter of composition. With the gradual dissolution of functional tonality in late romanticism and early modernism, composers showed increased awareness of timbre, whether in Debussy’s exploration of tone color or Varèse’s extension of the range of sound materials. However, Schoenberg was the first to theorize timbre as a major musical parameter with his 1911 concept of

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91 Popejoy, Liner Notes, Composer’s Collection: Joseph Schwantner.
**Klangfarbenmelodie:** a “melody” defined by successive changes of timbre rather than pitch. Webern, in his pointillist works, pursued this by experimenting with timbral contrasts as a structural device.  

Born continues by explaining that “the main thrust of the postwar avant-garde under the ideology of total serialism was the scientific extension of serialism to control all musical parameters, including timbre.” In the endeavor towards total serialization, Born singles out Karlheinz Stockhausen, a member of the so-called “Darmstadt School.”

In addition, Stockhausen was one of the leading innovators in the burgeoning field of electronic music. In his electronic compositions that often exhibit a total serialist style, timbre played a significant role. In her discussion of Stockhausen’s ambitious attempts at serializing timbre, Georgina Born concludes that “Stockhausen’s notion of total serialization of timbre was... an extreme expression of the scientistic and technological rationalism of the time. It exemplifies the high point of technological total serialism, while revealing its profound limitations.”

Interestingly, Born later explains that “…attempts to control timbre in this way by electronic synthesis, such as those by Stockhausen, produced poor, monotonous results.” One of Stockhausen’s works that exhibit an intriguing new concept of timbral combinations is his *Gesang der Jünglinge [Song of the Youths]* (1955/1956). *Gesang der Jünglinge* “was the first work to combine natural recorded sounds with purely electronic synthesized sounds,” which, by virtue of that fact alone, gave the composer unprecedented control over nearly every aspect of the piece, including timbre. Of this piece, Stockhausen concludes that “my work on the

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93 Ibid., 194.
94 Ibid., 52.
95 Ibid., 194.
96 Ibid., 76.
electronic composition *Gesang der Jünglinge* (1955/56) proceeded from the idea of bringing together into a single sound both sung notes and electronically produced ones.”

Stockhausen continues by stating with regard to the notes that “their speed, length, loudness, softness, density and complexity, the width and narrowness of pitch intervals and differentiations of timbre could all be made audible exactly as I imagined them, independent of the physical limitations of the singer.”

Regarding timbre, Stockhausen explains that

> the electronic sounds that had to be composed were therefore much more variegated than hitherto, since the acoustical structure of sung words is probably more complex than any other – containing as it does a wide range of vowels (sounds) and consonants (noises) – so that a fusion of all the timbres used into a single family of sound only becomes palpable when sung sounds can appear like electronic sounds, and when electronic sounds can appear like sung sounds.

Though Stockhausen made important strides in the use of timbre in integral serialism, the outcome of his experiments took him well beyond the original techniques of *Klangfarbenmelodie*

Pierre Boulez made further advances with the use of timbre, though perhaps in a more traditional way than Stockhausen. For example, Boulez writes about the necessity of incorporating timbre into the compositional process when he states that:

> timbre exists aesthetically when it is directly bound to the constitution of the musical object. On its own timbre is nothing, like a sound on its own is nothing. Obviously a sound has an identity; but this identity is not yet an aesthetic phenomenon. Aesthetic identity only appears if there is utilization, language and composition. Unless one has arrived at this stage, objects exists by themselves,

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98 Ibid., 41.
99 Ibid., 41.
available, but empty of meaning. In the same way, a spot of color is definable as being blue, or red; but it does not induce in us any sense of a pectoral world.\textsuperscript{100}

Boulez’s characterization of timbre and its need for musical context is thought-provoking. The analogy of a lone tone color and the spot of color being unable to express anything unless put into a specific context reminds us of the pointillsitic compositions of Webern and suggests that his \textit{Klangfarbenmelodie} is in some ways determined by the context of the environment in which it is exhibited.

Boulez expands on this point in his discussion of Webern’s Op. 10, where he describes the timbral techniques used by the composer and their various advantages and disadvantages. Boulez explains that “in the first piece in particular the melodic line is analyzed by timbre, each note being vested in an instrumental color, each articulation underlined by a change in timbre.”\textsuperscript{101} Boulez then states that:

\begin{quote}
the problem of melodic understanding through timbre is fascinating. When played on a single instrument the melodic line has an immediately clear continuity, but you have to conceive your own articulation. Your comprehension, your participation, or simply your habit of mind causes this melodic line, with the help of the performer who highlights the phrasing in playing it, to appear first in its continuity, and then in its articulation.\textsuperscript{102}
\end{quote}

Boulez goes on to elucidate that

\begin{quote}
if I want to demonstrate this articulation through timbre, like Webern I will distribute the timbres according to the articulation of the phrase. But in doing this I have introduced an element of diversion, of difference in timbre, which breaks the continuity so evident in a phrase with a single timbre.\textsuperscript{103}
\end{quote}

\textsuperscript{100} Boulez, “Timbre and Composition-Timbre and Language,” in \textit{Orchestration: An Anthology of Writings}, 211.
\textsuperscript{101} Ibid., 212.
\textsuperscript{102} Ibid., 213.
\textsuperscript{103} Ibid, 213.
Boulez sums up the argument by essentially expressing the idea that the more one uses timbre as a device of articulation, the more the melodic line becomes “difficult to perceive.”

Boulez’s use of timbre in his own works is exemplified in *Le marteau sans maître* (1955) where he uses an innovative timbral partitioning among the instruments of the ensemble. Scored for a somewhat exotic ensemble containing alto flute, vibraphone, xylophone, viola, guitar, voice, and a myriad of percussion instruments, *Le marteau sans maître* contains “nine pieces associated with three poems by René Char.” Of the instrumentation itself Boulez states “what is the link between the various instruments, which seem outwardly to be so disparate? I think it should be enough for me to explain certain linking devices which reveal a continuous passage from voice to xylophone, absurd as this may seem at first sight.” Of these “linking devices” Boulez states that:

the connection between the voice and flute is obvious: human breath, and a purely monodic power of elocution. Flute and viola are linked by monody, if the viola is bowed. On the viola, the notes can be ‘rubbed’ or plucked: In the latter case, it connects with the guitar, also a plucked string instrument, but one with a longer resonance time. Considered as a resonating instrument, the guitar connects with the vibraphone, which is based on the prolonged vibrations of struck metal keys. The keys of the vibraphone can also be struck without resonance, in which case they relate directly to the keys of the xylophone. A chain is established from one instrument to another, with one common characteristic being conserved each time.

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104 Ibid., 213.
106 Ibid., X.
107 Ibid., XI.
108 Ibid., XI.
This “chain” of instruments is an interesting manifestation of how timbre could be applied in a piece of music. The idea that certain instruments have multifaceted timbral possibilities which often overlap each other opens up several orchestrational possibilities. This type of overlapping recalls the aforementioned melding and juxtaposition of tone colors that we have already seen in works by Mahler, Schoenberg and Webern.

Boulez’s *Le marteau sans maître* is distinctive in its form since it is comprised of three different musical “cycles.” Though this may not seem inherently unique in the tradition of European song cycles, Boulez’s work is exceptional in that the cycles are not performed in succession, but are rather spread out over the course of the work. As Peter F. Stacy explains in his text *Boulez and the Modern Concept*, “*Le marteau sans maître* is divided into nine sections, containing three separate, interwoven cycles.”\(^{109}\) Boulez’s choice of orchestration in these cycles also plays a rather important role in understanding the form of the piece; Stacy explains that “…another place where instrumentation helps to define form is in *Le marteau sans maître*, where each movement has a different instrumentation. (In this respect *Le marteau sans maître* is also indebted to Schoenberg’s *Pierrot lunaire*.)”\(^{110}\) The comparison to Schoenberg is also interesting, as Boulez himself calls attention to the similarities in the notes found in the score of *Le marteau sans maître*. Boulez explains the use of the vocal part in the cycle *L’Artisanat furieux* when he writes that “the poem is sung in an ornate style, accompanied by a solo flute which counterpoints the vocal line (a direct and intentional reference to the seventh piece in

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\(^{109}\) Peter F. Stacy, *Boulez and the Modern Concept*, 53.

\(^{110}\) Ibid., 13.
Schoenberg’s *Pierrot lunaire*.”\(^{111}\) Notwithstanding the reference to Schoenberg, the orchestration is somewhat similar to that employed by Anton Webern.

Boulez explains that the instrumentation of *Le marteau sans maître* “gives rise to ‘exotic’ associations,”\(^{112}\) and that “xylophone, vibraphone, guitar and percussion are clearly far removed from the models of chamber music offered by the western tradition…”\(^{113}\) Generally Boulez is correct in that assertion, although Webern’s *Fünf Stücke für Orchester* [Five Pieces for Orchestra] incorporated both xylophone and guitar as well as mandolin and harmonium, instruments which could certainly be considered somewhat “exotic” given Boulez’s definition. In matters of orchestration, we can see some similarities in the distribution of voices between *Le marteau sans maître* and Webern’s *Concerto for Nine Instruments*, although the aural effect is quite different as well as the functions of the pitches.

\(^{111}\) Pierre Boulez, “Dire, jouer, chanter”, X.
\(^{112}\) Ibid., XI.
\(^{113}\) Ibid., XI.

Although composers like Boulez and Stockhausen are now considered to be members of the old guard of musical modernism, there are other composers who incorporate *Klangfarbenmelodie* into their compositional processes in innovative ways, such as Pulitzer Prize winning American composer Joseph Schwantner. As mentioned earlier, Schwantner’s timbral device that he calls “shared monody”\(^{114}\) is a melodic and harmonic application of timbre that springs from both Schoenbergian and Webernian

\(^{114}\) Popejoy, Liner Notes, *Composer’s Collection: Joseph Schwantner.*
applications of Klangfarbenmelodie. Schwantner is a significant figure in the wind ensemble world and has written four excellent pieces for that group. His more contemporary works tend to blend “tonal and atonal music,” and sometimes he juxtaposes styles as dissimilar as serialism and minimalism. His first composition for wind ensemble …and the mountains rising nowhere (1977) features a unique instrumentation and musical language. Schwantner calls for

6 flutes (4 doubling on piccolo), 2 clarinets, 4 oboes (3 and 4 double on English horn: all oboes double on glass crystals), 4 bassoons, 4 trumpets in Bb, 4 horns in F, 4 trombones (4th is bass trombone), 1 tuba, contrabass, piano (amplified, sostenuto pedal required…

as well as a very large percussion section. Jeffery Renshaw in his article “Schwantner’s First Work for Wind Ensemble” explains that “to expand timbres of a large ensemble, he included singing, whistling, and the playing of glass crystals.” Renshaw’s article concludes with a short explanation of the “shared monody” concept in which the author asserts that

Schwantner also uses a timbre and textural technique he refers to as “shared monody,” which is a melodic idea that is shared by partial doublings among several instrumental voices. According to Schwantner this technique is a single linear event melodically shared by many players with each single player entering and sustaining a different pitch of the theme in order. These notes become a single line in which many participate as differentiated from a single player on a solo line.

Examples of this technique can be found throughout Schwantner’s compositional repertoire, including one of the finest examples in …and the mountains rising nowhere

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116 Ibid., 30.
117 Ibid., 30.
118 Ibid., 79.
Example 4.2 Schwanter: *...and the mountains rising nowhere* (USA: Schott Helicon Music Corporation, 1977) “Shared Monody” mm. 38 – 46 (score not in concert pitch)

In Example 4.2 we can see the partitioning of the melodic line as the ascending motif rises between mm. 38 and 42. Beginning in the piano and bassoons, instruments gradually articulate the motif and end abruptly as a new voice enters. Interestingly, this not only creates a melodic line, but also a harmonic underpinning as the voices that have stated their portion of the melodic material continue playing, sustaining the note on which their part has ended. This creates a kaleidoscopic timbral effect which has the melodic sensibilities of Webern’s application of *Klangfarbenmelodie* as well as the more harmonically driven application of Schoenberg’s technique.
Measures 43 through 46 also display another example of “shared monody,”<sup>119</sup> this time focusing more on the brass. The orchestrational technique can be observed beginning with the ascending motif in the trombones in m. 43. The horns then take up the theme in the first half of m. 44 and pass it to the trumpets in the latter half of that same measure. The woodwinds and percussion then add their voices to the mix in the pick up to m. 45 and second beat of m. 45 respectively. This combination of Schoenbergian and Webernian applications of *Klangfarbenmelodie* is somewhat reminiscent of Robert Craft’s explanation of the arpeggio found in the “Farben” movement of *Five Orchestral Pieces* (see example 2.8). Again, Craft stated that

> The second section, mm. 12-19, marked by harmonic relocation by upward-edging of the pitch range, and by a new application of the *klangfarben* idea: a different instrument or combination of instruments, articulates and sustains each note of an arpeggiated chord, spreading out the chord melodically first, so to speak.<sup>120</sup>

The similarities between these two examples show that Schwantner’s “shared monody” owes much to Schoenberg’s advances in timbre at the turn of the twentieth century. These two applications are similar, but the melodic intent distinguishes them from one another. One could argue that Schoenberg’s example is, as Craft suggests, a simple arpeggio put through the filter of *Klangfarbenmelodie*, a manifestation of the rather static chords which make up the “Farben” movement of *Five Orchestral Pieces*. Schwantner’s example on the other hand exhibits a more melodic contour, rather than a simple arpeggiation. It is this distinction that makes this application of “shared monody”<sup>121</sup>

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<sup>119</sup> Popejoy, Liner Notes, *Composer’s Collection: Joseph Schwantner.*

<sup>120</sup> Craft, “Schoenberg’s Five Pieces for Orchestra,” 20.

<sup>121</sup> Popejoy, Liner Notes, *Composer’s Collection: Joseph Schwantner.*
interesting in terms of being comparable to an amalgamation of the disparate examples of

*Klangfarbenmelodie* found in the music of Schoenberg and Webern.
Conclusions

Schoenberg’s Concept, Webern’s Legacy

Schoenberg’s concept of *Klangfarbenmelodie* and its application by the composer himself as well as others can perhaps be best understood in the context of the growing importance of timbre as a musical parameter. As we have seen, composers during the romantic era had begun utilizing timbre in a deeper, less superficial way and the resulting musical output served as an example for the ever pioneering minds of composers of the modern era, particularly those of the Second Viennese School. From Berlioz’s dramatically driven incorporation of timbre in his *Symphonie fantastique* and Wagner’s expansion of this technique in his *Der Ring des Nibelungen* as well as his other music dramas, orchestral timbre had begun to etch out an important place in both exemplifying certain aspects of harmonic language, as well as giving audiences another element of music to grasp onto when tonality became less stable. Debussy’s use of timbre to underline the Impressionistic, free flowing harmonic nature of his music was also an important step for the eventual conceptualization of *Klangfarbenmelodie*.

Gustav Mahler’s innovations and exquisite ear for orchestration opened the door further for the composers of the Second Viennese School by creating an even greater sphere for expanding the influence of timbre. As we have seen in the opening bars of his Ninth Symphony (see Chapter One Example 1.4) Mahler’s melding of timbres between the cello and horn creates an almost proto-*Klangfarben* which draws the ear not only to the pitches being played, but also to the changing timbres with which they are introduced. Again, it is little wonder that Schoenberg looked to Mahler for guidance in his
contemplation of a melody of tone colors, as the older composers’ use of timbre was an important step forward towards the musical language of the twentieth century.

Schoenberg’s own conceptualization of *Klangfarbenmelodie* came at roughly the time when began to abandon tonality altogether. In coining the phrase *Klangfarbenmelodie* in *Harmonielehre* Schoenberg not only conceptualized a technique that would be used for decades to come, but also essentially paved the way for the utilization of timbre as a parameter in total serial compositions. Without Schoenberg’s advances it is difficult to imagine Stockhausen’s attempts to serialize timbre, though eventually someone would have attempted to do so.

Though credit is certainly due to Schoenberg for the creation of such an important step in musical history, it is perhaps Anton Webern who deserves the lion’s share of the credit in terms of the dissemination of the concept. Webern’s use of the practical application of *Klangfarbenmelodie* has become as influential as Schoenberg’s original idea. Though Schoenberg first conceived of *Klangfarbenmelodie* (despite some accusations from a former Webern student), Webern’s practical application is the more widely used. Schoenberg’s abandonment of the concept and later criticism of Webern’s more superficial use of *Klangfarbenmelodie* is interesting when observing Schoenberg’s compositional chronology. Alfred Cramer identifies Schoenberg’s own feelings on the origins of *Klangfarbenmelodie* as found in the aforementioned 1951 letter to Josef Rufer:

> my conception of *Klangfarbenmelodie* would have been fulfilled in Webern’s compositions only in the slightest part. For I meant something different by *Klänge*, and especially, though, by *Melodie*… They are never merely individual tones of different instruments at different times, but rather combinations of moving voices

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Schoenberg goes on to explain that:

*Klänge*, as I thought of them here, would have included isolated occurrences in my early compositions such as, for example, the tomb scene of *Pelleas und Melisande*, or much of the introduction to the fourth movement of my second String Quartet [op. 10], or the figure from the second Piano Piece [op.11, no. 2]…

Schoenberg’s examples, particularly *Pelleas und Melisande* (1903) and the Second String Quartet (1908), are interesting, as Schoenberg in his *Harmonielehre* (1911), where he first uses the phrase *Klangfarbenmelodie*, states that it “has the appearance of a futuristic fantasy and is probably just that. But it is one which, I firmly believe, will be realized.”124 Though Schoenberg specifically notes that these instances are “isolated occurrences”125 it is telling that he would reach back to works that he finished before writing his own harmony text to find examples of a technique that had not yet been realized!

It is impossible to say whether Schoenberg’s understanding of the concept changed as he aged, or if he was simply searching for an example to disprove the assertion that he had appropriated the concept from Webern. In either case, it seems most probable that Schoenberg indeed did invent the concept but did not exploit it to its full potential. That role fell to Webern, who as we have seen, took up the concept of *Klangfarbenmelodie* pushed it further than anyone before him. Both Webern and Schoenberg deserve credit for the popularization of *Klangfarbenmelodie*, but perhaps in different ways. It is certain however, that both composers contributed significantly to the

123 Ibid., 4.
musical landscape of the twentieth century, not only in the realm of harmonic language, but also in the innovative use of timbre, embodied in the evolution of the concept of

*Klangfarbenmelodie.*
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