An Authenticity Puzzle:
The versatility of arrangements and their role in today's musical landscape

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ABSTRACT

What is the importance and relevance of arrangements, and why is it timely to discuss this in 2020? The goal of this paper is to address this question and to explore approaches to creating arrangements, in order to uncover their intrinsic value as a means of creativity, expression, exploration and connection. This paper will include discussion of authenticity and the stigma that has commonly been associated with arrangements from the mid-20th century to today, as well as an examination of the role arrangements play in our current classical music culture. Through looking at the evolution of the arrangement from the 18th to the 21st century and the historical influence of Franz Liszt and Ferruccio Busoni on the popularization of this musical activity, this research will examine the shifting value, role and purpose of arrangements. My approach highlights the implications of five main categories of questions that face the arranger: what to keep, cut, add, mimic, and modify. It also explores the implications of "an authenticity puzzle" in balancing the concepts of creative freedom and authenticity. In order to address the question of how to approach making an arrangement, one arrangement written for the clarinet trio, Trio Émerillon, and two arrangements written for the nine-member string ensemble collectif9 will be analyzed using these five main categories of musical alteration. These arrangements include the second movement of Stravinsky's ballet *Petrouchka*, arranged for Trio Émerillon, along with the third movement of Berio's *Sinfonia* and the first movement of Mahler's Second Symphony arranged for collectif9. These movements of larger works were arranged for these chamber ensembles by individual members of the ensembles, but also elaborated through group collaboration during the rehearsal process. By examining the ways arrangements have changed and been influenced by an evolving musical landscape, as well as highlighting the unique ways in which they can exist in today's musical culture, I hope that more musicians and performers will view arrangements in a new way and perhaps begin to arrange music themselves.
Research ethics approval has been granted for this research. REB File #: 19-12-005

ABRÉGÉ

Quelle est l'importance et la pertinence des arrangements musicaux, et pourquoi est-ce opportun d'en discuter en 2020? L'objectif de cette recherche est de se pencher sur cette question et d'explorer les différentes approches à la création d'arrangements, afin de découvrir leur valeur intrinsèque en tant que moyen d'expression, de créativité, d'exploration et de connexion. Cette recherche incluera une discussion sur l'authenticité et sur le stigma associé aux arrangements depuis le milieu du 20e siècle jusqu'à aujourd'hui, ainsi qu'une évaluation du rôle que les arrangements jouent dans la culture actuelle de la musique classique. En regardant l'évolution des arrangements du 18e au 21e siècle ainsi que l'influence historique de Franz Liszt et Ferruccio Busoni sur la popularisation de cette pratique musicale, cette recherche examinera la progression de la valeur, du rôle et de l'objectif des arrangements. Mon approche mettra en valeur les répercussions de cinq grandes catégories de questions auxquelles l'arrangeur est confronté: quoi conserver, supprimer, ajouter, imiter et modifier. Elle explorera également les enjeux liés à l'équilibre entre les concepts de la liberté créatrice et de l'authenticité. Afin d'aborder la question de la procédure de l'écriture d'un arrangement, un arrangement écrit pour le Trio Émerillon ainsi que deux arrangements écrits pour les neufs membres de l'ensemble à cordes collectif9 seront analysés en utilisant les cinq catégories d'altération musicale susmentionnées. Ces arrangements incluent le deuxième mouvement du ballet *Petrouchka* de Stravinsky arrangé pour le Trio Émerillon, de même que le troisième mouvement de la *Sinfonia* de Berio et le premier mouvement de la Seconde Symphonie de Mahler arrangés pour collectif9. Ces mouvements d'œuvres ont été arrangés par des membres individuels de chaque ensemble de musique de chambre, mais également élaborés à travers des collaborations de groupe lors de répétitions. En examinant la manière dont les arrangements ont changé et été influencés par le paysage musical en évolution, ainsi qu'en mettant en lumière la place unique qu'ils peuvent prendre dans le contexte musical actuel, j'espère que plusieurs musicien(ne)s et interprètes verront les arrangements d'une nouvelle manière et peut-être commenceront à arranger des oeuvres musicales eux-mêmes.

Cette étude a reçu l'approbation des comités d'éthique. REB File #: 19-12-005

PREFACE

I began playing the violin at nine years old, not fully understanding why I was drawn to the instrument but still begging my parents to let me start taking lessons. Thankfully my parents obliged and nineteen years later I am still loving this instrument and am so thankful for the opportunities that it has given me. I have met incredible people, travelled the world, experienced life-changing music-making, created meaningful projects, brought positivity into the world through music, been challenged, and grown in numerous ways. Throughout all of these experiences, the crucial link has been the connections made through chamber music. Making music with musicians from all over the world has opened my eyes to the many ways in which our life experiences, cultures and pedagogical influences affect how we perform and connect with each other and with the audience.

Consequently, chamber music has remained a constant priority and source of joy for me throughout my career, and it is why I am a member of both collectif9 and Trio Émerillon today. collectif9 is a nine-member chamber ensemble made up of four violins, two violas, two cellos and one double-bass. Its focus is creating energized, innovative arrangements of classical repertoire. Trio Émerillon was founded by myself and two colleagues and consists of violin, clarinet/bass clarinet and piano. We have also focused our energy on creating effective arrangements for our ensemble, from reductions of large-scale symphonies to expansions of klezmer and vocal solos and duos.

Being a member of both of these groups that perform almost exclusively arrangements sparked my interest in this research. Although I loved the process and result of creating arrangements with these groups, I also realized that throughout my education I had been taught a reverence and respect for the past that had been laced with a fear of interpretation and the risk of performing a piece the "wrong" way. Instead of using the past as inspiration and guidance, I viewed it as a checklist of right or wrong, authentic or inauthentic. I believe that this fear or thought process is common in the field of classical music. Joseph Straus observes that "this sense of inadequacy and inferiority with respect to the masterworks of the past has become a

common theme in our classical music culture" (Straus, 1986). Today there is a general assumption that authentic equals good and inauthentic equals bad. Since the mid-1900s, this assumption has been used to denigrate arrangements as they have been dubbed inauthentic and second-rate music.

This research is important to me because I believe in and have experienced the relevance, versatility and effectiveness of arrangements. For this reason I have chosen to research the history and evolution of arrangements, as well as the process of arranging and how it applies to three works arranged by Thibault Bertin-Maghit and Olivier Hébert-Bouchard, and developed by collectif9 and Trio Émerillon. These chamber ensembles play an important role in my career and the musicians in them are both my colleagues and friends. It is a joy to make music and collaborate with them and I hope that my research helps to shed light on the process, creativity and potential of arranging.

I would like to thank Thibault Bertin-Maghit and Olivier Hébert-Bouchard for writing these arrangements for our ensembles and for allowing me to research and analyze them, and ask them questions throughout my research; and thank you to collectif9 and Trio Émerillon for being inspiring and flexible collaborators and colleagues, and for participating in my lecture-recital. Heartfelt gratitude goes to my violin teacher and advisor, Axel Strauss, for his inspiration and guidance throughout my time at the Schulich School of Music and to my advisors, Robert Hasegawa, Douglas McNabney, and Lena Weman for all of their input, direction and advice throughout my doctoral studies. I am also deeply grateful to my earlier teachers Kathryn Ranger of Victoria and Robert McDuffie and his Center for Strings at Mercer University. I owe an enormous debt to my friends and family for their constant support and encouragement, in particular recognizing my Auntie Sylvie for her enthusiasm and love over the last 20 years. Finally, I thank my parents, Michael and Dorothy for their unwavering support, for providing opportunities for learning and unique experiences, and for continually encouraging me as I have pursued my passion. Without them, I would not be where I am today.

INTRODUCTION

Why are arrangements a relevant and important topic of discussion and research in 2020? The concept and practice of arranging has existed for centuries; in fact, forms of arranging and musical borrowing have existed since the creation of music. Maurice Hinson observes that "it is impossible to know exactly when the first transcriptions were made; in a sense a prehistoric tune played on a primitive pipe was a transcription from the human voice" (Hinson 1990, ix). In order to understand the relevance and role that arrangements play in the classical music landscape in 2020, it is crucial to understand how their value and role has shifted over the past 300 years as musical notation, publishing and study gained popularity and importance. Consequently, this paper will discuss the history and evolution of the arrangement from the 18th century to today as well as the varying purposes and terms associated with arranging throughout this time. The definition, concept and role of arrangements has evolved alongside society, and thus has been affected by new technologies and attitudes, such as the quest for authenticity championed by the early music revival in the 20th century.

The way in which our society views the act of arranging and arrangements themselves has changed over the past hundred years as new technologies and recording devices have become available to the general population. As the utility of the arrangement changed so did its role in concerts and classical music culture. This is where my research began, as I wanted to understand the stigma surrounding arrangements and why they were often looked down upon as "inauthentic" or "second-rate music." This paper will address this idea of authenticity and its origins as well as how to approach the process of arranging. This is the source of the title of the paper, "An Authenticity Puzzle": I discovered through my research of multiple arrangements how the creation of an arrangement is a series of compounding questions and decisions that can take the piece further away, or closer to, the original.

Through analyzing and providing examples from one work arranged for Trio Émerillon and two arranged for collectif9, I will break down various aspects of the arranging puzzle which include answering the questions of what to keep, cut, add, mimic and modify, and exploring how

these considerations lead to the creation of an effective, idiomatic and authentic arrangement. All the pieces that I will be analyzing were arranged for chamber groups to which I belong by members of the groups. Because of this, my discussion of arranging will extend to our process and how we function as a group when learning and collaborating on arrangements. The first piece analyzed will be the second movement of Stravinsky's *Petrouchka,* "Chez Pétrouchka", arranged for Trio Émerillon, by our pianist, Olivier Hébert-Bouchard. Our trio, which consists of piano, clarinet/bass clarinet and myself on violin, is dedicated to exploring pieces outside of the usual repertoires, and we love to experiment with the variety of color combinations possible with our instrumentation. The next two pieces analyzed were arranged for collectif9 by the double-bassist of the group, Thibault Bertin-Maghit; the third movement of Berio's *Sinfonia* and the first movement of Mahler's Second Symphony. This group includes four violinists (including myself), two violists, two cellists, and one double-bass. There is limited repertoire written for our instrumentation so arranging repertoire represents a way to expand our repertoire and a special opportunity to create our own voice, show creativity and explore our versatility and potential as a group.

CHAPTER 1

WHAT IS AN ARRANGEMENT?

As we begin to journey through the history and evolution of arrangements, prioritizing the 18th to 21st century, it is crucial to ask: what is an arrangement and how does it differ from other terms for alterations of an original work, such as transcription? It is important to address this distinction, and explore the evolution of terms that relate to reworking musical material, as this insight into the past will influence how we understand arranging and arrangements in today's musical context.

In previous centuries "transcription" meant what "arrangement" means today. Additionally, today "transcription" has multiple definitions depending on the context, and different implications in jazz and classical music. The fact that there are numerous terms connected to musical altering (exemplified by Liszt's use of the terms "paraphrase" and "partition," discussed later in this chapter) has several implications. It implies that there are many different ways in which music has been, and can be altered, and that value (musical and/or societal) has been placed on understanding in what ways a piece has been made different from the original. It also can evoke confusion and questions of legitimacy and authenticity. As the terms have changed and evolved over centuries, the most common terms used today are "arrangement" and "transcription." It is evident that as musical culture changed, so did its relationship with how and why original works were altered. Today these terms represent two ends of a spectrum: "arrangement" implies more profound changes and the personal influence of the arranger than just a change in instrumentation, while "transcription" implies a change in instrumentation while attempting to stay as close to the original as possible. Confusingly, the term "arrangement" is also commonly used today as an umbrella term to refer to all forms of musical altering (including transcription).

For the purpose of clarity throughout this paper, I will be using the following definition for "arrangement": "the transference of a composition from one medium to another or the elaboration (or simplification) of a piece, with or without a change of medium," as defined by the

New Grove Dictionary of Music and Musicians (Boyd 2001). In addition, unless otherwise stated, I will be using the terms "arrangement" and transcription" interchangeably as my discussion includes historical sources that use the term "transcription" with an implied definition synonymous with "arrangement."

HOW DID ARRANGING EVOLVE IN THE 18th AND 19th CENTURY?

Arrangements were common practice during the 1700s and thrived during the time of Johann Sebastian Bach (1685-1750) as compositions of any genre were open to reworking by both composers and performers. It was so common that it was often "undertaken without any notated evidence, and it persisted as an unnotated performance practice through to the end of the eighteenth century" (Cypess 2017, 183). Musicians would choose any piece and combination of instruments that they desired in order to represent their unique vision for the piece. By the end of the 1700s, with the influence of Joseph Haydn (1732-1809) and the popularization of orchestration and symphonies, there was a major shift in the way orchestration and specific instrumentation were connected to a particular work. Although instrumentation was valuable in earlier centuries it began to be associated more significantly with the identity of a work. In addition to harmonies and rhythms, the instruments chosen by the composer began to hold greater significance as identifiable characteristics. Additionally, throughout the 1800s the concept of originality gained importance, "as the concept of a 'musical work' began to rise in prevalence" (Knyt 2010, "Ferruccio Busoni and the Ontology of the Musical Work", 6). Even after this shift, arrangements remained popular during the 19th and early 20th centuries as European publishers' catalogues and concert programs contained numerous arrangements. These pieces range from large-scale vocal works arranged for string quartet or piano quintet to arrangements of Beethoven's symphonies, or operas and oratorios arranged for just one or two instruments (Thormahlen 2010, 343). In fact, many musicians and composers of the 19th

century hardly thought twice about the concept of an "original composition" as the practice of arranging was so common and useful (Keller 1969, 24).

As it was common practice throughout much of musical history and often wasn't recorded, it wasn't until the 1800s that musicologists, musicians, and composers started discussing and writing about the content, definition and purpose of arrangements (Dine 2010, 1). The terms "arrangement" and "transcription" both appear in encyclopedias and dictionaries from that era, but in comparison with the word "arrangement", "transcription" appears less than half as many times. This highlights the encompassing nature of the term arrangement as well as the lack of distinction between the two terms up until this point. Although there may not have been a clear differentiation between these two words at the turn of the 19th century, their definitions would evolve and change as to fit their associated content. This was influenced by the growing desire to understand how a work was altered such as through the use of "overt quotation or reference...or through hidden relationship between a new work and its model, involving formal parallels or similar gestures, sounds, or events" (Burkholder 1994, 854). Consequently, this evolution and search for a more precise and immediate way of understanding how a work was altered shaped the current definitions of the terms "transcription" and "arrangement".

WHAT ROLE DID THE PIANO PLAY IN THE EVOLUTION OF THE ARRANGEMENT?

As the piano became central in the act of domestic music-making, the popularity of arrangements for the instrument grew, allowing composers to share more of their music with the greater public. Large-scale symphonic works and operas were being performed and popularized on a daily basis in people's homes without the expense or complications of hiring an orchestra; this was in turn a lucrative activity for both composers and publishers (Blackwell 2015). This function of the arrangement continued to be employed throughout the19th century as composers and performers used piano arrangements as a means of transporting their music to far away and remote places such as smaller towns in the European countryside. In addition to this,

arrangements catered to the various levels of piano playing, from virtuosic professionals to "amateur and dilettante musicians among the aristocratic, bureaucratic, and merchant classes" (Thormahlen 2010, 345). As the construction procedures of the piano evolved in the beginning of the 19th century, its technical and tonal qualities expanded making it possible for diverse styles and genres to be performed more effectively and faithfully (Dine 2010, 2). Liszt's arrangements took full advantage of these new technical capabilities and in turn thrived and became popularized as he toured and "took much of it into the European hinterland and introduced it to a vast public that never had the chance to attend operas or symphony concerts" (Walker 2003). His mastery of the art of arranging surpassed his colleagues to the degree that many of his reworkings became even more popular than the originals. Walker describes Liszt's mastery of arranging, stating that Liszt elevated the pieces to a level that made the listener believe that the composition was "born on the keyboard" (Walker 2003).

HOW DID LISZT INFLUENCE THE ROLE OF ARRANGEMENTS IN CLASSICAL MUSICAL CULTURE?

Franz Liszt (1811-1886) was one of the great piano virtuosos of the 19th century and not only had a successful career as a performer but influenced generations of future composers and performers through his effective style of reworking and borrowing music. In contrast to his contemporaries such as Robert Schumann and Felix Mendelssohn, who only arranged occasionally or for practical or fiscal reasons, Liszt fine-tuned this practice throughout his life, focusing on it for much of his musical career. Before his death in 1886, he had composed hundreds of arrangements comprising approximately half of his entire musical output (Kregor 2010, 1). Hyun Joo Kim considers that the way in which Liszt reworks music "reveals both the faithful and the creative as complementary, going beyond literal reproduction (Kim 2015, 9).

As the discussion surrounding the terminology and definition of various arrangements and musical reworkings grew in the 19th century, Liszt's influence can be seen in the use of the term "paraphrase", a word that Liszt used in connection to his virtuoso piano arrangements. His

departure from the more common and practical reproduction practices of the time are evident in his "Réminiscences de Don Juan", a fantasy for piano on themes from Mozart's Don Giovanni. Through the title and use of the terms "reminiscence" and "fantasy", which were often used interchangeably with "paraphrase" (Sherr 2001), Liszt is leaving room for more self-expression and personal compositional input than if he were to categorize this work as a more traditional arrangement or transcription. The highly virtuosic and technically difficult nature of the piece separates it from the rest; in order for more performers to be able to play it, Liszt later published a two-piano version (Blackwell 2015).

In addition to the term "paraphrase", Liszt also introduced the term "partition" in his thematic catalog of 1877. The French word, "partition" translates to the English word "score" and was meant to refer to his piano works which were faithful arrangements of orchestral works by other composers. Liszt defines his concept of the "partitions de piano" as a "meticulous arrangement down to the finest detail" (Kim 2015, 5). Examples of these arrangements can be seen in his "partitions" of Symphonie Fantastique by Hector Berlioz and Beethoven symphonies. Hyun Joo Kim elaborates on the concept of the "partition" as she observes:

> Through his designation of partition, Liszt explicitly claims that he is ushering in "a new method" for a piano arrangement by underscoring his fidelity to the original. By "following the orchestra step by step," he determines to remain unremitting in his goal of "scrupulously" rendering the original as if treating it as a "sacred text". In addition to his adherence to the structure of the symphony ("the symphony's musical framework"), Liszt aims at capturing the nuanced, variegated effects of the orchestral sounds (the "detailed effects" and "the mass and variety of [the orchestra]'s sound") as well as the intricacy of the orchestral textures (the "multiplicity of its instrumental and rhythmic combinations") (Kim 2019, 37).

As the terms "transcription" and "arrangement" were used interchangeably due to their overlapping characteristics, the varying degrees to which a piece had been reworked could not be detected in a title. Through Liszt's use and clear definition of both "paraphrase" and "partition" one is able to more confidently assume that his "paraphrases" altered more aspects of a composition than his "partitions" (Kim 2015, 4).

Although many of his contemporaries composed arrangements for practical, domestic and pedagogical purposes, as was common in the 19th century, Liszt was quoted explaining to

Countess Mercy-Argenteau that he specifically chose which works to arrange and turned down other requests, "suggesting that the original work had to reveal a certain potential for arrangement" (Kregor 2008, 212). His reputation as a versatile musician served him well during his lifetime as he would frequently submit a manuscript to a publisher along with his payment requests and "rarely be turned down" (Kregor 2008, 211). Liszt's exploration of personal style and incorporating his own personality into his arrangements was executed with intentionality and great care, especially in his later years. He specifically chose pieces that he believed were capable of highlighting aspects of his complex and virtuosic style, and showcasing exotic, religious and improvisatory influences (for example, Saint-Saens' *Danse Macabre,* or Verdi's Requiem) (Kregor 2008, 215). During this time he tended to choose recent compositions by his colleagues (e.g. Camille Saint-Saens) who had great respect for him. Consequently the pieces, being newly composed, were less known and provided more freedom for musical exploration (Kregor 2008, 212). Through his understanding of and respect for the compositions of his colleagues and composers who came before him, he was able to develop an unparalleled and unique approach to arranging that was capable of combining the thumbprint of the original composer with his own compositional character. "In both a present and historical sense, the arranger becomes co-composer" (Kregor 2010, 218).

HOW DID BUSONI INFLUENCE THE ROLE OF ARRANGEMENTS IN CLASSICAL MUSIC CULTURE?

Ferruccio Busoni was born in 1866, twenty years before Liszt's death and around the same time that the new technology of the phonograph called into question the relevance and importance of arranging. Busoni followed in the footsteps of Liszt as he developed his own approach and dedicated a significant amount of his compositional work to arranging. In fact he is "remembered more as a transcriber and arranger of others' works than as a composer of his own pieces" (Knyt 2010, "Ferruccio Busoni and the Ontology of the Musical Work", 1). He championed the act of arranging with confidence in its intrinsic value, and fought against an age

of "progressive artistic insecurity" (Keller 1969, 23) that had begun to twist a common lack of artistic knowledge and confidence about judging musical quality into an obsession with authenticity and musical correctness. Although "the art of transcription in a modern sense was a creation of Liszt" (Leichtentritt 1917, 88), Busoni helped to carry it successfully into the 20th century and influenced a network of musicians and composers during and after his lifetime.

Similarly to Liszt, Busoni was an extraordinary pianist and regarded arranging as an important musical activity throughout his life; even from the start of his career his output incorporated combinations of borrowed and reworked music (Knyt 2010, "How I Compose", 230). With the concept of of the "Idée" ("a composer's overall musical conception for an entire piece, or the reasoning behind the musical unfolding of the composition") influencing the works of numerous composers of his time, Busoni expanded this notion to include reworking the ideas of other people (Knyt 2010, "How I Compose, 231). Unlike Arnold Schoenberg, who viewed this concept more strictly, Busoni freely used ideas that originated from compositions other than his own, believing that "the ideas need not be entirely new, personal, or even musical; they can be drawn from other realms such as literature, architecture, or even from everyday events" (Knyt 2010, "How I Compose", 231).

In addition to musical value, Busoni regarded arrangements as ways of revealing hidden parts of music. He believed that the purpose of an arranger was to express and expand the essence of the original composition and use it as a launching pad for another great composition (Roberge 1991, 77). In this way, Busoni "upheld a slightly different vision of the ideal musical work than that of his contemporaries" (Knyt 2010, "Ferruccio Busoni and the Ontology of the Musical Work", 4), and although he was criticized he stayed dedicated to his path and convictions. For Busoni, the unique potential and capabilities of the arrangement extended to compositional development and pedagogy and he viewed it as a way to improve his pianistic and compositional skills. In "Value of the Transcription," an essay he wrote in 1910, he stated that he "had become conscious of certain deficiencies in his playing and had begun the study of the piano again by taking as his guide the works of Liszt" (Roberge 1991, 70). For this reason, he arranged the Paganini-Liszt Theme and Variations, Etude No. 6. This publication by Busoni contains four versions including one by Paganini, two by Liszt, and one by Busoni, as well a

score which shows the contrast between each version measure by measure. This edition is extremely valuable for both studying and improving one's arranging as well as advanced technical piano skills. In his own words, Busoni stated that he viewed his arrangements of Bach and Liszt as "contributions to the school of advanced pianoforte playing" (Leichentritt 1917, 91). As potentially beneficial as these arrangements were, they were unfortunately rejected by many piano teachers of his time who wouldn't teach arrangements as they viewed them as impure (Knyt 2010, "Ferruccio Busoni and the Ontology of the Musical Work", 2).

In Roberge's writings about Busoni and his contemporaries, he places Busoni at the center of a network of musicians who he concludes "shared similar attitudes to various aspects of musical activity and who can thus be linked to that figure and to other people who are interconnected" (Roberge 1991, 69). Describing the core of this group as "enterprising artists" (68), their most profound shared interests were that of arranging and pianistic virtuosity. Additionally, he chose Busoni as the central figure, titling it the "Busoni Network," implying that Busoni had an overarching influence and skill in this field and that his connection to many of the network's prominent members, such as Liszt, was of value and deserving of recognition and exploration.

HOW DID THE ROLE OF ARRANGEMENTS CHANGE IN THE 20TH CENTURY?

With the invention of the phonograph in the late 19th century and its unique capabilities of sound-recording came a new view of the role of arrangements. As the practical purposes of the arrangement became potentially obsolete, it "became implicated in the debates surrounding this mechanical medium, and increased attention was paid to its purported uncreative, reproductive role" (Kregor 2010, 11). As the early music revival grew in popularity throughout the mid 1900s, the quest for authenticity began to impact the ways in which audiences listened to and consumed music, as well as how it was performed and taught. Consequently, the technological development of the phonograph combined with musicologists' mid-century

obsession with authenticity led to a revolt against the arrangement and began to identify it as "second-class music" (Walker 2003). Despite this new negative appraisal, Liszt's arrangements maintained their popularity and were recorded at the same rate as (if not more often than) the originals, which helped to solidify his reputation as a talented and revolutionary arranger of his time. The fact that Liszt's arrangements maintained popularity during a time when arrangements by "lesser" composers did not, is testament to the respect shown by decades of musicians after him for his compositional genius and ingenuity in arranging. Consequently, his arrangements have not received the same level of scrutiny for their level of "authenticity". They can be appreciated as having their own unique level of "authentic" historical value because of Liszt's unique incorporation of self-expression, pianistic virtuosity and compositional skill.

Throughout the 20th century, multiple elements contributed to a shift in the way arrangements were regarded. Musicians started to question the value and purpose of arrangements as their obsession with authenticity and access to new technology grew; and classical music consumers could now listen to a recording of the original work in their home and were much less interested in hearing a recording of a "second-rate", "knock-off" arrangement. This uncertainty surrounding arrangements has been exacerbated with the internet and variety of technologies today, as we have access to so many recordings, historical writings, manuscripts, Urtext editions, research, and opinions. There are endless amounts of information to take into consideration, whether you are performing a work or arranging it. Joseph Straus makes the point that "Bach had no sense of anxiety with respect to his predecessors; no intimidating godlike figure, enshrined in the canon, loomed over him as an eternal touchstone of artistic value" (Straus 1986). This relationship with and view of composers of the past has significantly impacted how arrangements are perceived today. Musicians are intimidated and thus reluctant to alter works of the past, and presenters and audiences are less receptive to arrangements not knowing how it was altered and if it respects the authenticity of the original "sacred text".

CHAPTER 2

WHY IS THERE STIGMA SURROUNDING ARRANGEMENTS?

Today, arranging is undoubtedly entangled in issues of authenticity, but this often combative relationship is fueled by the puzzle of how to combine these two concepts in a convincing manner. The growing obsession over this connection can be seen in the way that the definitions of types of musical altering under the umbrella of arranging have evolved throughout musical history (as seen with Liszt's "partitions" and "paraphrases" for example). Each term was used to help define to what degree and in what way the original music was altered by the arranger. In the 1930s many classical music consumers seemed to have little problems with arrangements. When the violinist Bronislaw Huberman would play Chopin arrangements as encores, "nobody, not even musicologists, noticed anything amiss" (Keller 1969, 23). Despite this, the general assumption and belief that authentic equals good and inauthentic equals bad grew exponentially throughout the middle and later parts of the 20th century, and still exists today. So, why is today's classical music culture so obsessed with the concept of authenticity and how does this affect how we create and experience arrangements? Hans Keller effectively describes how the quest for authenticity has become a knee-jerk response. He writes:

> We do indeed show an overriding need for authenticity, so much, so unthinkingly so that it looks a little like a collective compulsion, an obsessional neurosis… It is, I think, the progressive artistic insecurity of our age that has gradually turned our search of authenticity into a compulsion: the less you know instinctively what's good, both in creation and in interpretation, the more frantically you depend on extraneous, historical, 'scientific' evidence (Keller 1969, 23).

In 1895 Ferruccio Busoni received a negative response regarding a program proposal he had submitted for a concert in Milan which included some arrangements. The Board of the society to which he submitted the proposal considered themselves "highly esteemed" and "very conscientious" and thus responded by stating that they would not allow any arrangements to be

performed. "However in that same interaction, Busoni's Bach Organ fugue arrangement was not removed from the program due to its established popularity; he was asked not to make it known during the concert or in the program that it was an arrangement" (Knyt 2010, "Ferruccio Busoni and the Ontology of the Musical Work", 3). This interaction highlights the double standard and absurdity of this stigma as well as some of its earliest implications. It is clear through this exchange that arrangements such as Busoni's were effective and appealed to concertgoers, but only if they didn't know it was an arrangement. The prioritization of the irrational distaste for the very idea of arrangements over the audience's own artistic judgment is clear.

This growing stigma surrounding arrangements is especially evident in connection with Leopold Stokowski's arrangement from the 1920s of Johann Sebastian Bach's Toccata and Fugue in D minor. It is only one of a number of Bach arrangements that he completed between the 1920s and 1940s, but it gained special popularity as it was used in the 1940 Disney film, *Fantasia* (Frisch 1996). Originally composed for Baroque organ, Stokowski arranged the Toccata and Fugue for a large, Romantic orchestra including four flutes, three oboes, English horn, three clarinets, bass clarinet, three bassoons, contrabassoon, six horns, three trumpets, four trombones, tuba, timpani, celesta, two harps and strings. Despite the fact that this instrumentation and his more Romantic interpretation was very different from the musical resources available to Bach in the early 1700s, many said that it was still "faithful in its own way to the spirit and principles of Baroque music" (Cunningham 2019) as it mimicked many aspects of the interaction of lines, shifts in timbres and thick, full-organ passages. Reflecting on the musical atmosphere surrounding arrangements and authenticity during the time that Stokowski was writing his first Bach arrangement, Walter Frisch writes:

> It possesses its own historical patina, from an age of optimism and confidence in the 1920s, when contemporaries in America believed the present and future held out the prospect of progress. Perhaps too much of our attachment to so-called "authentic" performance practices mirrors not only a lack of optimism but some disturbing pessimism about the present day. We have become nostalgic and have retreated from the notion that the past might be improved upon. We feel rather too comfortable in an aural museum where we can lose ourselves in our personal images of days long gone by. Stokowski's transcription therefore evokes not only Bach, but another era–that of America before the depression–an age of brash self-confidence and commitment to the contemporary possibilities of modernism (Frisch 1996).

Despite the initial period of "optimism and confidence" where Stokowski's Bach arrangements were met with general acceptance and acclaim, by the late 40s and 50s their popularity began to decline as the "tide of literalism and historical authenticity was rising in critical circles" (Smith 1990, 196). After this, throughout the 50s and 60s, criticism of his Romantic approach to Bach continued to grow as "many critics regarded these arrangements as distortions of the composers' intentions" (Robinson 2014). Although there have always been some supporters of his approach, as the authentic performance practice gained popularity in the late 20th and early 21st century, "contemporary musicians and music-lovers became even less tolerant of Stokowski's transcriptions" (Robinson 2014) and Bach purists have continued to judge his arrangements for "their lack of authenticity" (Cunningham 2019) as they didn't align with the practices of the early music revival.

WHAT IS THE ROLE OF THE ARRANGEMENT TODAY?

The impetus for arranging today is not the same as it was in the 18th and 19th centuries. With access to so much music at the click of a button, the arrangement is not indispensable. And while arrangements still serve some practical purposes—such as altering the difficulty of a work to make it playable by a wider range of skill levels, or sharing a large-scale work with a wider audience in hard to reach places, (like we did with collectif9 when we went all the way up to Tuktoyaktuk in the North West Territories of Canada)—the most significant and relevant value of arrangements today is its potential for creativity, personal interpretation, unique expression, and perspective. It is safe to say that no two arrangers of the same piece, arranged for the same instrumentation, would create exactly the same result. Stephen Davies states:

> If transcriptions attracted us merely as a means of access to the original and not in their own right, we would no longer be concerned to hear or play transcriptions… But this has not happened. This suggests that musical transcriptions are taken to have intrinsic worth and are not merely "poor substitutes for the real thing" (Davies 1988, 5).

An arrangement can also be considered an interpretation of a piece, similarly to how a performer is often referred to as an "interpreter" of the music (Roberge 1991, 75). Davies' writings support this claim as he states:

> It is inevitable that the transcriber presents the musical contents of the original from a personal perspective, although presenting them in a way that is faithful given that those contents are filtered through a different medium. Because a transcription is more than a mere copy, it reflects on its model through the way it represents it. A transcription cannot help but comment on the original in representing the musical contents of the original, so a transcription invites reconsideration of and comparison with the original. Rather than being valued merely for making the musical contents of their models more accessible, transcriptions are also valued for enriching our understanding and appreciation of the merits (and demerits) of their models (Davies 1988, 5).

Continuing this thought and drawing parallels between arranging and performing/interpreting a composition, one can deduce that it is both the performer's role and nature to incorporate their own personality, musical knowledge, experience and taste into the interpretation of a piece. Although there are many parallels that can be drawn between arranging and performing in the re-creative process, there is one major difference between the two. Although performance is necessary for a work to be realized and shared with an audience, arrangement is not necessary. When composers write a piece they do so with the performer and audience in mind. In this way, the performer's act of interpretation is in a sense justified—or at least implicitly authorized—whereas in the case of an "original arrangement" such as by Liszt, it is implied that the arrangement requires justification. Because of this need for justification, I would agree with Davies that the arrangement is most valuable in its ability to comment on "the composer's original work and, as such, it continues to be of interest even where the original is accessible" (Davies 1988, 10). Valuing arrangements as unique interpretations of a work which contain elements of personal expression from the arranger is crucial when accepting arrangements in today's musical culture. Arguably, Liszt's creation of "original arrangements" provides a template for how authenticity, individuality and creativity can coexist within an arrangement. Originality that can be demonstrated with respect, but not being a slave to the original score.

WHY SHOULD PERFORMERS ARRANGE MUSIC TODAY?

Creating an arrangement is a unique creative opportunity for a performer. It can foster an environment to develop a new understanding of a piece and provide more interpretative freedom than is usually permitted in standard classical performance. As classical musicians, we are taught about the process of interpretation as we interact with music from the past and learn how to perform it "authentically." Based on our knowledge of the piece we then make musical and technical decisions. Classical musicians are equipped with the skills of analysis, problem solving, knowledge of how to make musical and technical decisions, and how to learn and deeply understand the structure of a piece. Despite this, we are often fearful of arrangements as it implies altering the piece's original form and we don't want to make a mistake. But what if we could view arranging as an opportunity for musicians to experiment, be creative, and share their unique vision of a given piece through this medium? Keller writes: "it would indeed be difficult to find a good arrangement from which the element of creative variation is wholly absent" (Keller 1969, 24). Maurice Hinson also argues for the value and potential of creativity in a new arrangement in the following quote:

> As we begin to realize that there is value in music that can be shifted from one medium of performance to another, utilizing the coloristic and technical potential of that new medium. We are also beginning to let our ears be the judge. The raison d'être of transcriptions, arrangements, and paraphrases should be their merit and beauty as independent compositions (Hinson 1990, X).

The reason that collectif9 and Trio Émerillon perform arrangements goes beyond practical reasons. It is an opportunity for us to play music that we love in a new way, while infusing it with our own personality and perspective. Egon Petri (a student of Busoni) supported this approach stating that he thought "all transcriptions should be considered as the transcriber's additions or interpretation, rather than the faithful reproduction of the original into another medium…" (Hinson 1990, ix). Our intention is always to respect the original score yet not to be held captive by it, and allow freedom for expression as we value how special it is to perform

pieces that were arranged for our ensemble, by a member of the ensemble. Additionally, arrangements create a rare and personal experience with the audience, because although they may have heard the original work before, they won't have experienced this new interpretation of the particular work.

CHAPTER 3

WHAT IS AN "AUTHENTICITY PUZZLE"?

> Every element, through contact with another, gains new properties. It forfeits old properties, and in exercising another influence in an altered environment adopts a new form; a new name… The amalgamation of the originally distinct forms will create in art—just like in nature—either phenomena of new beauty or monstrosities, depending on whether a harmonious union brings to life a homogeneous whole or an awkward puzzle (Kregor 2010, 41).

Why is it important to solve the "authenticity puzzle" when arranging, and what does it achieve? Creating an arrangement demands making a series of decisions and solving problems, which is similar to solving a puzzle. This is not a linear process, but instead involves layers of artistic and practical choices. Through researching and analyzing each of the arrangements and original scores I found that each measure, each note, articulation and dynamic marking requires a decision, and often a cascading series of decisions. Solving the authenticity puzzle when arranging implies that these decisions will be educated, and founded in a deep understanding of the original score and context of the work, as well as the potential and limitations of the new medium. Each decision made by the arranger will take the arrangement further away from, or closer, to the original, depending on how "true" the arranger wants to stay to the original, how they might hear the piece differently, and what they think will be effective and create a desired impact in the new context. The difficulty in solving this puzzle arises from the dichotomy between staying true to the original/being authentic and being creative/unique. This dilemma is apparent in the following quote from Stephen Davies who writes:

> There is no rule to say how far a transcriber may depart from the contents of the original in accommodating those contents to the medium for which she is writing. But there is such a thing as going too far, so that an attempt at transcription fails as a result of modifying too extensively the musical contents of the original (Davies 1988, 3).

This juxtaposition of both creative freedom and implied restrictions exemplifies the conflicting nature of creating an "authentic arrangement." There are the intrinsic artistic and expressive values of the new arrangement, but at the same time there is a line and such a thing as "going too far." But ultimately, it is precisely this tension inherent in the desire to respect the old while creating something new that is exciting, challenging and potentially the most rewarding. The goal and intention of the "authenticity puzzle" is to find solutions that balance what have historically been two mutually exclusive concepts: creative freedom in altering a work, and perfect authenticity. This balance is exemplified in the following quote reflecting on arrangements by Liszt:

> Liszt's transcriptions show us the musical thinking of a composer moved and inspired by the artistry of the other composers, while understanding that the musical substance of the underlying works is not static but capable of constant reworking and evolution. The transcriptions are more than monuments to other men's greatness. They are eloquent and moving testimonials to a different kind of musical beauty. In the hands of Liszt's more generous and capable disciples, we better sense that which lies beneath the surface of the originals, understand how Liszt's febrile and inspired mind responded to those originals, and appreciate his remarkable conveyance to us of the sensations that the originals awoke to him. Through the transcriptions we glimpse Liszt's own sense of musical architecture and dramatic essence as refracted through the medium of the piano, the instrument on which he was the greatest master the world has yet seen. Hearing the great transcriptions performed with the devotion and respect they merit cannot but persuade the listener of the simplicity, majesty, and, indeed, greatness of these wonderful works (Penrose 1995, 276).

James Penrose describes how Liszt was able to create effective and widely celebrated arrangements that combined these often conflicting elements of creativity and authenticity. Through his deep respect for the composers, and understanding of the works that he was altering, he was able to create arrangements that brought hidden elements of a work to the forefront, which, combined with his unique musical personality, forged an effective and inspiring result.

WHAT TO KEEP, CUT, ADD, MIMIC, AND MODIFY?

Based on my analysis of three arrangements made for collectif9 and Trio Émerillon, I have categorized the core components and developed five key questions related to the arranging process. These are not meant to be concrete instructions but rather steps that can be followed to help this process of problem solving and putting together the puzzle. Many of these categories and components overlap in certain situations emphasizing the layered nature of arranging and how the series of decisions, whether artistic or practical or both, have a ripple effect. Stephen Davies highlights the necessity of creativity when solving the complex difficulties of arranging stating that a "transcription is creative precisely in that it seeks to reconcile the musical content of the original work with the limitations and advantages of a medium for which that content was not designed (Davies 1988, 2). Ultimately the final product will be the result of a unique combination of choices made to both accommodate the new medium and respect the original. The predominant categories are:

1. *What to keep?*

- This could range from the obvious (such as keeping harmonies and melodies) to trying to keep the same interaction between certain lines, or simply trying to keep a similar gesture to that of the original.

2. *What to cut?*

- This will be a common question throughout a reduction arrangement and can range from leaving out certain notes or lines to cutting an entire section.

3. *What to add?*

- Conversely, this relates mostly to expansion and involves everything from adding or doubling lines, to adding notes or harmonies, to adding articulation markings.

4. *What to mimic?*

- This can range from trying to accurately recreate timbral qualities of the original instrument, to simply showing a change in sound color, mimicking similar articulation, or all of the above.

5. *What to modify?*

- This last point is principally related to technical considerations and modifications that may be needed to accommodate the technical limitations of the new medium (for example, allowing time to execute a shift or change between "arco" and "pizzicato" on a string instrument).

Chart 1A (below) expands these five categories with subsequent questions pertinent to developing an arrangement. Number 1 focuses on what to keep, which is largely influenced by the degree of contrast between the original and new medium and is also the most logical place to begin. Examine what can most naturally and effectively be transferred from the original score, and once these possibilities are found, make a decision of how closely you intend to stay to the original score. These possibilities can include keeping exactly the same notes, lines and/or harmonies, or more abstractly, keeping a similar gesture or interaction between voices.

The second and third categories (what to cut and what to add) are interchangeable depending on whether you are arranging an expansion or reduction. Naturally if you are creating a reduction you will begin by looking at what to cut, and if it is an expansion you can begin by exploring what to add. Additionally "what to cut" can apply to leaving out an entire section of a piece. Changing the proportions of a musical work requires an understanding of the structure of the piece, how the musical lines interact, and what the important harmonies are, and having a vision for the entire arrangement. In addition, you can look at what timbres or textures would not convincingly transfer to the new medium. I will not be discussing in as much detail expansions and how to add, as that pertains more to the act of orchestration. In certain circumstances it may be necessary to add material, even when creating a reduction, in order to facilitate a cut or a technical transition within an individual part.

The fourth category, mimicking, is a central element in arranging and can be used as a device to not only draw a closer connection to the original, but also to highlight and explore the capabilities and versatility of the new instrumentation. The arranger can delve into the variety of color and timbral effects available to them on each instrument, including common

characteristics, extended techniques and unique effects created through the combination of certain instruments.

Finally, after making all of these artistic and educated decisions, there will inevitably be some modifications that are necessary solely for technical and practical reasons. Modifications might include slight alterations in articulations or note values in order to more accurately represent and mimic a particular instrument or combination of instruments, or to account for the acoustical differences of the new ensemble. These modifications would be necessary after larger changes have been made as they would clarify how the score could be interpreted by the new instrumentation (such as through altering articulation markings) as well as make small adjustments that would ensure effective execution.

Chart 1A:

1. KEEP:
- What is your vision for this arrangement? How close are you trying to stay to the original?
- What is the new medium and what is most naturally transferable from the old instrumentation to the new?
- What is the greatest priority to keep based on what is most prominent and unique in the original (ex. certain lines, harmonies, colours, interactions, impacts, gestures)?

2. CUT:
- Is this a reduction? If so, based on your understanding of the piece and its original structure, what makes most sense to cut?
- What lines, voices and instrumental timbres and textures are least effective/essential in the new medium and context?
- Do you want to cut certain sections of the piece? Is there a section that is not transferable to the new medium?

3. ADD:
- Is this an expansion?
- Are there influences of other repertoires or styles of music that influenced the original piece that you can draw from when expanding the piece (adding instruments, lines and harmonies)?
- Do you want to add elements in order to facilitate a smoother transition?

4. MIMIC:
- Are there particular instruments or combinations of instruments that you would like to mimic?
- What are the capabilities of the instruments you are using in the arrangement (for example, extended techniques, colours, timbres, combinations of instruments, percussive effects)?
- What exactly are you trying to mimic? Is it a timbre, a contrast created by the original instrumentation, specific articulation, or a gesture?

5. MODIFY:
- Based on how you have altered the piece thus far, are there any modifications that need to be made in order to facilitate smoother transitions, or accommodate limitations of an instrument?
- Do certain markings (including articulation and dynamic markings) need to be modified so that the new instrument more accurately mimics how the original instrument naturally produces the sound?
- Do any note values need to be altered in order to give the musician time to transition between sections or techniques?

In addition to these five main categories in chart 1A and the questions connected to them, there are sub-categories that will most likely apply to each category as well as overlap in application. These include: redistribution, dynamic markings, articulation markings, and timbre/color variety, and will apply to these categories depending on the demands of the specific section of the piece and the combination of changes needed to accommodate the new medium and vision for the arrangement.

Redistribution is an aspect of arranging which affects every category of what to keep, cut, add, mimic, and modify. Decisions connected to redistribution will be influenced by the effect the arranger desires to create, whether it's interaction between lines, balance of voices, and/or which instrument is given a particular line or note. Redistribution is affected by all five categories as it involves decisions about a) what to keep, cut or add based on the original, b) based on the capabilities of the instrument, and c) what effects the arranger decides to employ when certain instruments are attempting to mimic others. Lastly, it is inevitable that after redistributing the music into the new medium, modifications will be required to accommodate these changes.

Dynamic markings are not always directly transferable between mediums as the dynamic range and ability to project of various instruments may vary. It is imperative to think about how the dynamics will be perceived and executed by the performers and their instruments in the new context, and not just transfer dynamics directly between scores.

Similar to redistribution and dynamic markings, prioritizing and understanding the qualities and capabilities of the new instrumentation is critical in order to make satisfactory decisions about articulation markings. It may also be necessary to add articulation markings in order to more accurately replicate the effect of the original instrumentation (if that is what is desired), to match or show differences between voices, or to make the new instrumentation more effective in this new setting. The arranger must decide what colours and timbres to keep and mimic in the original, as well as being aware of the diverse timbral effects created by varied instrument combinations.

In the next chapter I will break down specific types of alteration that highlight the five categories from chart 1A as well these subcategories, with specific examples from the collectif9 and Trio Émerillon arrangements of works by Stravinsky, Berio and Mahler.

CHAPTER 4

ABOUT IGOR STRAVINSKY'S *PETROUCHKA,* MOVEMENT II, "CHEZ PÉTROUCHKA"

Petrouchka is a famous ballet composed by the Russian composer Igor Stravinsky. The first version of this orchestral ballet was composed in 1911. Ten years later, Stravinsky made his own piano arrangement which he dedicated to his friend and legendary pianist, Arthur Rubinstein. In 1947, when Stravinsky revised the original orchestral version, he greatly reduced the instrumentation, especially wind parts. It is clear in both the 1911 and 1947 orchestra versions (and especially in the second movement, "Chez Pétrouchka") that the piano plays a central role. Stravinsky even said that he conceived the ballet version as a concert piece for piano and orchestra (Stravinsky 1931). The orchestral versions of the ballet contain endless amounts of drama, sudden shifts in intensity and associations between instruments in the orchestra and the characters on stage. For example, the clarinet and piano are often connected with the main character, Petrouchka, a puppet that comes to life and is burdened with human emotions. In "Chez Pétrouchka," Petrouchka finds himself "alone in his room, pondering his grotesque appearance and despairing over his inability to win the love of the ballerina" (Huscher 2017). Phillip Huscher explains that, compared to other movements of the ballet, "Chez Pétrouchka" is much "more intimate, relying less on the full orchestra, and built of more modestly scaled materials." Consequently, Stravinsky's solo piano arrangement is able to highlight interactions of lines/characters and intensity through shifts in register, timbre and harmonic density.

ARRANGING STRAVINSKY: PROCESS AND CHALLENGES

This arrangement of the "Chez Pétrouchka" movement was created by Olivier Hébert-Bouchard for Trio Émerillon (violin, clarinet, piano). This piece stood out as a perfect fit for our instrumentation, presenting an excellent opportunity to explore new connections and interactions between our instruments. Olivier's first version of the arrangement evolved and changed throughout the rehearsal process as we collaborated in working through his vision for the arrangement and how his intentions could be persuasively communicated through our medium. As the arrangement is both a reduction of the orchestral scores and an expansion of the piano score, it was important to begin by gaining an in-depth understanding of textures, doublings, and the interconnection of lines (Hébert-Bouchard 2020). Some of the main challenges included how to present contrasts and timbral variation as well as balance and blended textures. It was particularly crucial to find a way to integrate the piano score so that it would not overpower the clarinet and the violin. We also sought to create chamber music interactions that respected and highlighted aspects of the original orchestral and piano scores by Stravinsky.

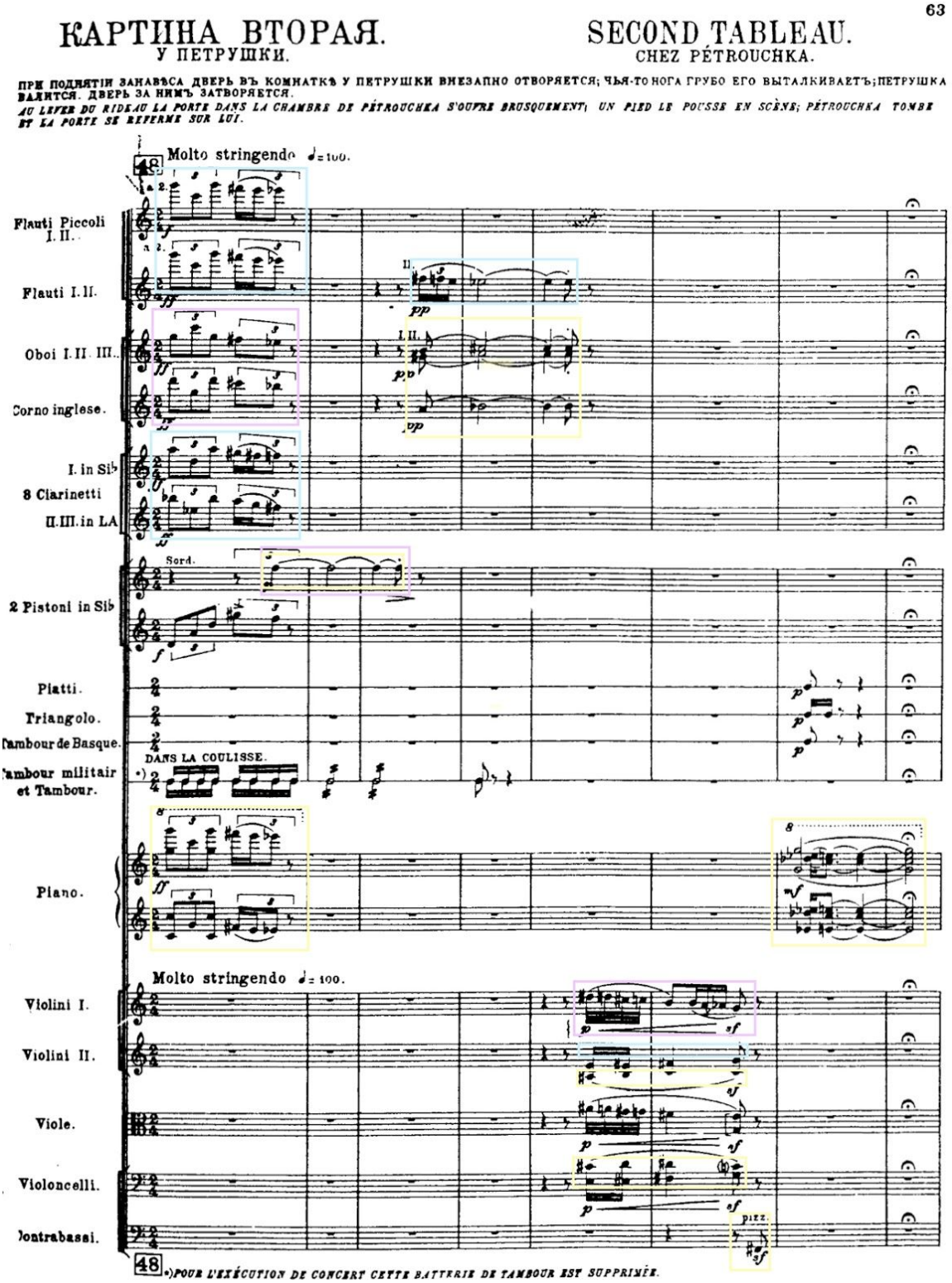
EXAMPLES FROM "CHEZ PÉTROUCHKA"

1. WHAT TO KEEP (1/2): TIMBRE AND ENSEMBLE INTERACTION

Starting from the beginning of the movement, it is immediately evident the arranger must decide what to keep from Stravinsky's orchestra and piano versions. Some of the questions that impacted these decisions included what timbre we wanted to use for each of the lines, and what kind of interaction we wanted to keep or create between the voices in the trio. In both the orchestral versions (1911 and 1947), the long E ♭ in m.2 is played by the trumpet (see Figure 1A: purple / yellow box). This is something that we wanted to keep insofar as possible with our instrumentation as this E ♭ is texturally and timbrally significant as it is the only note being

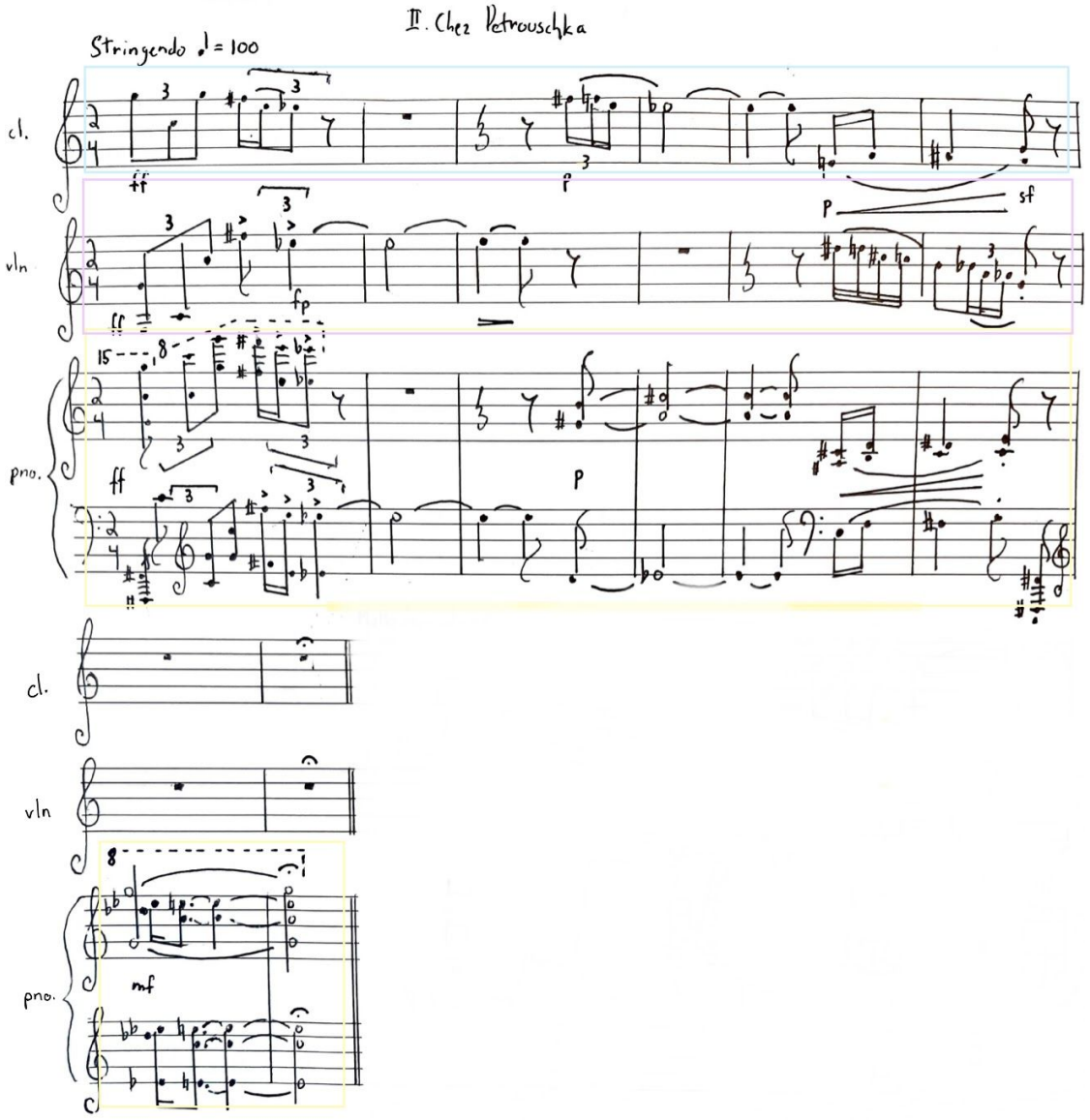
sustained after the initial impact of the first measure. We also wanted to keep the interactive nature of the lines in these first few measures which consequently determined how the lines were distributed and how we executed this section. Additionally, due to the fact that there were many doubled lines in the original, the trio arrangement was able to include most of the harmonies. The only lines that are not included are the descending chromatic Viola line and percussion. A small addition from the piano arrangement in Trio Émerillon's version is the pickup into the downbeat of the movement (see Figure 1B: yellow box). This is an aspect of the work that Stravinsky included in the piano arrangement in 1921 and added in the 1947 orchestral version through the addition of a triplet snare-drum pickup.

Figure 1A (1911 orchestral score, mm. 1-8. The colours correlate to what instrument plays those notes in the trio arrangement: Blue is clarinet, purple is violin, and yellow is piano)



In creating our arrangement, an obvious solution would have been to give this long held E ♭ note to the clarinet as it is closer to the brass family than the violin, or have it just played by the piano as in the 1921 piano arrangement. Instead, the final decision combined solutions for both questions regarding timbre (mimicking a trumpet sound) and keeping chamber-like interaction between each voice. Although a decision like this may seem inconsequential, it is in fact decisions like these that make the arrangement and have a significant ripple effect throughout the piece. For example, if the E ♭ was given just to the piano, it would have a very different decay and effect than the trumpet sound we were striving to achieve, and if it were given to the clarinet the interaction between the instruments would change and also be further from the original, as the clarinet would have ended up playing the violin line in m. 5 in order to keep some interaction between lines. Therefore to accommodate all intentions, this E ♭ was given to the violin and piano together: the violin plays with no vibrato to match the piano and mimic the trumpet's qualities. Following this, the clarinet responds with the flute line in m. 3 and the violin is able to react by playing what was originally written for the violin in the orchestral score. Although the arrangement was able to include the majority of the harmonies in their original register, Olivier added additional octaves to the second beat of m. 1 in the piano part of the trio arrangement to add more depth and weight to the texture similar to the texture of the original score.

Figure 1B (trio arrangement with B ♭ clarinet written in concert pitch, mm. 1-8)

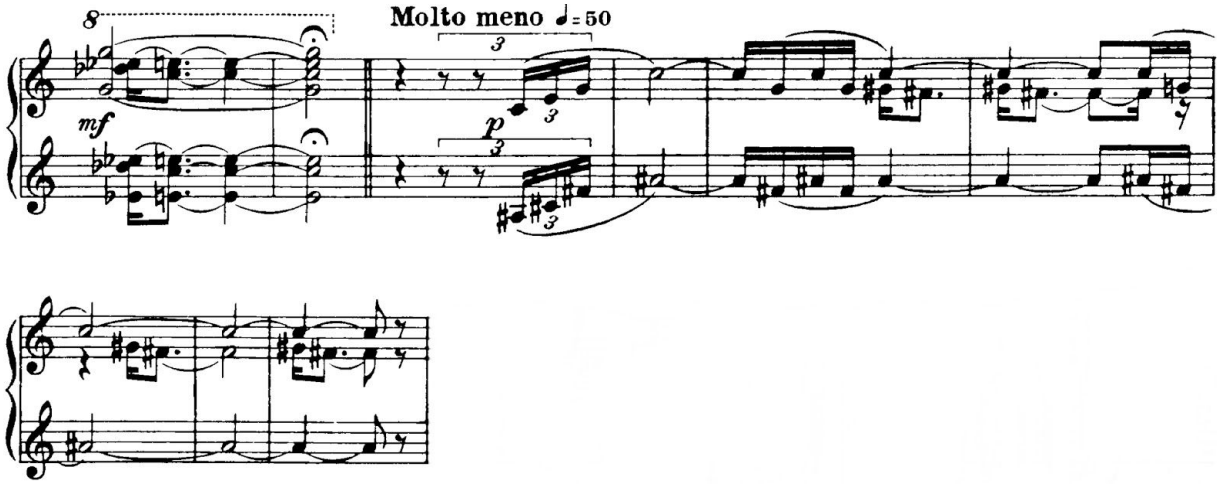


2. WHAT TO KEEP (2/2): BALANCE AND BLEND

Balance and blend was heavily influenced by how much of the piano version was to be included in the trio arrangement since the piano is much more powerful than the clarinet and violin. As Stravinsky's piano version contains so much of the 1911 orchestral score, there were many decisions to be made regarding how much of the piano part to keep. In this example from

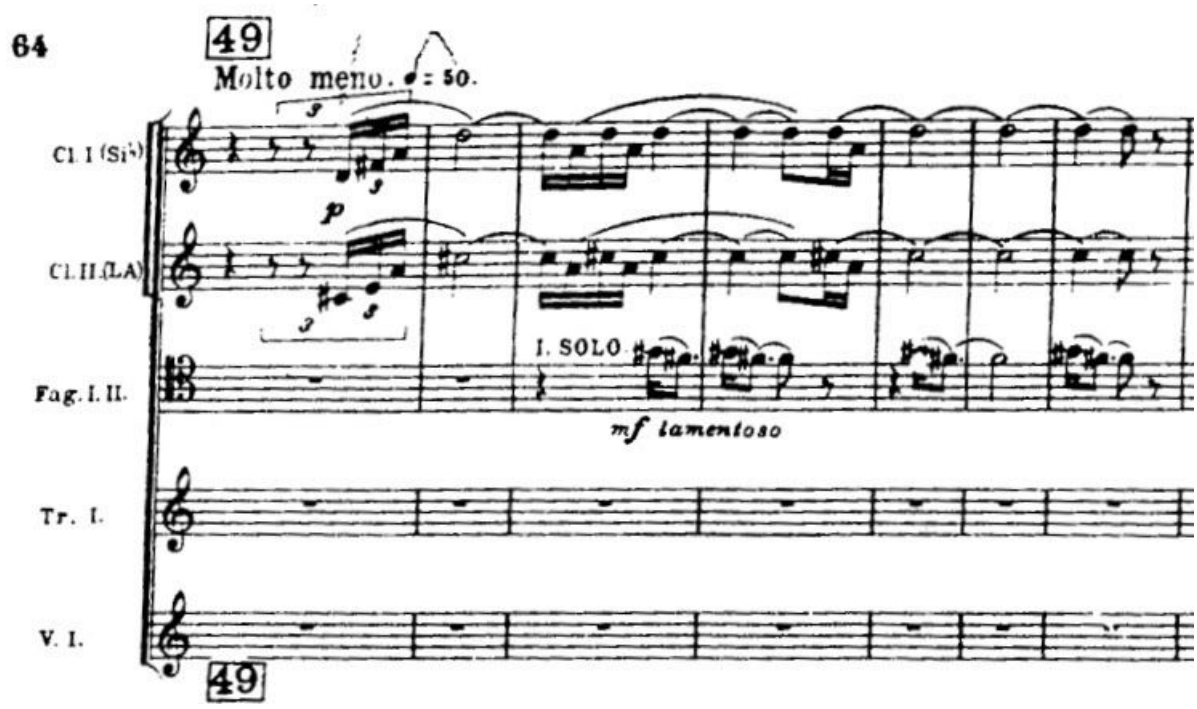
mm. 9-15 (molto meno), the piano arrangement (see Figure 2A) is able to include all of the original orchestral lines (see Figure 2B) as there were only three lines. Consequently, decisions had to be made about whether to double the lines with the piano, and how to divide up the lines to create the desired balance and blend.

Figure 2A (1921 piano arrangement, mm. 8-15)



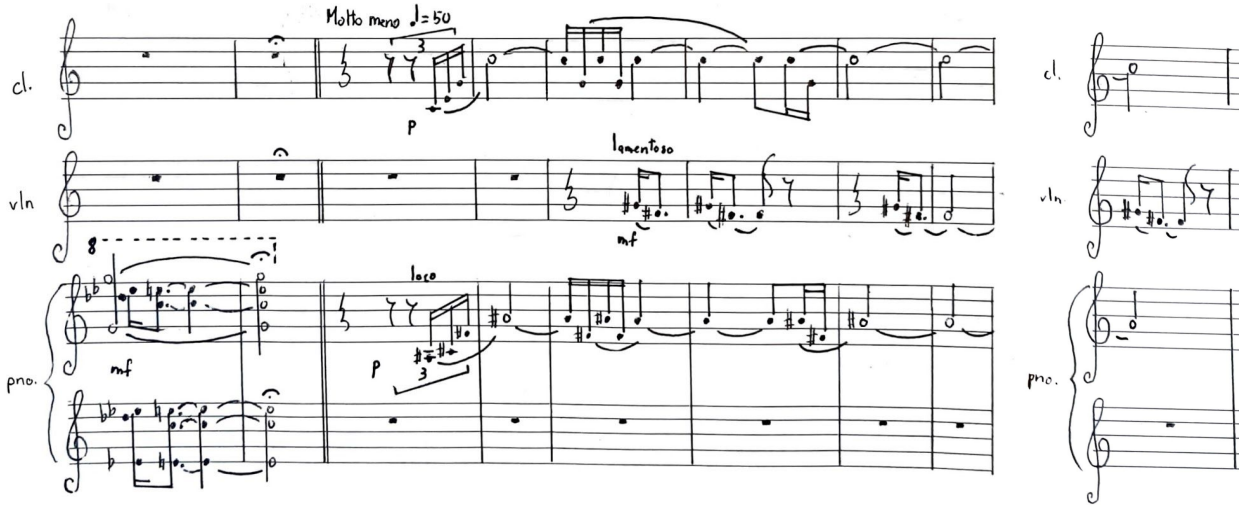
In the orchestral score below (Figure 2B), the Clarinet 1 in B ♭ and Clarinet 2 in A play parallel harmonies together. This is then interrupted by the bassoon that enters with a *mezzo-forte* solo line in m. 11. Because of this, in both the 1911 orchestral and 1921 piano versions the timbre of these parallel lines is the same (and thus blended as well) as it is played by two clarinets in the orchestra version, and one piano in the reduction. The most obvious way to keep this blend of matching timbres in the trio arrangement would have been to delegate these two lines to the piano.

Figure 2A (1911 orchestral score, mm. 9-15)



In the trio arrangement (see Figure 2C below) the final decision ultimately changed the singular timbre to multiple but conversely included one of the original timbres from the orchestral score as the clarinetist in our trio plays B ♭ clarinet. The blend of textures of the B ♭ clarinet and the piano playing these parallel harmonies creates an effective balance and texture and is idiomatic to both instruments. If the violin had played the Clarinet 2 line instead of the piano, it would have potentially been less effective as the A#, C#, F# harmonies are less natural and would have required a string crossing in the middle of the slur. In m. 11 of the trio arrangement when the violin enters to play the solo bassoon line it is marked *mezzo-forte/lamentoso* which is the same dynamic and character marking as in the orchestral score, but not present in the 1921 piano arrangement (which is marked *piano*). Keeping this dynamic marking of *mezzo-forte* for this solo line in the trio arrangement helped to balance the voices more effectively and similarly to the original orchestral score.

Figure 2C (trio arrangement with B ♭ clarinet written in concert pitch, mm. 7-15)

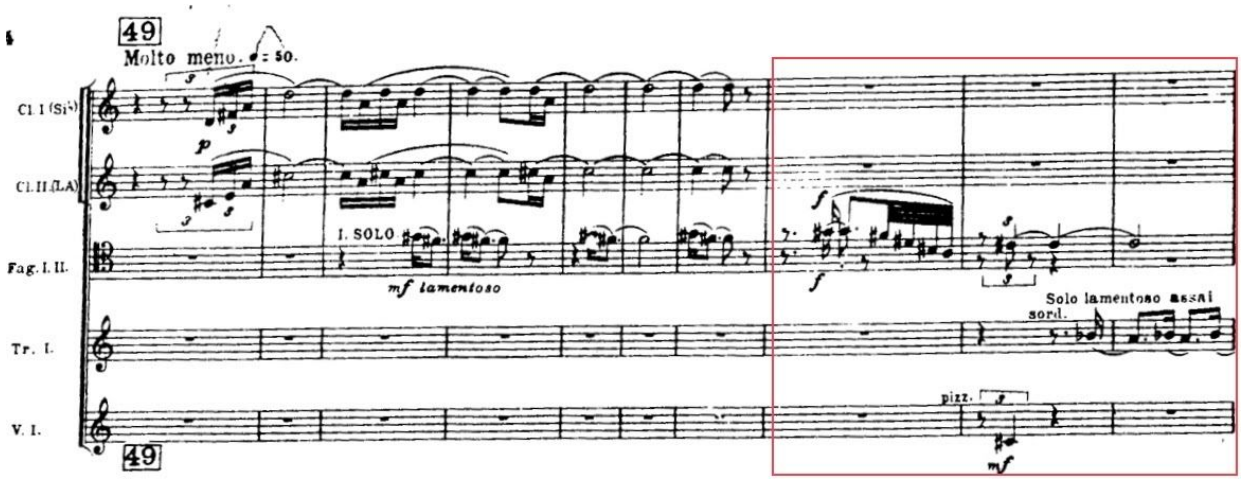


The result of these choices meant that the arrangement included all three instruments and kept the original interaction between the lines. The three voices were distributed between the instruments according to the strengths of each instrument and blend. The timbre of the clarinet 1 in B ♭ was kept and given its original line from the orchestral score. Additionally, this line balances well with the piano as it plays the harmony below the clarinet which helps to maintain blend. Lastly, the violin can effectively be heard playing the *lamentoso* bassoon solo line in *mezzo-forte* (instead of a *piano* dynamic as indicated in the piano version). In this way all of the instruments in the trio arrangement were balanced, blended, and reflected the interactions and timbres in the original orchestral score and piano arrangement.

3. WHAT TO MIMIC

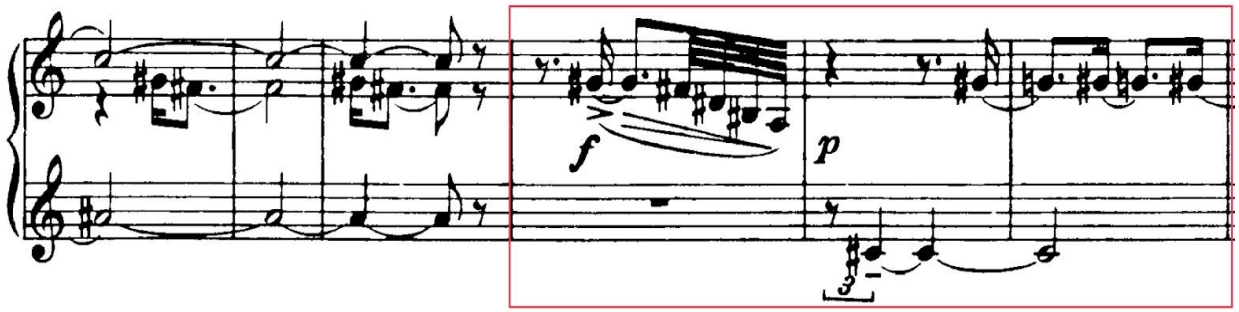
An example of considering what aspects of the original to mimic, and how this connects issues of expressive markings and timbre can be seen in mm. 16-18 of the orchestral score (see Figure 3A). In both the 1911 and 1947 versions the bassoon plays the *forte* line starting in m. 16 and the trumpet plays the pickup to m. 18 with a mute.

Figure 3A (1911 orchestral 1911, mm. 9-18)



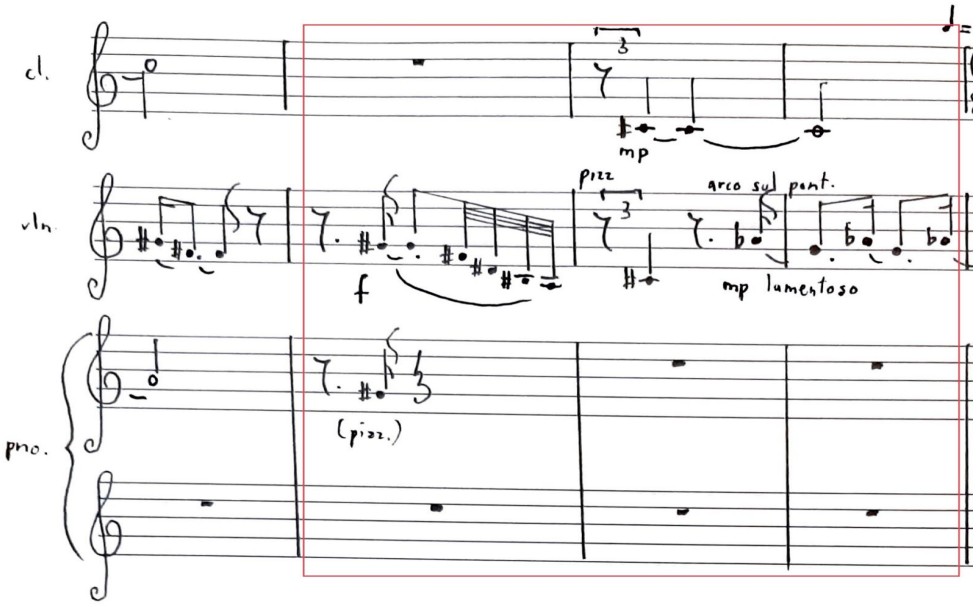
In m. 16 of the piano arrangement below (see Figure 3B), the original bassoon line is played by the right hand of the piano and has an added accent on the G# followed by a *diminuendo*. The next measure (m.17) is marked *piano*, in contrast to the orchestral version which remains *forte* and includes a *mezzo-forte* pizzicato C# in Violin 1 to accentuate the attack of the bassoon's C#.

Figure 3B (1921 piano arrangement, mm. 13-18)



In our trio arrangement score below (Figure 3C), the violin continues to play the bassoon line in m. 16 *forte*, and in addition to this the piano plays a "pizz" G# to help accentuate the attack. Stravinsky implies the accentuated and slightly percussive attack that would naturally occur on the bassoon here by marking an accent in the piano arrangement, so by adding the G# marked "pizz" in the piano part of the trio arrangement this original texture and dynamic contrast is mimicked. As a pianist, Olivier understood that it was common practice to mark "pizz" in the piano score not as an indication to faithfully replicate a string *pizzicato* sound but instead to imply a particular sound/attack on the piano. Although there were no *pizzicato* markings here in either the orchestral or piano scores, it was added because he knew that, combined with the violin, it would help to mimic the characteristics of the bassoon attack. The *diminuendo* and consequent *piano* dynamic in m. 16 and m.17 in the piano score are indicated to replicate characteristics of the bassoon on the piano, as it would naturally decay/sound quieter after the initial *forte* attack. Therefore in the trio arrangement, this is mimicked through the combination of the clarinet and violin as the clarinet takes over the C# from the bassoon line and the violin adds the *pizzicato* from the Violin 1 line. Although switching instruments here is not ideal, as the held C# in m.17 and m.18 still belonged to the bassoon line (therefore should have continued to be played by the violin in the trio arrangement), it made most sense to give this held C# to the clarinet. The violin could play Violin 1 *pizzicato* as well as show the change in timbre that occurred in the pickup to m. 18. Here the violin plays the trumpet line which was originally marked *con sordino* (with mute). But because there wouldn't be time for the violin to put on and take off a mute before and after this section, the violin shows a change in timbre by playing this section *sul ponticello* (playing with the bow very close to the bridge).

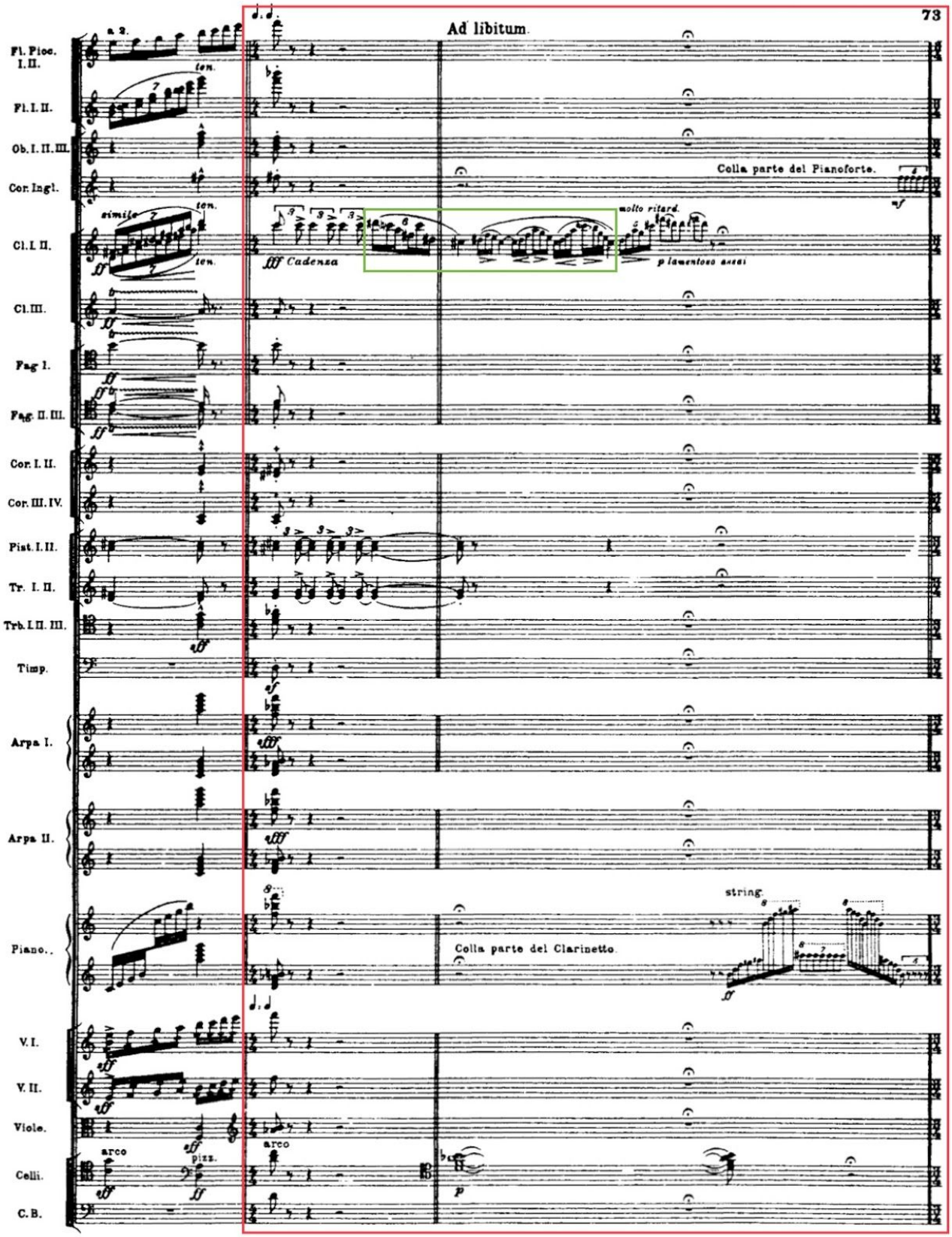
Figure 3C (trio arrangement with B ♭ clarinet written in concert pitch, mm. 15-18)



4. WHAT TO ADD / MODIFY

In both orchestral versions of this movement, the cadenza is slightly shorter than in Stravinsky's piano solo version, and played mostly by the clarinet and piano (see Figure 4A). In contrast, our cadenza in the trio arrangement is predominantly influenced by the longer solo piano version, as well as strives to include each of the three instruments of the trio equally. This implies that some material was added and/or redistributed. When arranging the cadenza for the trio, it would have been simple to keep the original instrumentation (piano and clarinet) from the orchestral score. Instead, the cadenza is divided between the three of us, at times with only one or two instruments playing and at others with all three playing together. This decision was made with the desire to explore the interactive and chamber capabilities of the ensemble, which is not explored in either the orchestral or piano versions. In order to accomplish this, it was necessary to ask questions such as what sections of the cadenza would be most suited to each instrument, how it could be divided so that there were no gaps or awkward transitions, how it could be interactive but still feel like a free cadenza, and where meters needed to be chosen and added (the cadenza does not have any).

Figure 4A (1911 orchestral score, cadenza)



The piano version below (see Figure 4B) is marked to indicate where parts were added, redistributed, and changed in the trio arrangement. It begins with all three instruments playing the triplets together with an added meter of 6/4 at the beginning of the measure. The following section is played by the clarinet, similarly to the 1911 and 1947 orchestral versions, as it does not play the octave leaps written in the piano arrangement but rather plays a section of the original orchestral cadenza, which contains one last arpeggio of nine notes that is not included in the piano version (see Figure 4A above: green box / Figure 4B below: red boxes). This is followed by the piano taking over the same run the clarinet just played but this time playing the octave leaps that are written (see Figure 4B below: red box). This addition of repeating the run allows for greater interplay between the instruments and a smooth handoff from the clarinet to the piano. The following solo piano cadenza section is slightly modified and embellished, with the run in the yellow box played once in the marked octave, followed by an octave above and then descending in a similar fashion with the following four notes (see purple box) played an octave above, and the run (see blue box) after that being played in multiple octaves to create more range. When the piano arrives at the last note (B) at the end of the descending run, the solo violin takes over the cadenza by overlapping on this B which helps to create a smooth transition. The violin then plays the quintuplet figure (green box) two times, once in the lower and then the higher octave, and both times without the octave leaps that are indicated in the piano score. A meter of 4/4 is added for the following section where the piano and clarinet play together and the following measure where the violin joins for the tutti section. In the second to last measure, the violin and piano play together in a meter of 2/4 and the piano and clarinet conclude the cadenza together in a measure of 3/4. Unlike the added meter of 6/4 at the beginning of the cadenza, which had six quarter notes, the meters are not implicit in the rest of the piano arrangement's notation. Indicating meters throughout the rest of the cadenza was important due to the implied polyrhythms which would make it more difficult for multiple instruments to play together (see Figure 4B: the beats in this section are indicated with a yellow line).

Figure 4B (Stravinsky piano arrangement, cadenza. All annotations indicate how the piano cadenza was altered in the trio arrangement)

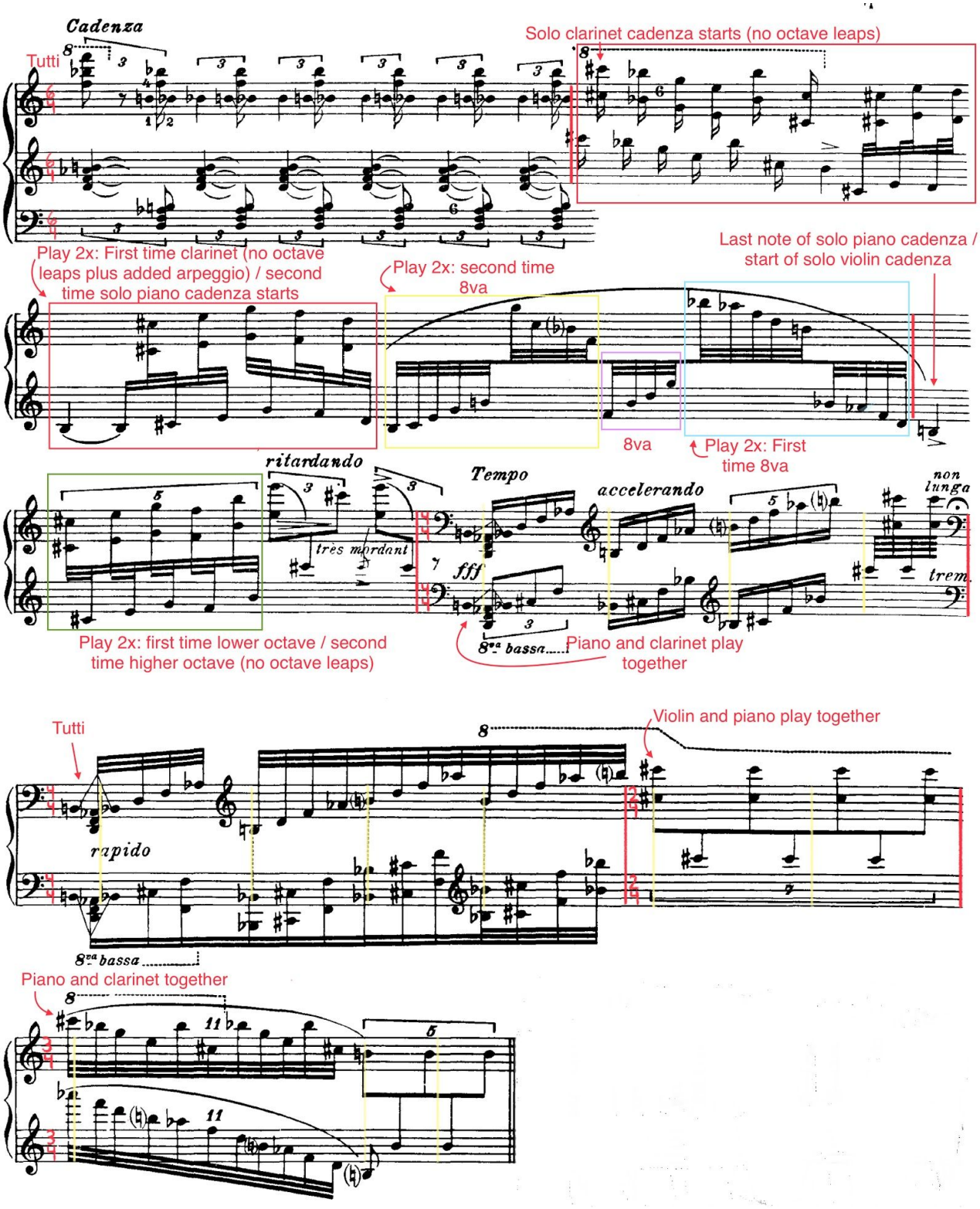
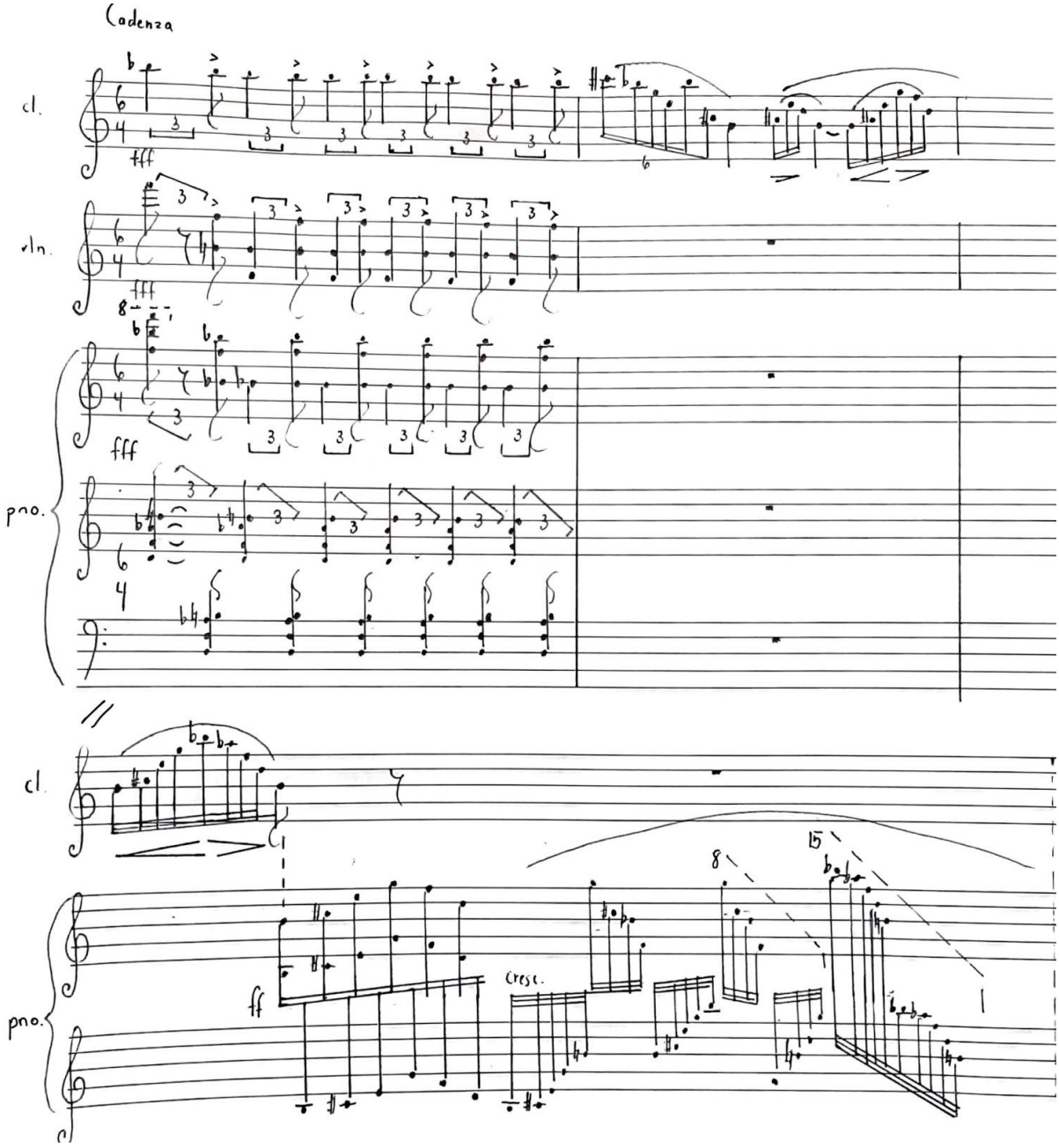
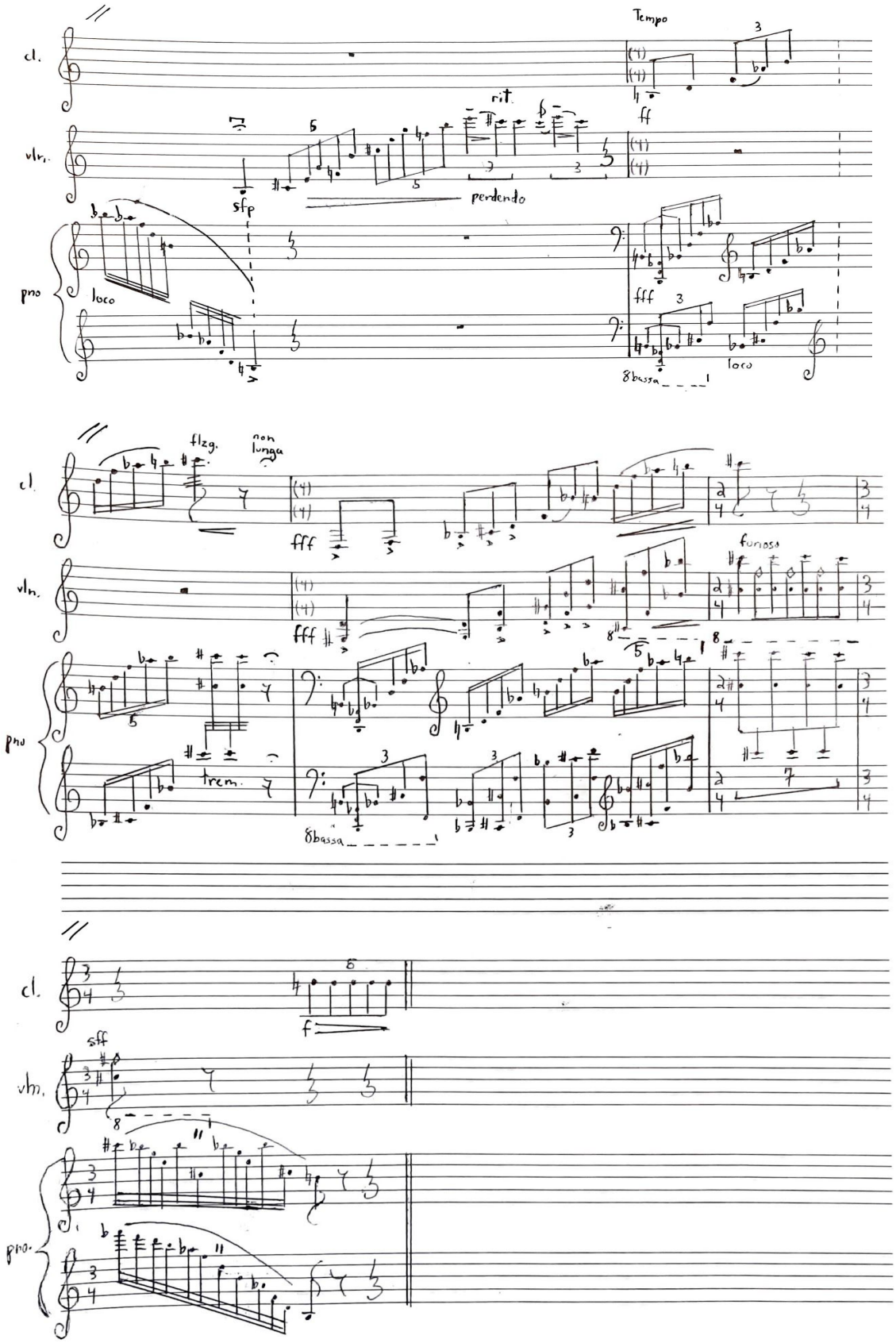


Figure 4C (trio arrangement with B ♭ clarinet written in concert pitch, cadenza)

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Tempo
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SUMMARY OF EXAMPLES FROM "CHEZ PÉTROUCHKA"

This arrangement is unique as it seeks to combine elements of both orchestral versions and Stravinsky's solo piano reduction. Compared to these sources, our arrangement for trio is simultaneously a reduction and an expansion. It is rare to have access to multiple versions of a score by the composer that contrast so drastically in instrumentation. Finding ways to highlight both of these scores' effectiveness was a priority and a challenge. Since the orchestral versions already highlighted the piano, clarinet and violin, arranging the piece for this trio instrumentation seemed fitting and effective as we were able to highlight crucial lines, melodies, interactions and timbre variations despite the drastic reduction in numbers. One of the main challenges was deciding what sections of the piano version would be kept to balance, double and compliment textures. In addition to these aspects, it was important to prioritize chamber music interactions between the three voices of the trio. Consequently when it was possible to mimic interactions that occurred in the orchestral versions, this was highlighted, and when unique timbral events occurred, the arrangement focused on recreating these colors in the new medium or showing contrasts in timbres through implementing extended techniques or unique combinations of the three instruments.

CHAPTER 5

ABOUT LUCIANO BERIO'S *SINFONIA,* MOVEMENT III, "IN RUHIG FLIESSENDER BEWEGUNG"

Sinfonia was composed in 1968-69 by Luciano Berio for large orchestra and eight amplified voices, and premiered by the New York Philharmonic and the Swingle Singers. The third movement of *Sinfonia,* "In ruhig fliessender Bewegung" is based on the third movement Scherzo of Mahler's Second Symphony and is uniquely layered and complex with numerous musical and literary quotes from other composers and authors. The title of the movement ("with quietly flowing movement") is the character marking at the beginning of the Mahler Scherzo. On the relationship between the two works, Berio comments:

> If I were asked to explain the presence of Mahler's Scherzo in *Sinfonia,* the image that would naturally spring to mind would be that of a river running through a constantly changing landscape, disappearing from time to time underground, only to emerge later totally transformed. It's course is at times perfectly apparent, at others hard to perceive, sometimes it takes on a totally recognizable form, at others it is made up of a multitude of tiny details lost in the surrounding forest of musical presences (Berio 1986).

Additionally, this movement of Mahler's Second Symphony is based on the composer's own "Wunderhorn" song, "Des Antonius von Padua Fischpredigt" ("St. Anthony's Sermon to the Fish") for voice and piano. In this song, the text describes St. Anthony taking his sermon to the fish, because unlike people in the church, they will listen (but of course, are unresponsive).

On top of the Mahler Scherzo, Berio incorporates numerous musical and literary quotes. The sung and spoken text includes around 1500 words, of which about 1000 are text from *The Unnamable* by Samuel Beckett and the rest from various sources including *Ulysses* by James Joyce; "the spoken phrases of Harvard undergraduates; dialogues between Berio, friends, and family; and slogans written on the walls of the Sorbonne during the May 1968 riots, to which Berio was witness" (Hicks 1981, 211). Ironically, David Osmond-Smith tells us that "the actual

choice of materials to use as quotes was actually more a matter of circumstance as he (Berio) wrote the movement while on holiday in Sicily. So he relied on a few scores he had with him, the Catania public library and his own memory to decide what to use" (Osmond-Smith 2017, 39). The musical quotes contain many references including: Schoenberg's Five Pieces for Orchestra, mvt. 4, Mahler's Symphony No. 4, mvt. 1, Debussy's *La Mer,* mvt. 2, Mahler's Symphony No. 2, mvt. 3, Hindemith's Kammermusik No. 4, Ravel's *Daphnis et Chloe,* Berlioz's *Symphonie Fantastique* (the "idée fixe"), Ravel's *La Valse,* Stravinsky's *Rite of Spring* and *Agon,* Strauss's *Der Rosenkavalier,* Bach's Chorale, BWV 208 and first Brandenburg Concerto mov. 1, Berg's *Wozzeck,* Act 3, Beethoven's Symphony No. 6 ("Pastoral"), mvt. 2, Boulez's *Pli Selon Pli,* mvt. 1, Webern's Cantata No. 2, mvt. 5, Stockhausen's *Gruppen* for three orchestras, and Berg's and Brahms's Violin Concertos (Osmand-Smith 2017).

ARRANGING BERIO: PROCESS AND CHALLENGES

How does one go about making a drastic reduction of a piece which has so many intricate layers? Thibault Bertin-Maghit, the bassist in collectif9, decided to find out by arranging this third movement of Berio's *Sinfonia* for our ensemble. As a group, collectif9 plays mostly arrangements written for us by Thibault (and occasionally other members of the group). Despite this, the arranging process does not begin and end there, as we collaborate in rehearsal on how to most effectively execute extended techniques (especially how and when to mimic percussion), gestures and impacts, transitions, and particular colours and timbres. Thibault describes how he leaves room for ensemble collaboration and discovery:

> It is a lot about psychology when deciding how to write the arrangement and as an arranger it is vital to think about how what is put on the page will be perceived and interpreted. As musicians often perceive what is written on the page as the final world, sometimes it is better to put in less markings and indications so that there can be more freedom and creativity in interpreting the part, especially in the beginning as we explore and collaborate on the arrangement as a group (Bertin-Maghit 2020).

Because of this, it was crucial that all the musicians in the group were involved in the process of making informed decisions on whether to keep something or alter it so it is more effective and convincing in this new context. Many of these discussions also included making decisions about what to potentially take out or redistribute, the choreography of multiple actions required from each musician such as playing and talking at the same time, and who to follow where.

Finally, when creating arrangements for our group, Thibault always takes into consideration our semicircle configuration and what would make most sense when redistributing lines, as this will impact how someone can lead, cue, or show specific gestures, and ultimately how we present ourselves to the audience and communicate visual aspects of the piece. When looking directly at the stage, this semicircle configuration consists of one large semicircle which places the double bass in the center and the two cellos on either side, additionally these lower strings are on risers as the rest of the members of the group are standing. The right half of the semicircle consists of Cello 1 or 2 (depending on the piece), then Viola 1 and then Viola 2 closest to the audience. On the left side of the semicircle is Cello 1 or 2, Violin 4, then Violin 3. Finally, in the middle of the semicircle in front of the bass section is (from left to right) Violin 1 and Violin 2.

This arrangement posed unique challenges as it was being reduced from full orchestra with eight amplified voices (which amounted to 41 staves in the original score) to only nine string players (four violins, two violas, two cellos, and one double bass). This was the first time that Thibault had arranged a piece which incorporated this breadth of text and voice, and he was not sure if it would ultimately be effective when reduced to this instrumentation. But this is precisely what makes this arrangement so unique and interesting: the way that it shifts from a piece of such magnitude with numerous moving parts to only nine people sharing roles equally and interacting in a chamber dynamic. While creating the arrangement, Thibault had to take into account how we could achieve shifts in tempo changes, changing roles, who would be most likely to lead in each section, and how the particular language and effect of the piece would be translated to the audience. After extensive study of the score, Thibault began to create the arrangement first focusing on the instrumental parts followed by the text and singing.

One of the strategies that allowed for more clarity and to ensure the arrangement incorporated the majority of the original text was the creation of a narrator role spoken by collectif9's Viola 1. A large majority of the text occurs in Tenor 1 in the original score and thus made it a natural decision to prioritize this text and make sure it was heard by designating it to one musician in the group (Viola 1) and providing additional amplification for this spoken line when amplification for the entire ensemble is not possible. Additionally, this hierarchy aligns with Berio's intention regarding the priority of voices and text: Hicks explains that by gradually "giving Tenor 1 more lines and by decreasing the textural density when he speaks, Berio brings Tenor 1 to the fore as the protagonist of the movement. He assumes the Unnamable's monologue; and later, he seems to speak as the composer" (Hicks 1981, 216).

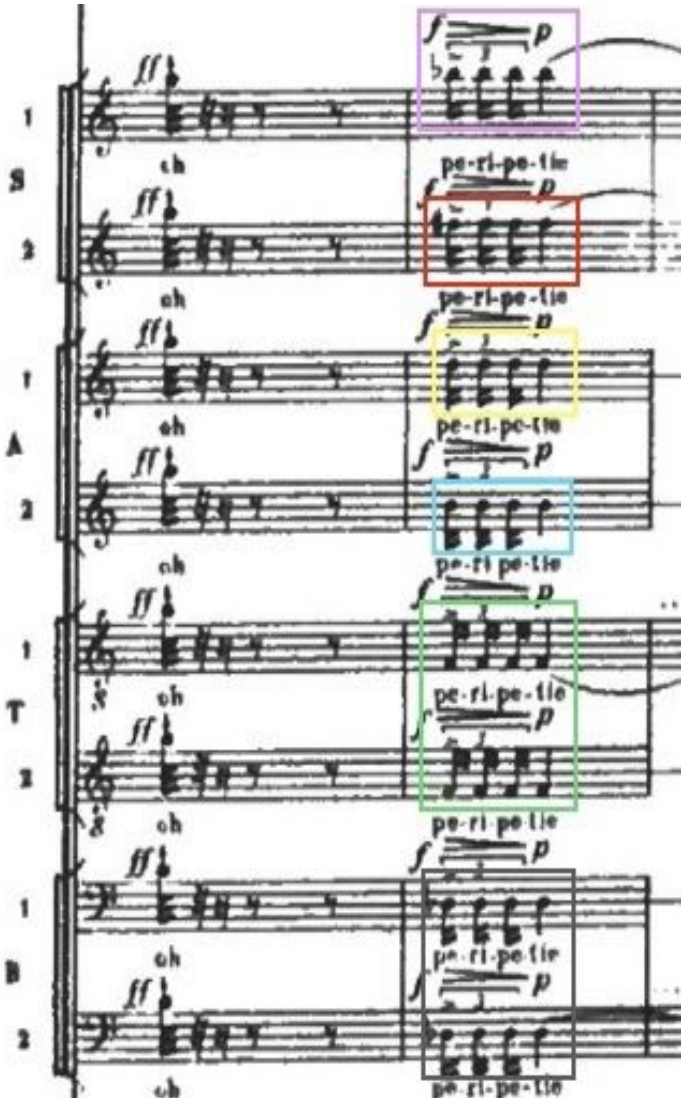
In this very fragmented, collage-style piece, the textures and layers are very important and a key characteristic of the work. Because of this, challenges included finding ways to create the dissonant environment, dynamic range and balance, how to incorporate the text/singing, and how to create a narrative and effective chamber music interactions.

EXAMPLES FROM "IN RUHIG FLIESSENDER BEWEGUNG"

1. WHAT TO KEEP (1/2): TEXT AND HARMONIES

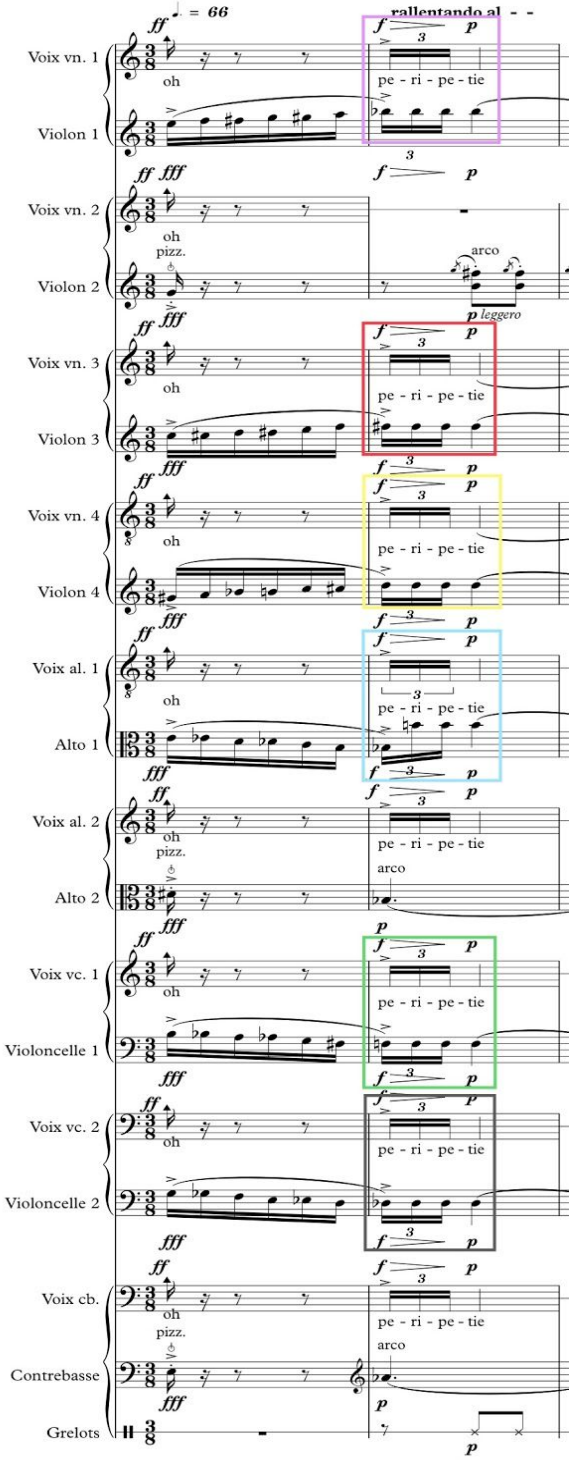
This first example from Berio' *Sinfonia* demonstrates one way in which our arrangement incorporates both text/singing and playing from the original score. Figure 1A shows the text and harmonies which were sung by the eight amplified voices in the original Berio score. It was important to keep this aspect of the piece as it is the most prominent and uniquely identifiable feature at the beginning of the piece. It is also the first quote of the piece, as the word "peripetie," exclaimed in the second measure, is the title of the fourth of Schoenberg's Five Pieces for Orchestra.

Figure 1A (voice section of Berio orchestral score, mm. 1-2)



In this section of the arrangement, instead of singing we accompany speaking the word "peripetie" by playing the pitches on our instruments. Figure 1A and 1B have been marked with corresponding colours to indicate which elements were transferred to the arrangement from the original. In Figure 1A the Tenor and Bass notes are doubled so ultimately only 6 pitches were needed. This then left three instruments in the arrangement (Violin 2, Viola 2 and Double Bass) free to incorporate other lines. Although the ways in which the pitches were executed in m. 2 changed in the arrangement, it still had an equivalent effect and was idiomatic for the new instrumentation, as the pitches were more secure and the text was clearly heard and enunciated.

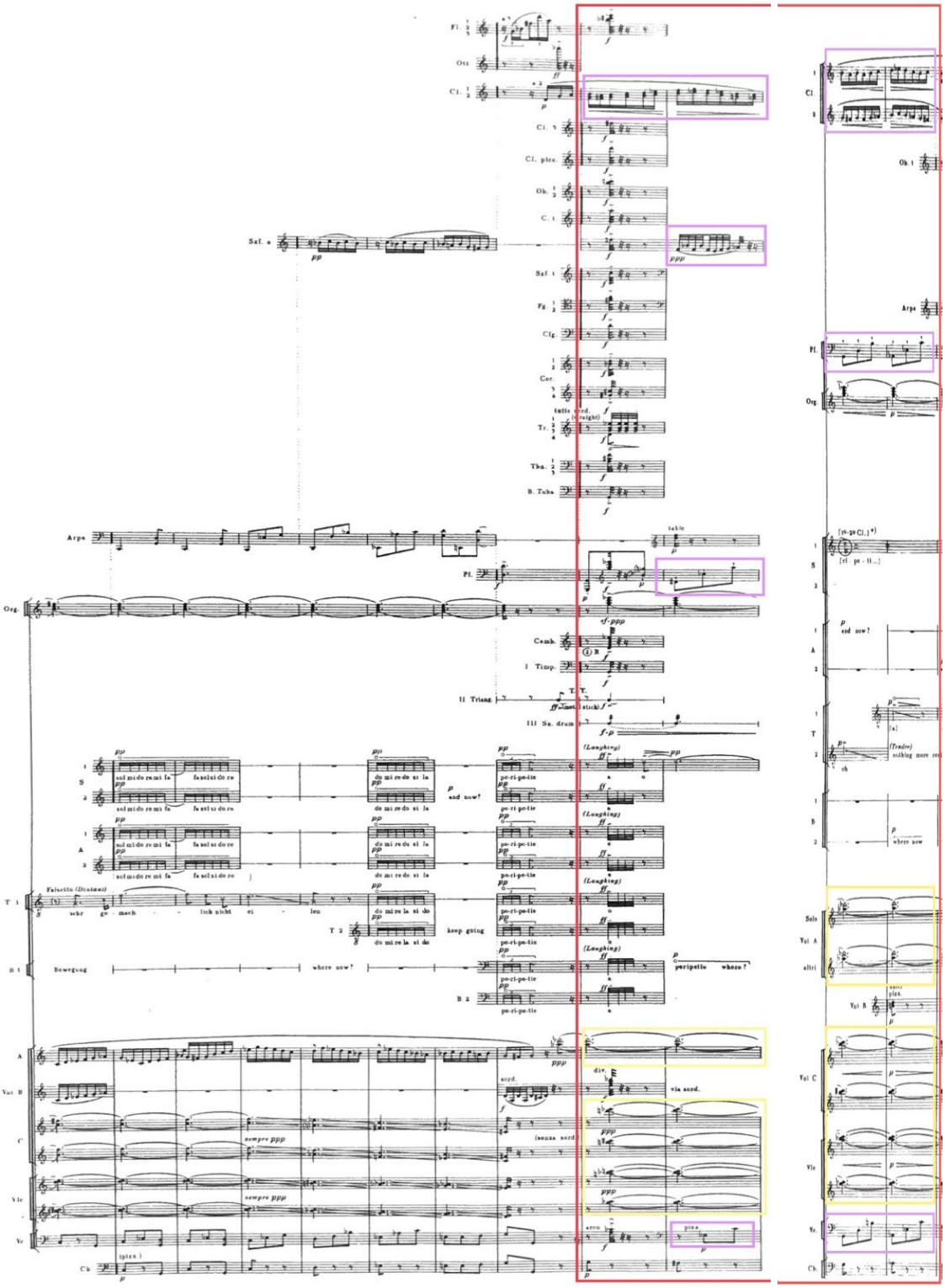
Figure 1B (collectif9 arrangement score, mm. 1-2)



2. WHAT TO KEEP (2/2): HARMONIES (CLUSTER CHORD) AND TEXTURE

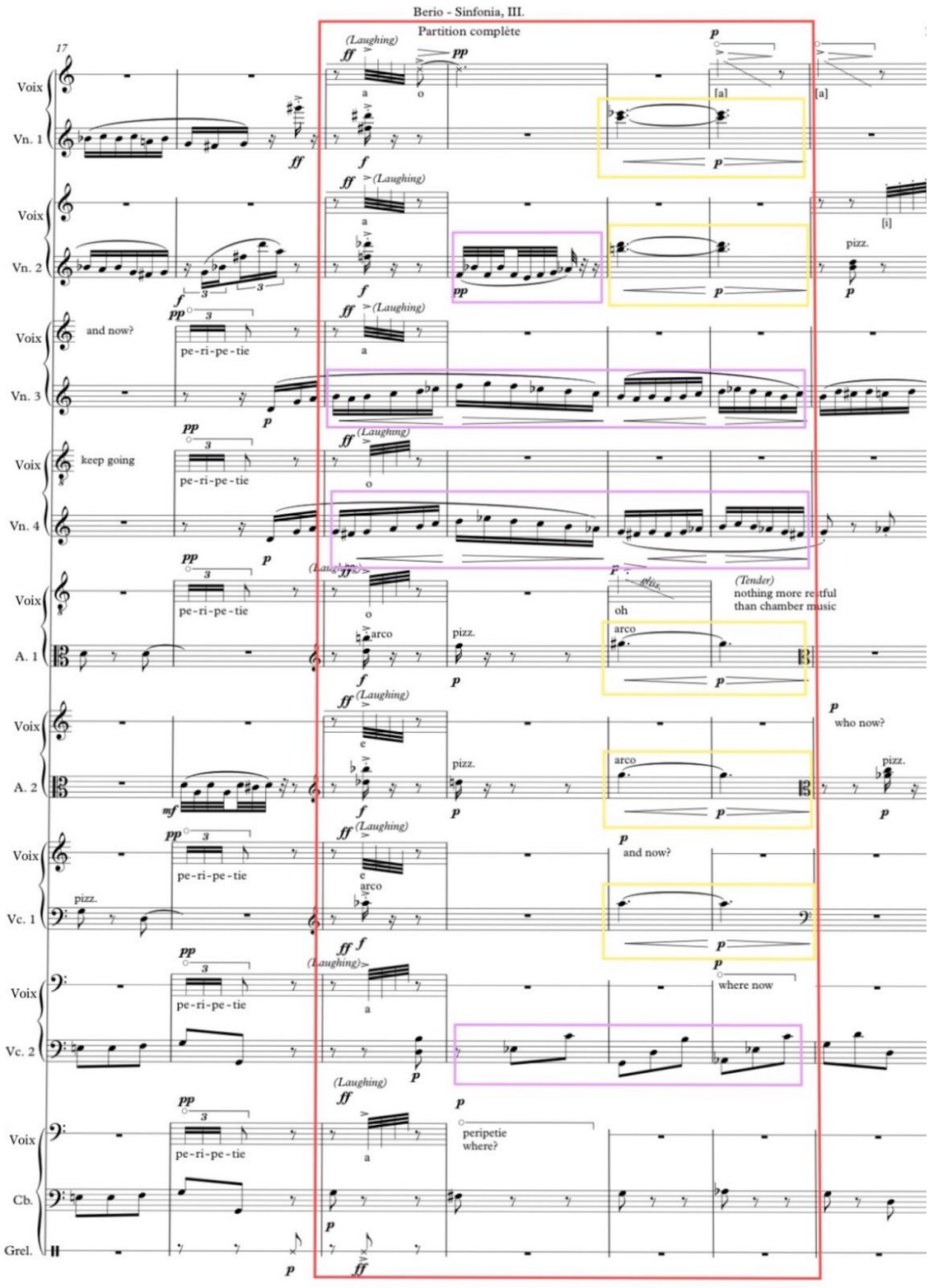
Among the biggest challenges in reducing the large instrumentation of *Sinfonia* down to only nine string players was the limitations this placed on harmonies (such as the difficulty of replicating all the notes of a cluster chord) and the possibility of creating extreme dynamic contrast. For examples, in m. 19 of the Berio score, there is a cluster chord plus a large impact with *sforzando* accents on the second eighth note of the measure. In Figure 2A, the original score shows that after this initial impact the entire string section (except for double bass) continues to hold this cluster chord for a measure in a *pianississimo* dynamic before a *crescendo* to *piano* in m. 22. While this occurs, there are texturaly important moving lines of eighth notes as well as rolling sixteenth and thirty second notes which are marked *piano* and *pianissimo*.

Figure 2A (original Berio score, mm. 11-22)



In order to create the intended effect in the arrangement, the cluster chord is left out in m. 20 (see Figure 2B below) and the moving lines are prioritized so that they are not overshadowed by these harmonies. In figure 2B, it shows how the arrangement distributed these moving lines in this measure, giving them to Violin 1, Violin 3, Violin 4 and Cello 2 (marked in purple). Following this, the cluster chord joins the texture in m. 21 as it begins to emerge and swell to *piano* in m. 22 (marked in yellow). This cluster chord consists of nine notes, of which the arrangement includes seven, as it does not include C♯ and B♭. The dissonance of the cluster chord is clearly heard as the most dissonant notes are played in the highest register of Violin 1 and Violin 2, playing minor thirds of C-E♭ and B-D respectively. The combination of these choices regarding what to keep and how to distribute the voices allowed more space for dynamic contrast and greater impact, while still highlighting crucial textures and harmonies that were present in the original score.

Figure 2B (collectif9 arrangement score, mm. 17-23)



3. WHAT TO CUT

In the Berio arrangement, there is a substantial cut in the middle section which occurs at six measures after the letter “I” (m. 188) to nine measures after the letter “R” (m. 355) in the original score; in the arrangement this cut is marked as letter “L”. This cut shortens the movement by approximately 2.5 minutes and makes sense artistically because of the nature of Berio’s writing throughout this section. As one can see in sections of the original score in Figure 3A and Figure 3B, this section was difficult to translate in an effective way for the nine strings of collectif9 due to the combination of sparse writing (Figure 3A) and immense cluster chords (Figure 3B).

Figure 3A (original Berio score, mm. 189-199: sparse textures)

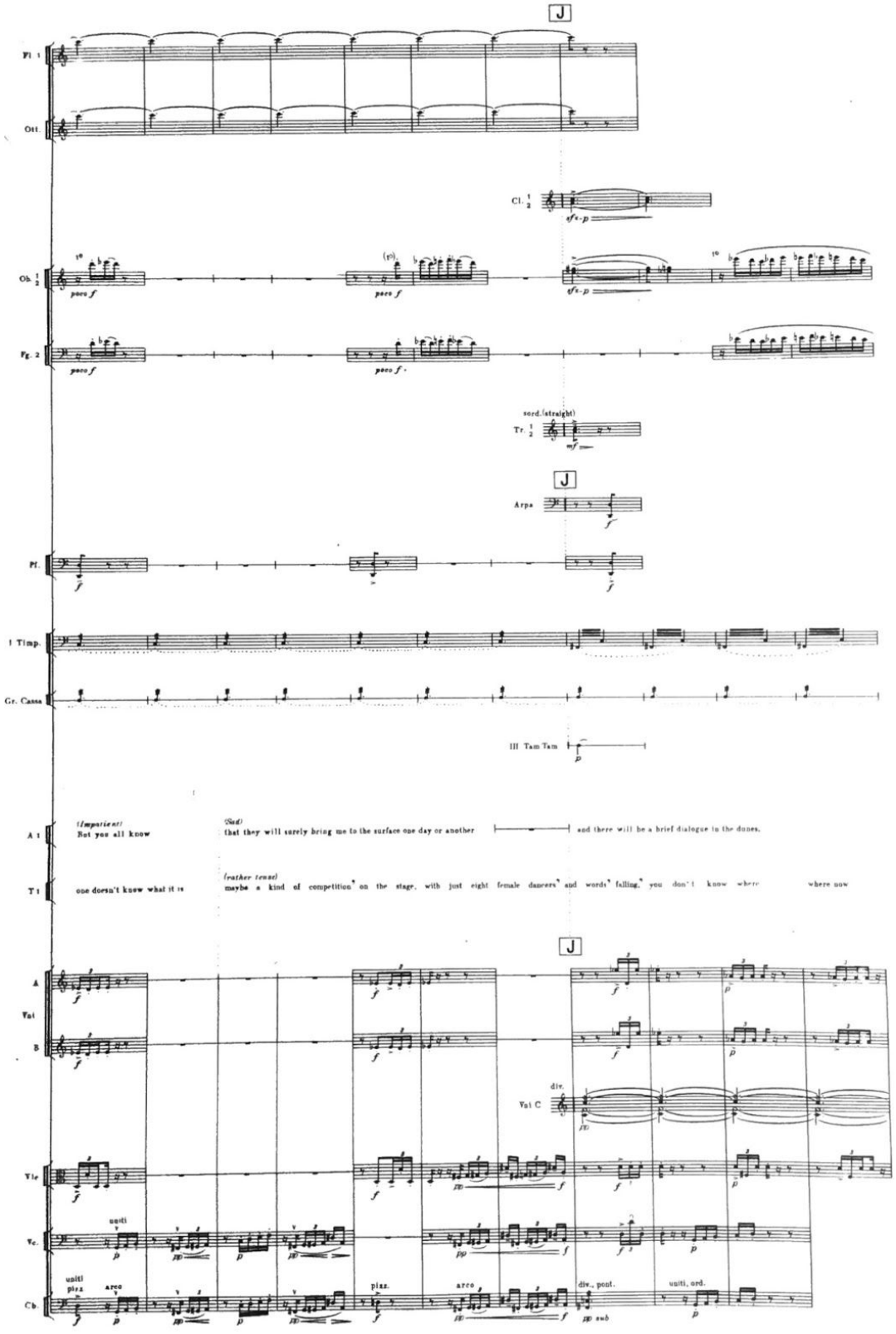
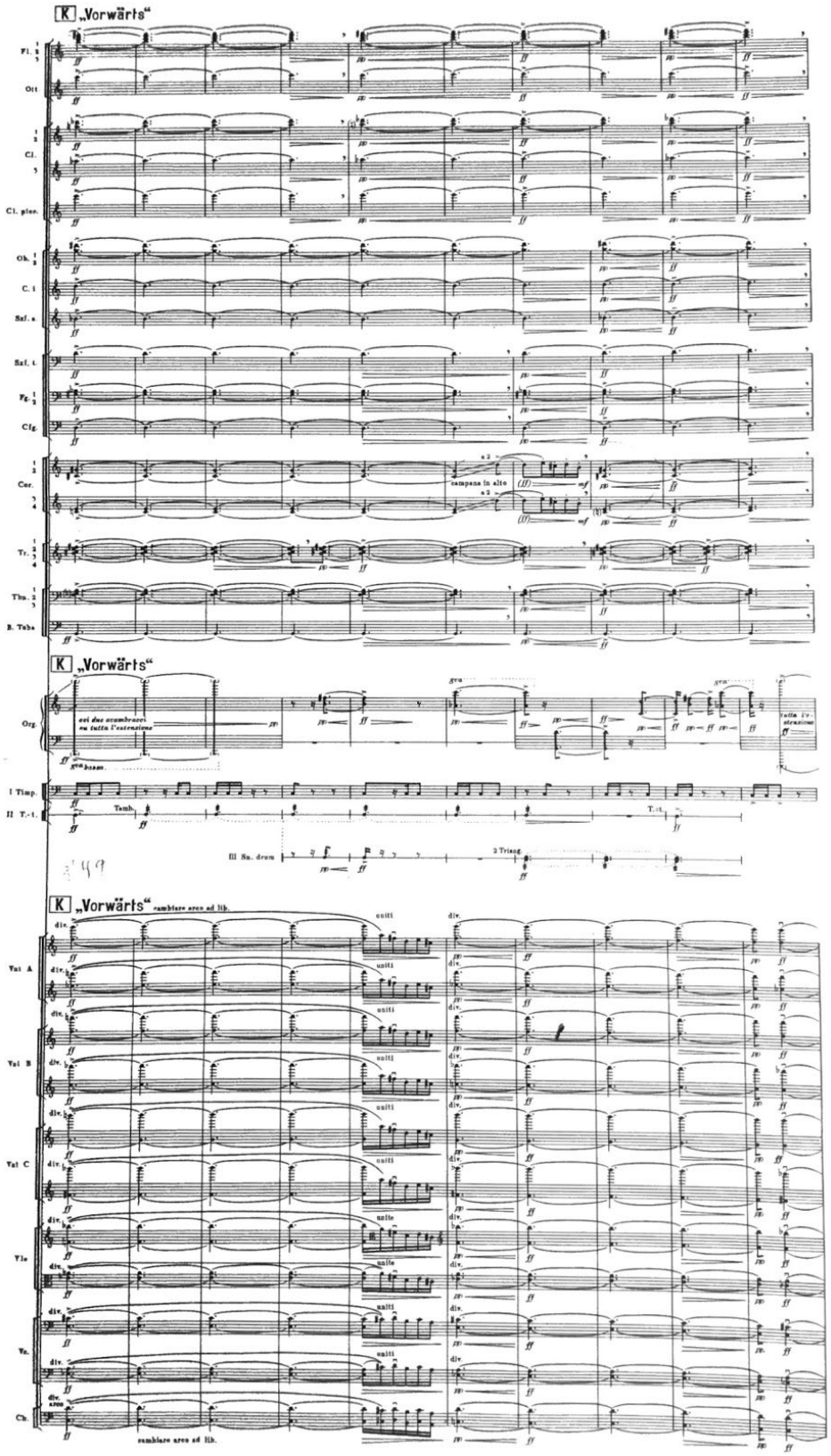


Figure 3B (original Berio score, mm. 210-219: dense cluster chords)

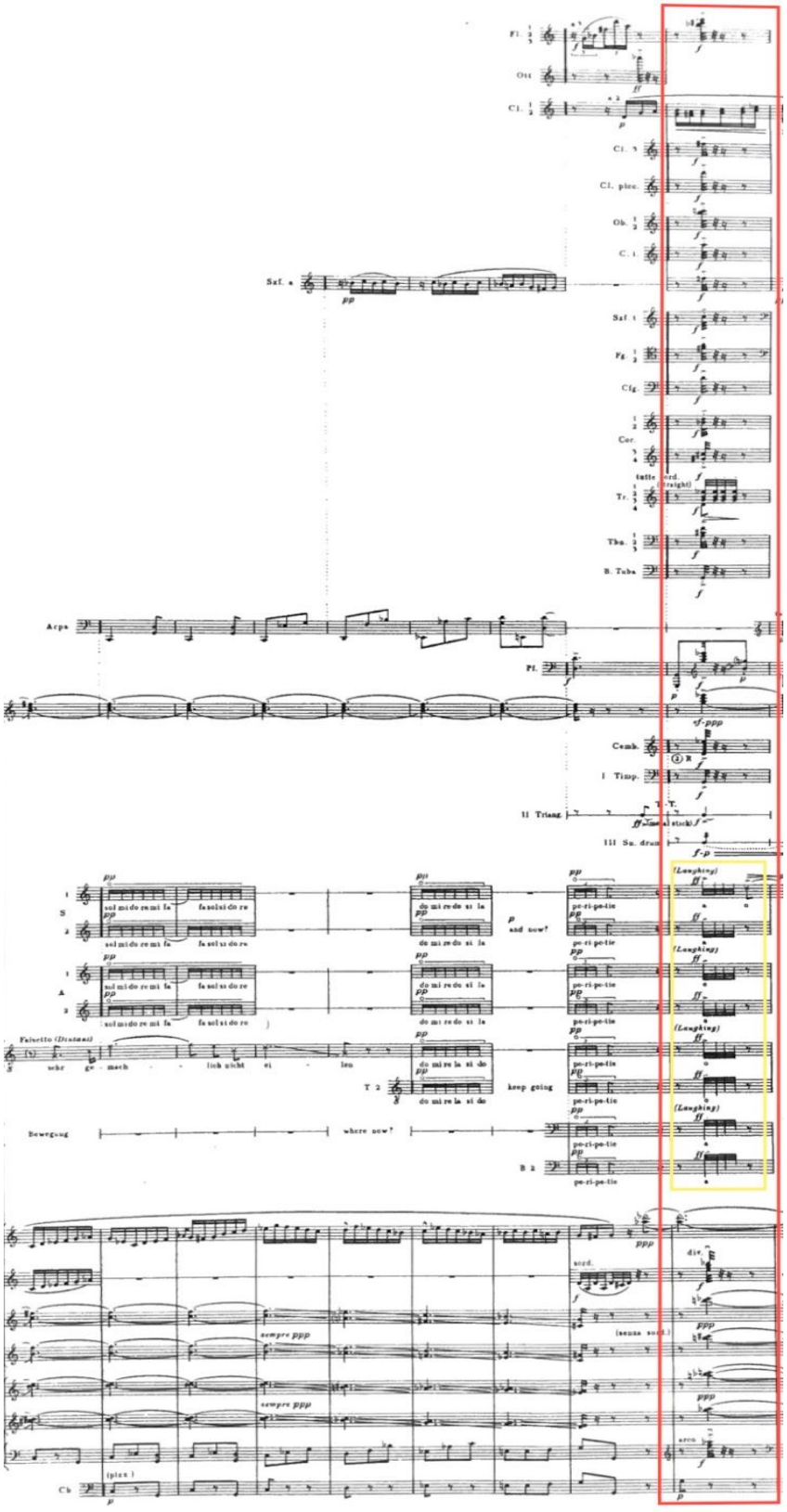


The motivation for this cut was both artistic and practical. In order to choose a practical point to create a cohesive and sensible cut, it was crucial to understand the form and structure of the Scherzo of Mahler's Second Symphony as it is the structural backbone of this movement. This cut is successful and effective because it was made with this understanding. The movement is in a Rondo form (ABACADA) and this cut occurs at the beginning of the "C" section of the Rondo form, right in the middle, a section which contains multiple sequences. These sequences start in C major at rehearsal no. 36, then go to D major, E major and finally back to C major at rehearsal no. 43. The cut occurs from rehearsal no. 36 to rehearsal no. 43, both sections in C major. Not only does this remove a complete section to prevent a jump clumsily to the middle of another section, but more importantly it stays in the same key which helps to produce a smoother transition.

4. WHAT TO ADD

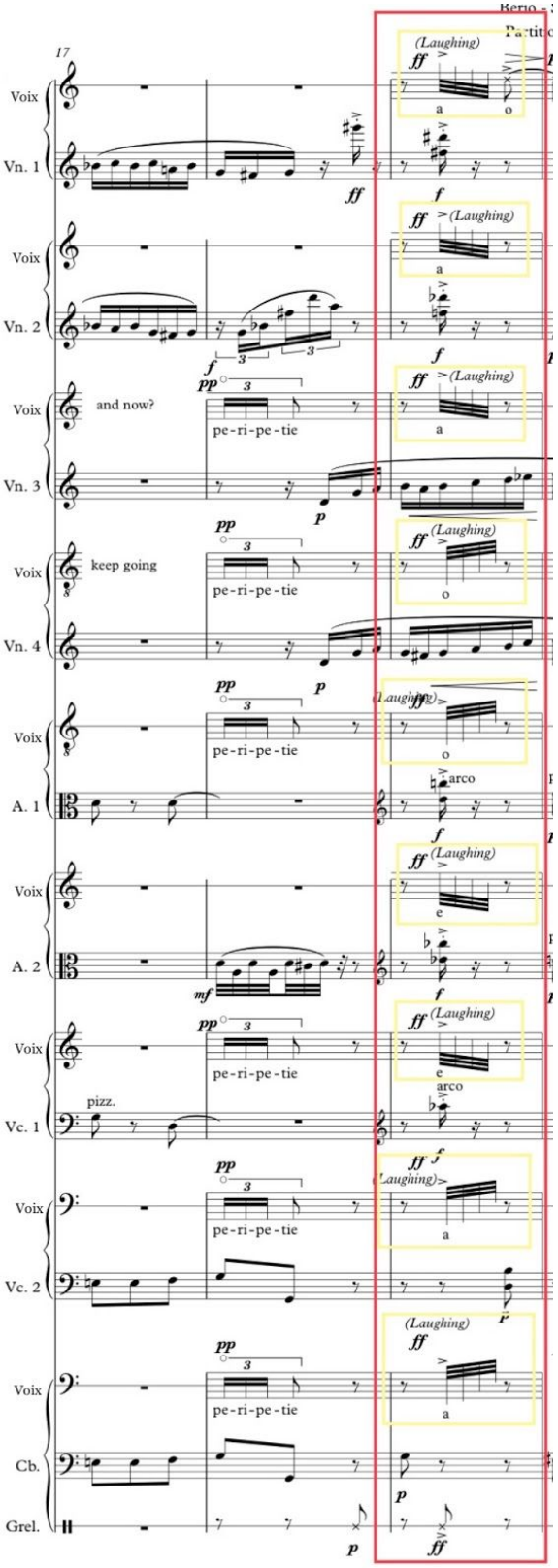
On the second beat of m. 19 there is a sudden and accented laughing gesture performed by the eight amplified voices (see Figure 4A: yellow box). It is a unified striking gesture, and a unique event in this piece. There are no specific pitches, only one gesture in the soprano and alto going up and one gesture in the tenor and bass voices going down. While this occurs there are loud and accented harmonies occurring in the woodwinds, brass and percussion, violin B and double bass.

Figure 4A (original Berio score, mm. 11-19)



When creating the arrangement it would have been possible to have only four or five, (even just two!) members of collectif9 contribute to the laughing lines as all of the distinct voice lines would have been covered and the rest of the strings could have solely focused on other characteristics of this moment. Despite this, the arrangement incorporates all nine string players in the laughing gesture while playing at the same time (see Figure 4B below). With this decision, two important aspects of the moment are prioritized: the unity of the ensemble and the impact of the laughing gesture. Additionally, this decision fully utilizes the capabilities of the new ensemble, with no woodwinds or brass instruments, all string instruments are capable of playing and speaking/singing simultaneously. This was an effective and simple way to provide more impact and emphasis both aurally and visually, as in the original score.

Figure 4B (collectif9 arrangement, mm. 17-19)



5. WHAT TO MIMIC (1/2): PERCUSSION AND IMPACT

At the very beginning of this movement there is a sudden and dramatic attack on the downbeat. The impact of this downbeat can almost be felt when looking at the original score (Figure 5A). All forty one staves of instruments, percussion and voices are involved in this moment, all with accents and either *fortissimo* or *fortississimo* dynamics.

When arranged for an ensemble of only nine string players, it is physically impossible to precisely replicate this impact. Instead, unique percussive techniques were used to mimic the impact of the percussion. This first note of the piece incorporates timpani, snare drum and whip, which help to create a sharp attack. In order to mimic that in our arrangement, Bartók pizzicato were added to the Violin 2, Viola 2 and Double Bass lines which helped to intensify the attack of the first note. The timpani E is played by the Double Bass, and since the snare drum and whip did not have a designated pitch, the Viola 2 and Violin 2 played harmonies from the Violin A and Violin B line, D♯ and G respectively (see Figure 5A and 5B: blue and yellow boxes). Employing Bartók pizzicato gave the arrangement greater impact on the downbeat similar to the original and allowed more notes and harmonies to be integrated from the original score.

Figure 5A (original Berio score, m. 1)

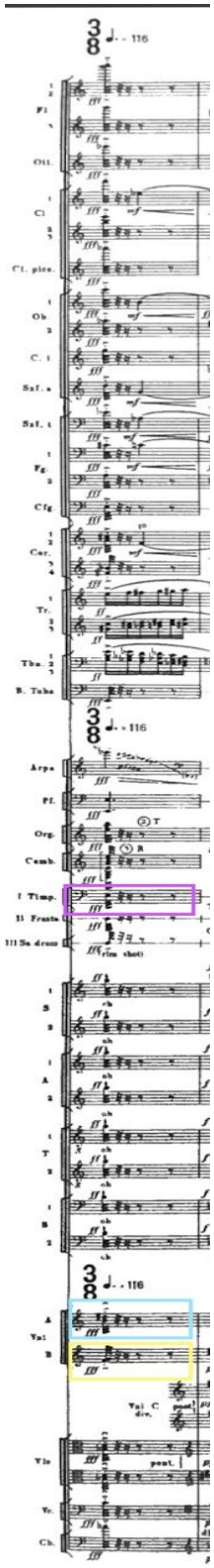
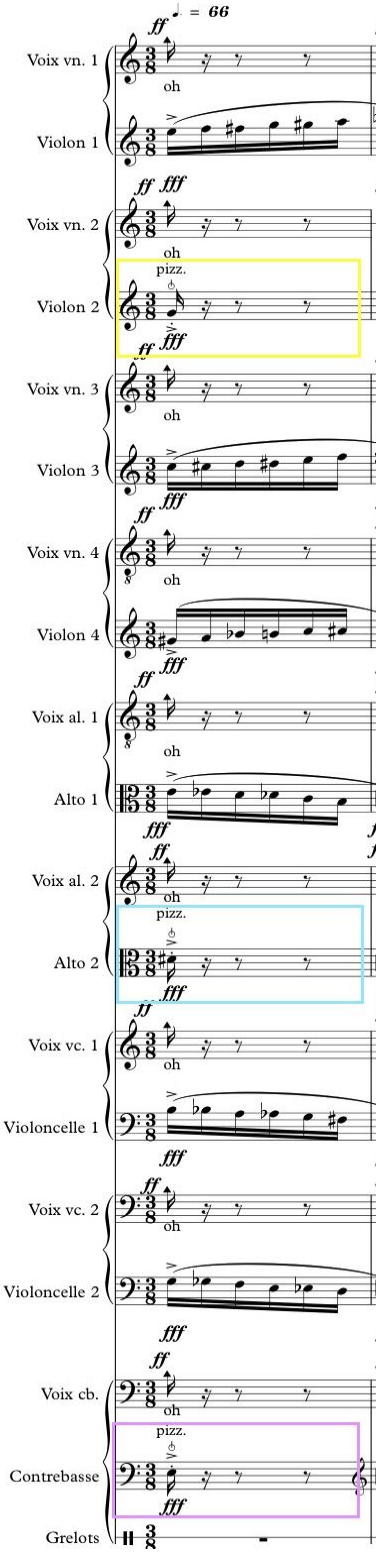


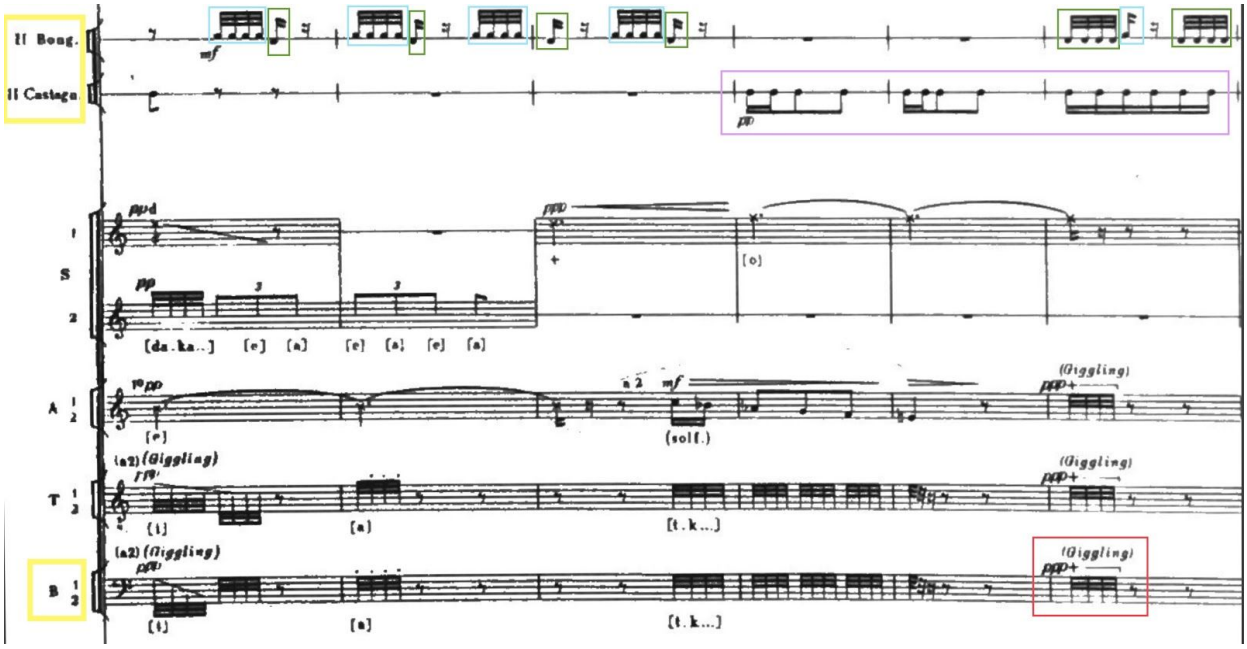
Figure 5B (collectif9 arrangement, m.1)



6. WHAT TO MIMIC (2/2): PERCUSSION

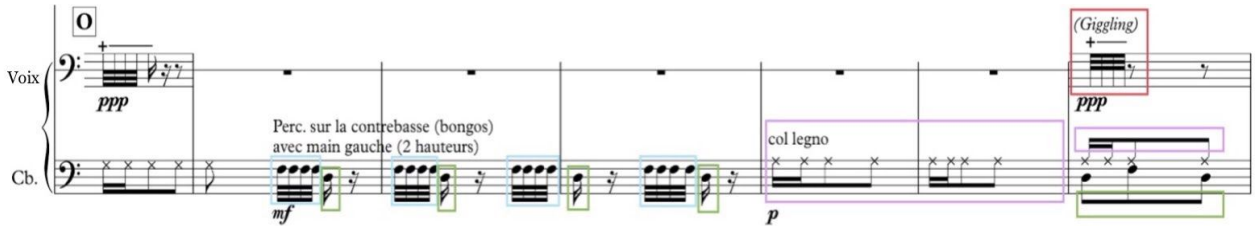
There is a variety of percussion used throughout the Berio movement, and although it was not possible to incorporate and mimic this entirely, there are certain situations where the percussion comes to the foreground of the movement and thus needed to be emphasized in the arrangement. From mm. 238-241, this occurs with the bongo and castanets (see Figure 6A below). In order to accurately mimic the bongos the arrangement would need to show a change in pitch as the four thirty-second notes are higher (marked in blue), the sixteenth note is lower (marked in green), and vice versa at the end of the example. Additionally the sound of the bongos and castanets are different, so in order to mimic this percussive combination it was necessary to create two distinct sounds.

Figure 6A (original Berio score, mm. 238-241: highlighted bongo, castanet and sections of the Bass voice line)



In order to create this unique timbral variety, the arrangement puts both of these rhythmic lines into the Double Bass part (see Figure 6B). The arrangement score says "percussion on the bass (bongos) with the left hand at two different places." By tapping on the bass with the left hand in two different positions (marked in blue and green), two contrasting pitches are produced. Then in mm. 241-243 the bass plays *col legno* to mimic the timbre of the castanets (marked in purple). Since these percussive elements were put into one part, some minor rhythmic modifications were made in the last measure to make it more manageable to execute three separate actions at the same time; the castanets, bongos and Bass voice line (Bass voice marked in red). In this measure the castanet and bongo rhythms were simplified: the bongo line (tapping with left hand) was simplified from thirty-second and sixteenth notes to just three eighth-notes while still changing pitch in the original rhythm, and the castanet (*col legno*) line changed from six sixteenth notes to two sixteenth and two eighth notes (continuing the same rhythm from the previous two measures). Additionally the bassist has to mute the strings with the chin to play the *col legno* as the left hand is occupied with the bongo rhythm and unable to mute the string. This example demonstrates ways in which a deep understanding of the potential capabilities of the new medium can help bring greater diversity to an arrangement, incorporate more lines and highlight changes in timbres.

Figure 6B (collectif9 arrangement, mm. 237-243: Double-Bass line)



SUMMARY OF EXAMPLES FROM "IN RUHIG FLIESSENDER BEWEGUNG"

The third movement of Berio's *Sinfonia* has many layers of complexity with musical references, quotations and various combinations of the multiple pieces that inspired it and serve as its musical structure. Arranging this movement for collectif9 produced particular challenges since the harmonic language is complex and often very thick. Understanding the larger effect these textures created, and how that could or could not translate into our chamber setting was crucial to making this arrangement work. From a personal perspective as a member of collectif9, it also provided opportunities to be pushed outside of our comfort zone, to combine speaking and singing with playing, to move and become completely immersed and part of the piece, to shift roles and rely on one another to carry the waves of musical quotations smoothly between our parts and musical sections.

CHAPTER 6

ABOUT GUSTAV MAHLER'S SYMPHONY NO. 2, MOVEMENT 1

Gustav Mahler's Second Symphony in C minor, also known as the "Resurrection Symphony", was composed between 1888 and 1894. The turbulent first movement was inspired by the poem "Totenfeier" by Adam Mickiewicz which was translated into German by his friend Siegfried Lipiner. It describes pagan funeral rites in the Baltic folk tradition and Mahler said that it laid the hero of his first symphony to rest amid a shower of questions which included: "Why did you live? Why did you suffer? Is it all just a big, terrible joke? We will have to find an answer to these questions if we want to go on living – and even though we will die" (Basinger 2014). As we (collectif9) often perform this movement by itself, it's interesting to note that Mahler had originally intended to have it performed and published as an independent symphonic poem titled "Totenfeier" in 1888 (Basinger 2014). Additionally, within the context of the entire symphony Mahler also chose to add a comment at the end of the first movement which states to pause for five minutes ("Hier folgt eine pause von mindestens 5 minuten") before starting the second movement, further emphasizing the independent nature of this movement.

ARRANGING MAHLER: PROCESS AND CHALLENGES

> And for all its sound and fury, this is accomplished in music of clear texture and linear definition. Stereotypically, at least, "Mahler" means more: more instruments, more notes, more volume, and – paradoxically – more of less, in some of the softest, thinnest music going. But Mahler's real strength is in the contrapuntal clarity he enforces. There is no fuzzy rhetoric or hazy sound-masses here (Henken 2020).

As John Henken observes, Mahler is clear in counterpoint even with the rich orchestration. Consequently, this arrangement of the first movement of Mahler's Symphony No. 2 is, in many respects, a much more straightforward arrangement when compared with the previous Berio arrangement. Despite the grand-scale of this piece, reducing this movement from full orchestra to only nine string players was more accessible as "the musical language was

simple enough that it could work for nine voices and it wasn't as necessary to cut as much in terms of harmonies and lines" (Bertin-Maghit 2020). This arrangement highlights and demonstrates particular ways in which we've attempted to mimic other instruments and show variations in colour and timbre, as well as create depth and texture to accentuate the dramatic nature of this movement. Although the arrangement was written by Thibault, these are aspects that we explored and developed together as an ensemble throughout the learning/rehearsal process (similarly to the Berio). The challenges with this arrangement were primarily in how we could most effectively mimic instruments from contrasting instrument families, and "find ways for everyone to have a voice at the same level, create chamber music and execute smooth transitions" (Bertin-Maghit 2020).

Thibault began the arranging process by transcribing the entire instrumentation into a music notation software "as a way to learn the score, understand the structure and orchestration, and identify what lines were doubled" (Bertin-Maghit 2020). Following this process, he started to shrink it down, making decisions about what to keep, cut, add, mimic and modify. He also tried to identify what string instruments in collectif9 would most effectively replicate instruments from other families and tried to keep it as consistent as possible. For example, the flute line was usually played by the violin, the bassoon line by the cello, and often the top (ex. piccolo) line would be cut to make the harmonies tighter. The last element that he addressed was the percussion. Sometimes it was not crucial due to the fact that the gesture and impact was already implied in other lines. When percussive elements were added, they often involved extended techniques, pizzicato/Bartók pizzicato, foot stomps, or tremolo.

Another relevant aspect of this arrangement that merits discussion is the modification of dynamics. Since there is a drastic change in instrumentation, it was often necessary to modify the dynamics to accommodate the reduction in numbers and shift in instrumental attributes. When altering the dynamics it was not only important to consider the qualities of the new medium, but also how the dynamics would be interpreted by the players of these instruments, and the balance between sections in the original instrumentation. For example, drastic adjustments in dynamics were required when recreating *fortississimo* climaxes. The dynamic contrast in the orchestral score from *fortissimo* to *fortississimo* would naturally be much bigger

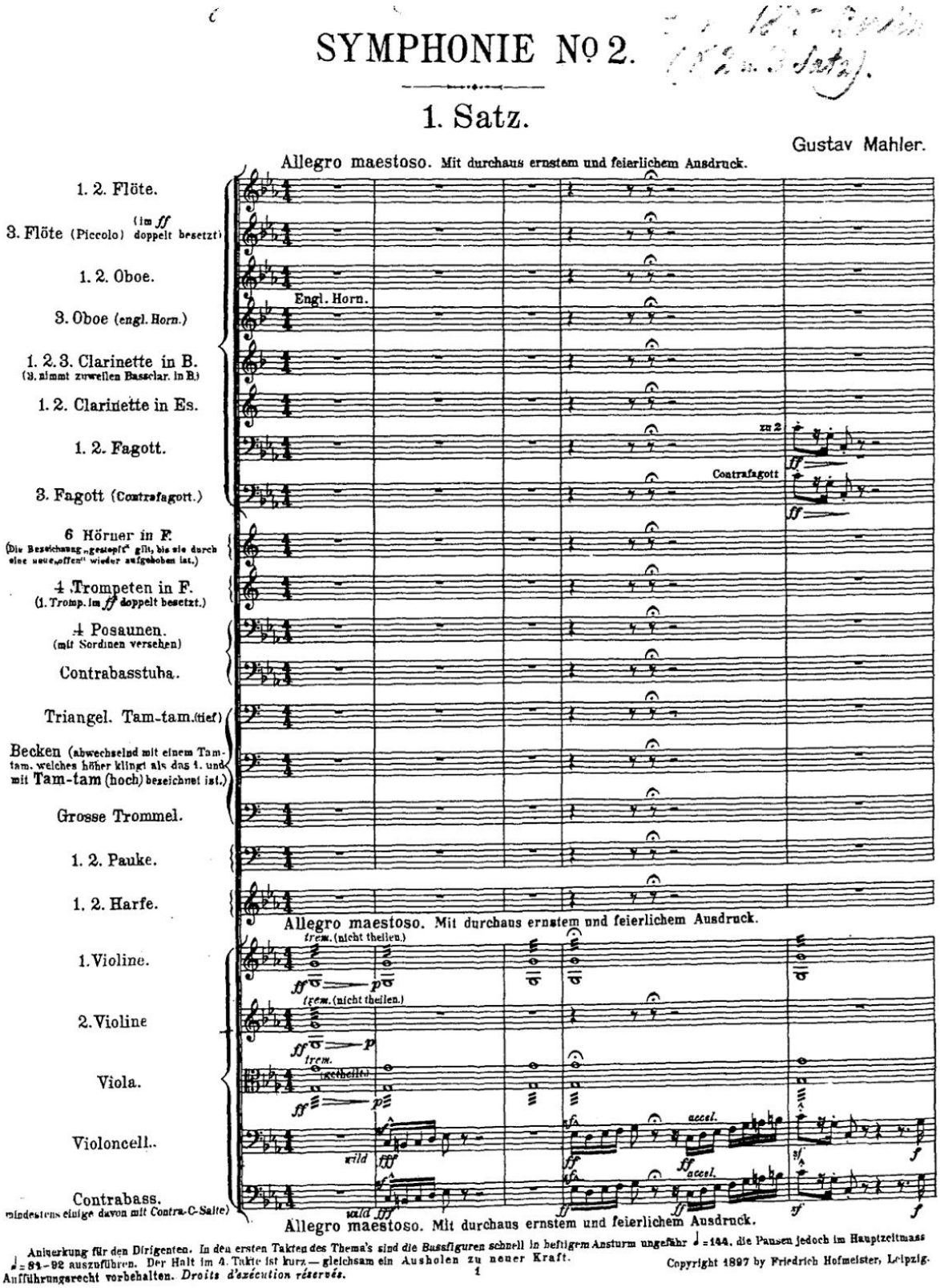
as musicians would not only play louder but the number of instruments playing would (commonly) be increased as well. In the context of the collectif9 arrangement it is most common for all musicians to be playing at the same time and therefore it is usually impossible to increase forces. For this reason, a *fortissimo* to *fortississimo* marking in the orchestral score would be written as *mezzo-forte* to *fortissimo* in the arrangement in order to leave room to grow. Contrastly, a dynamic of *pianississimo* in a violin section of twelve violins does not effectively translate to a marking of *pianississimo* in a chamber arrangement for collectif9 where there is commonly one violin per part. In a large violin section, the *pianississimo* dynamic will naturally sound more full and a slightly louder, but if that dynamic is directly translated into the arrangement with only one violin it would sound meek, unbalanced and lack quality of sound; therefore the *pianississimo* marking would be marked as *piano* in the arrangement.

EXAMPLES FROM SYMPHONY NO. 2, MOVEMENT 1

1. WHAT TO KEEP

At the beginning of this movement in the original score the only instruments that are playing are the strings (see Figure 1A) which naturally translates well into an arrangement for nine string players. Despite the massive reduction in numbers, the timbre stays the same and no instruments have to be cut from the original. Little needed to be changed in this section from the original to the arrangement. Our focus was on how this section could be shifted from a large-scale orchestral setting with conductor to this smaller, conductorless chamber setting. How could this shift in grandeur accentuate and highlight unique qualities of this masterpiece?

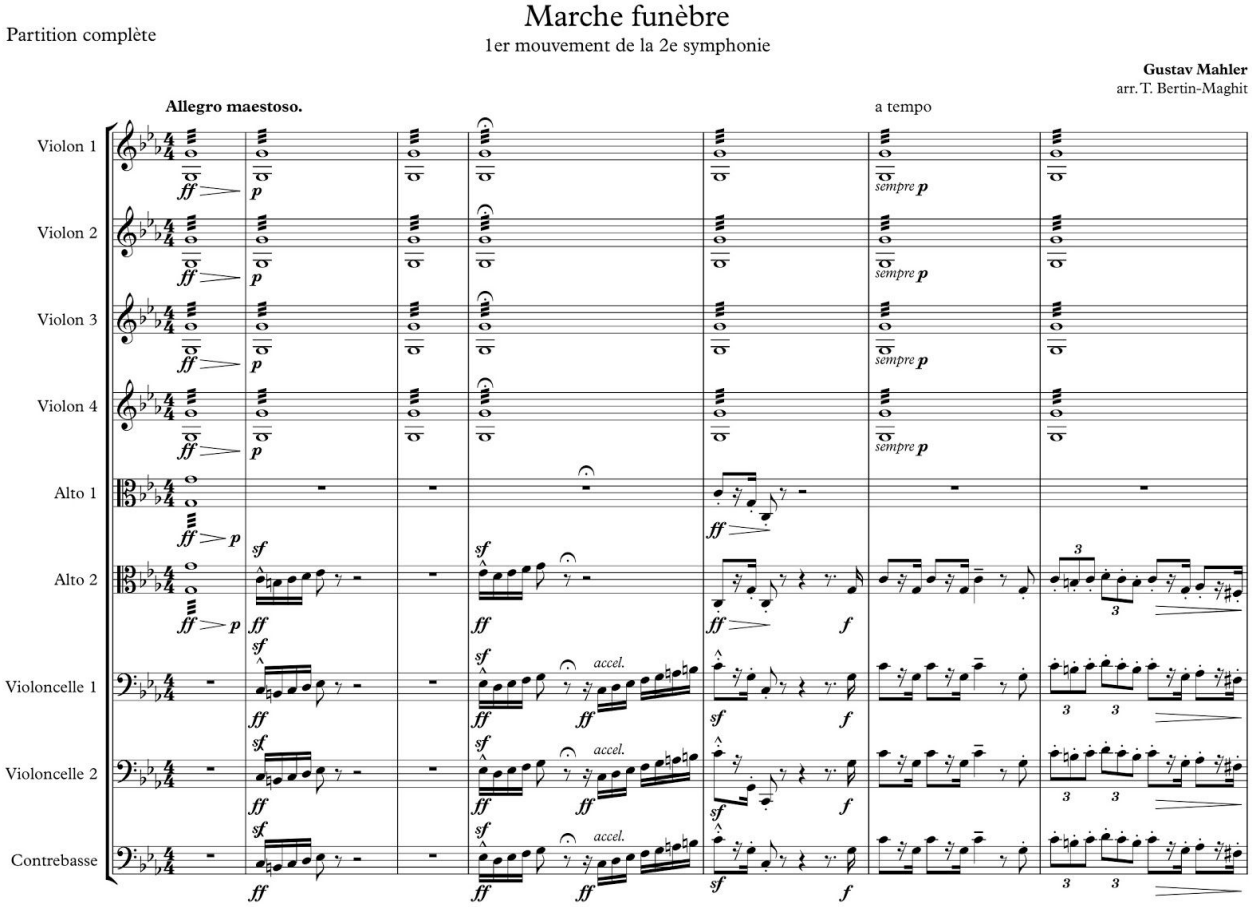
Figure 1A (original Mahler score, mm. 1-5)



In m. 2 of the original score (see Figure 1A) the cello and double bass sections come in together to play a dramatic and "wild" melody, continued in m. 4. In the arrangement (see Figure 1B below) the Viola 2 joins the cello and double bass for sections of this "wild" line. If this line had been kept in solely the cello and double bass line then only three members of the group would be playing, but instead with the addition of the Viola 2 line to the downbeats of mm. 2, 4, and 5, the *sforzando* gestures have greater impact and overall effectiveness. Additionally this section highlights and utilizes the interactive and chamber capabilities of this group. How they connect with each other affects the extent to which they can be flexible with the fermatas on the rests and accelerandos through the sixteenth note lines in m. 4.

It is also important in this context to consider how visual gestures affect how an audience perceives sound and impact. Although this is a drastic reduction and it is impossible to mimic or recreate the same volume of sound as a full orchestra, gestures such as a large cue from Violin 1 at the beginning of the piece can help to give the impression of a big impact, similar to how a conductor would cue an orchestra for this opening.

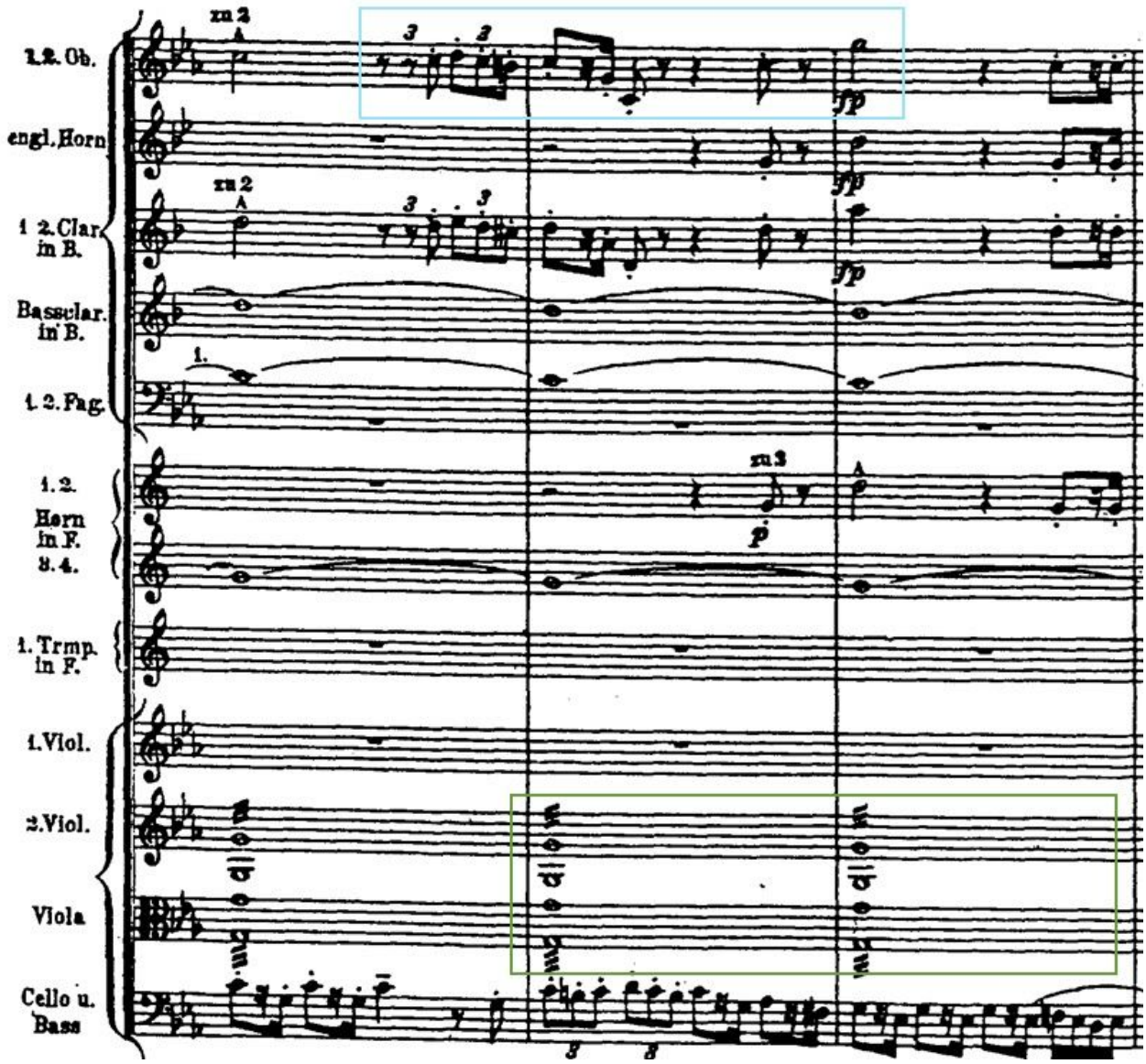
Figure 1B (collectif9 arrangement, mm.1-7)



2. WHAT TO KEEP / ADD

In this section the Oboe 1 and 2 line is redistributed in the arrangement to create more interaction between players, but in consequence, some adjustments are required in other lines of the arrangement. In the original score the Oboe 1 and 2 line (see Figure 2A: blue box) plays the melody with Clarinet 1 and 2 in B ♭ . During this time the Violin 2 and Viola play continuous tremolo (see Figure 2A: green box).

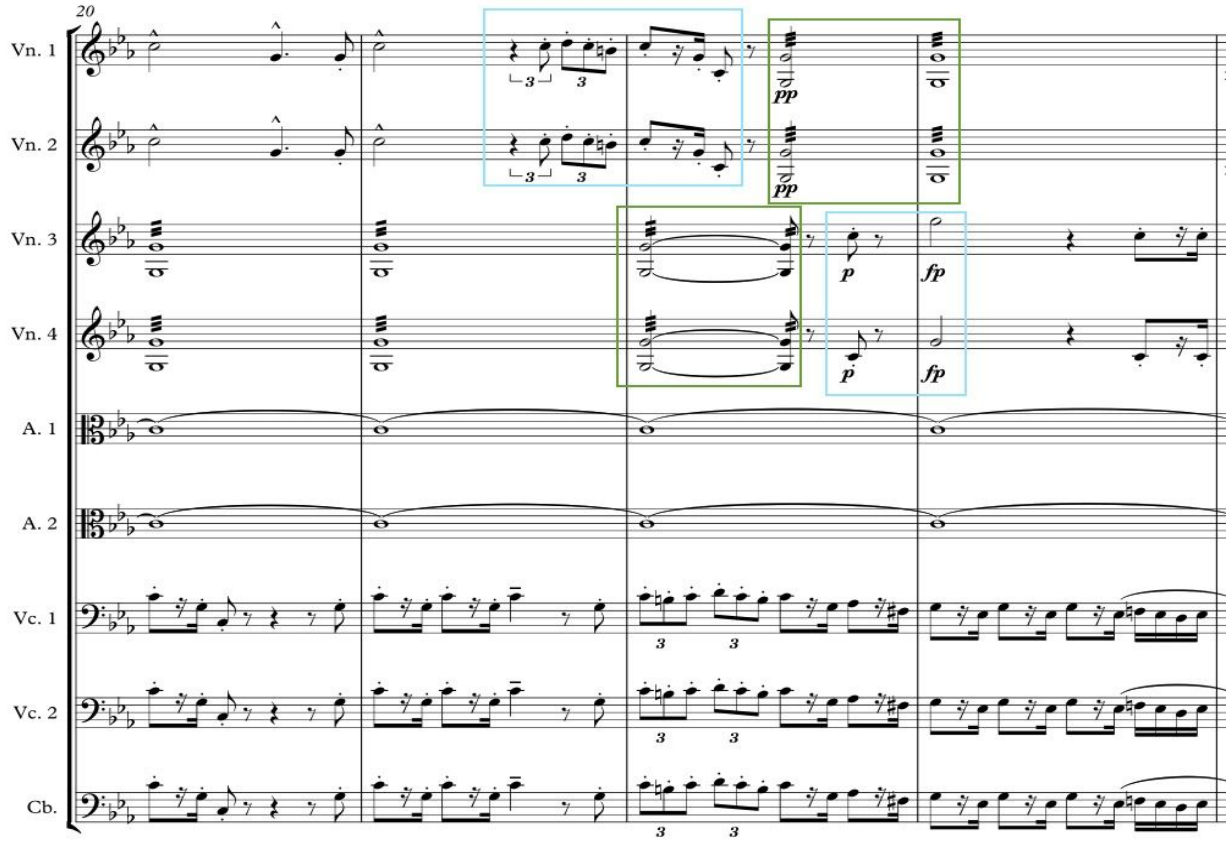
Figure 2A (original Mahler score, mm. 21-23)



In contrast, in the arrangement, interaction between Violin 1 and 2 and Violin 3 and 4 has been created (see Figure 2B: blue boxes) by dividing up the Oboe and Violin 2 lines of the original score. Additionally, in the arrangement the violas don't play tremolo with the violins like they do in the original score as they are now holding the harmony of the Bass Clarinet, Bassoon and Horn in F. Consequently, in order to keep the continuous tremolo in the violin

which originally carried through this entire section, Violin 3 and 4 have to overlap and tremolo with Violin 1 and 2 so there is no break, while matching their sound to facilitate a smooth transition. This interaction could have also been created by dividing this line between other string instruments in the arrangement (ex. Violin and Viola or Violin and Cello, etc.) which would have made it easier to have continuous violin tremolo and interaction between lines. Even so, this decision is uniquely effective as it keeps subtle but important elements from the original while adding a new element (more back and forth chamber interaction) that highlights the unique qualities of the new and smaller medium.

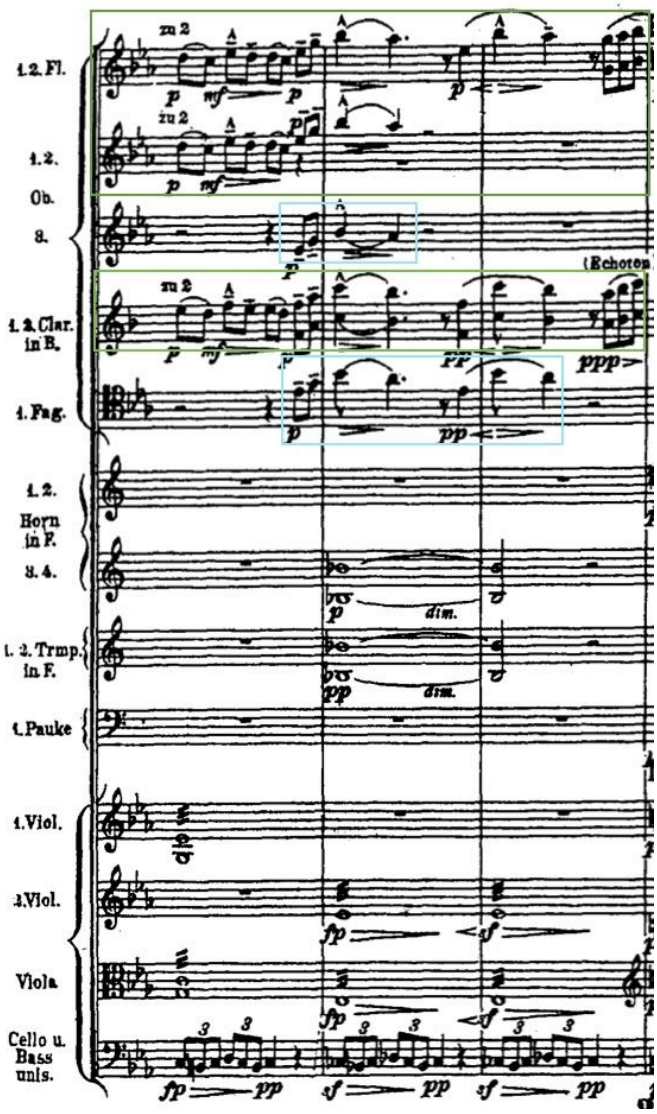
Figure 2B (Mahler arrangement, mm. 20-23)



3. WHAT TO CUT / ADD

In this next example, the distribution and balance of lines plays an important role in how the interaction between parts and chamber playing stand out. It was important to have the triplet motif from the original cello and double bass lines stand out but not overwhelm the melody in the woodwind section (see Figure 3A: green and blue boxes). The melodies in the woodwinds are doubled by the Flute 1 and 2, Oboe 1 and 2, and Clarinet 1 and 2 in B ♭ (green boxes); as well as at the end of m. 45 and beginning of 46 by Oboe 3 and the Bassoon (blue boxes).

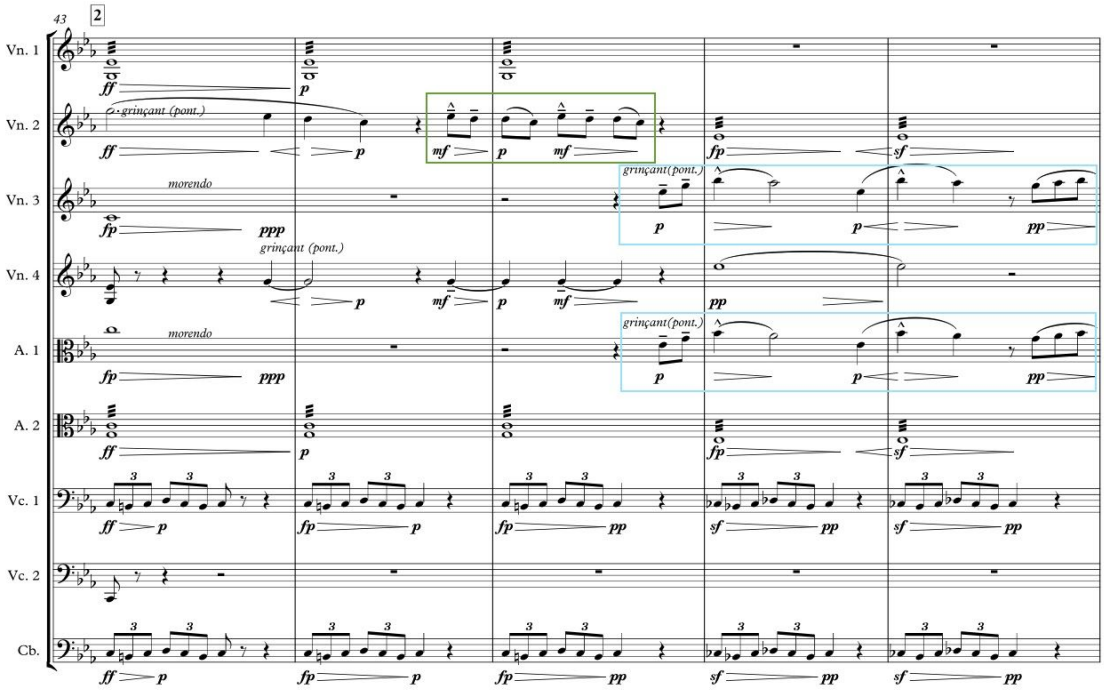
Figure 3A (original Mahler score, mm. 45-47)



In the arrangement (see Figure 3B below), the texture is simplified and balanced by cutting out Cello 2 and redistributing the melody that was originally continuous throughout the Flute 1 and 2, and Clarinet in B ♭ 1 and 2 in the original score. Instead of keeping the melody in one voice, the arrangement divided it between two voices, Violin 2 (green box) and Violin 3 / Viola 1 (blue boxes). It was not necessary to divide the melody in this way, but the intent was to develop more interactive moments throughout the piece as it was a priority in this arrangement. In order to show the expansion of layers that occurred in the original from the pickup of m. 46 to m. 47 the melody is doubled by Violin 3 and Viola 1 (blue boxes), which contrasts with the

single voice of Violin 2 (green box) from which it is passed the melody. Additionally, combining violin and viola instead of just two violins or two violas helped to create a variation in color as the viola provides a more mellow timbre than the violin; this reflects the change in timbre that was created by the incorporation of the bassoon and Oboe 3 in the original score in mm. 45 to 47. In these measures the viola also plays an octave lower than the violin to achieve a similar range to that of the original which divided the woodwinds between these two octaves in the pickup to m. 46 and m. 47 (Flutes 1 and 2, Oboe 1 and 2, Clarinet in B ♭ 1 played the higher octave, and Bassoon 1, Oboe 3 and Clarinet in B ♭ 2 played the octave lower). To accentuate this change further, Thibault added the marking *grinçant (ponticello)* for Violin 3 and Viola 1, but throughout the rehearsal process we decided to cut this marking as it became apparent that this shift in timbre was not effectively being accentuated through the use of *ponticello* and it sounded more idiomatic and contextually pleasing to play these lines *normale.* This section of the arrangement required careful consideration of balance in order to achieve layering of voices that both mirrored the original and featured the unique characteristics of the new and smaller ensemble. Through the combination of redistributing and cutting certain lines and extended techniques, the arrangement was able to create a balance that illuminated the counterpoint and predominant shift in timbres from the original score and highlight the equality and interaction of lines in the new medium.

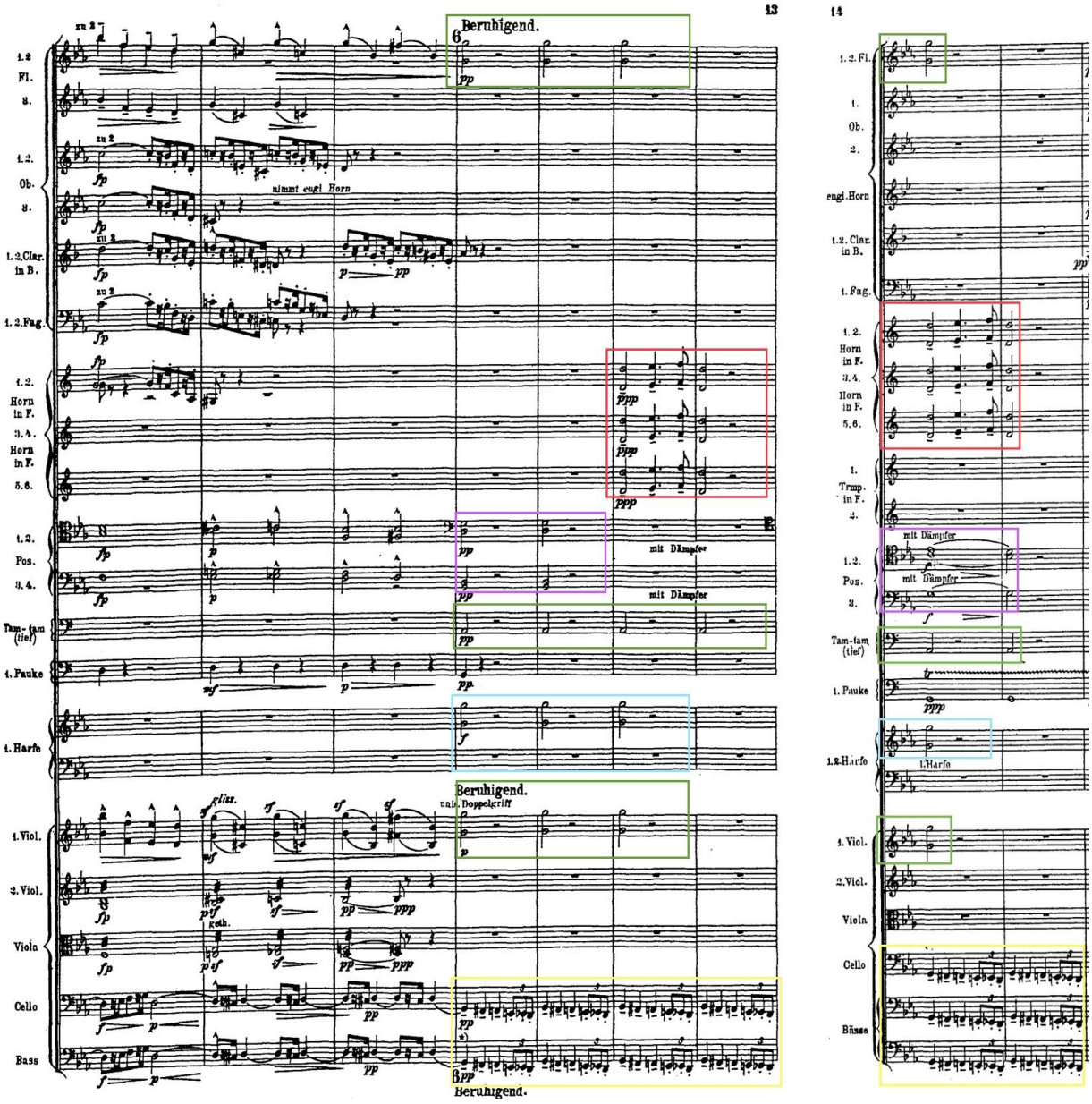
Figure 3B (collectif9 arrangement, mm. 43-47)



4. WHAT TO MIMIC

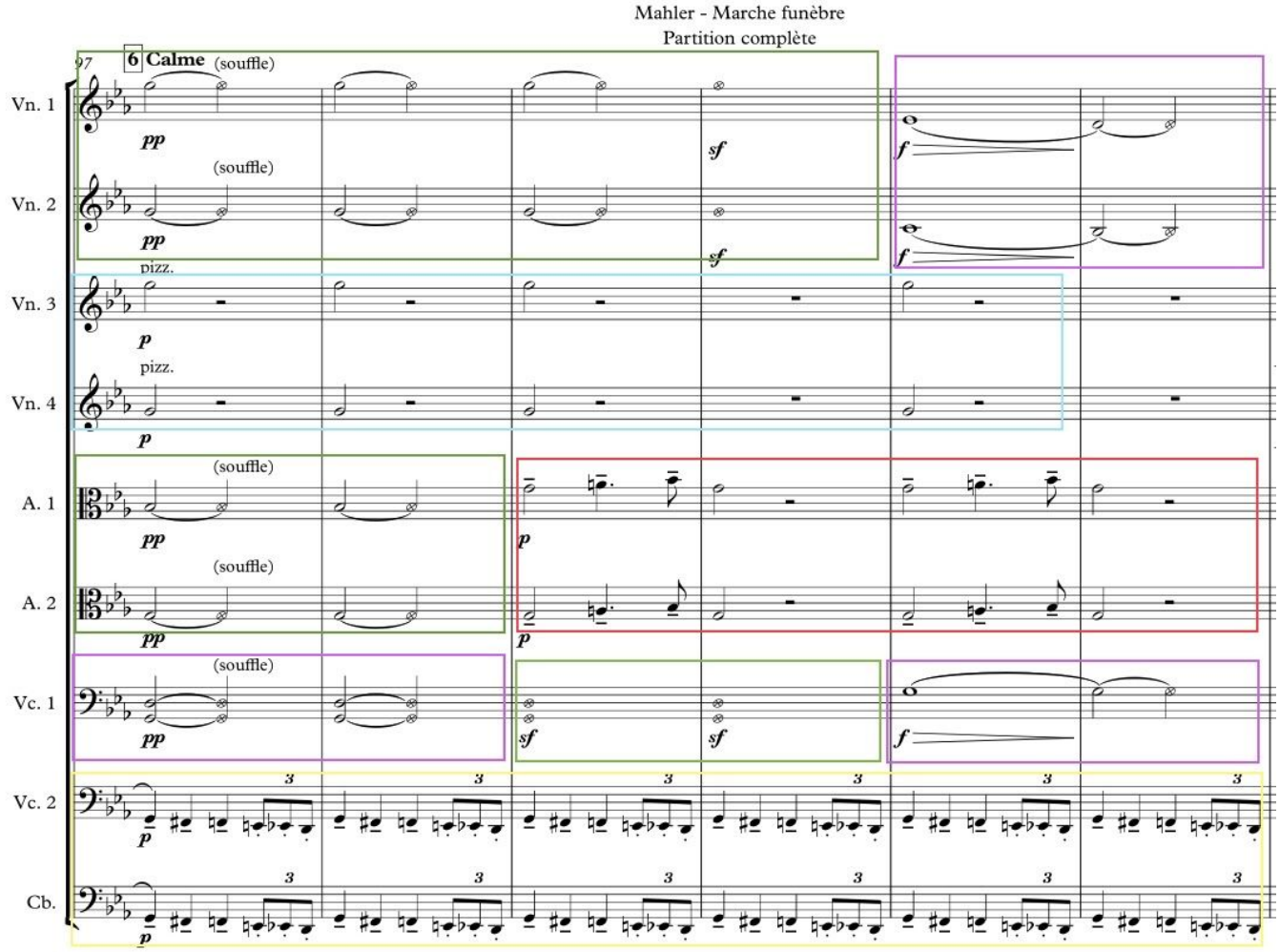
This section of the arrangement at m. 97 mimics and explores colors inspired by the tam-tam and how it combines with the rest of the instrumentation from the original score. Mimicking in this section was not just about recreating distinct timbres or colors, but also considering the effect and impact of the original instrumentation and writing. It was important to prioritize what was idiomatic for our specific instrumentation and to evaluate what contrasting colours or timbre variations could be created through combining instruments and employing extended techniques. At mm. 97-98 there is a half note G minor chord that includes flutes, trombone, tam-tam, harp, and violin in the original score (see Figure 4A: green, purple and blue boxes). Then from mm. 99-101 the half note chord is played by the flutes, tam-tam and harp as the horns enter with their moving melody (red box); this is joined by *fortissimo* trombones in mm.101-102 (purple box).

Figure 4A (original Mahler score, mm. 94-102, annotations are used to indicate how instruments and lines were distributed in the arrangement)



At m. 97 where the tam-tam would have played on the downbeat, the arrangement utilizes a combination of bowed and pizzed Gs, B ♭ s, and Ds to complete the harmony and add another layer of texture and initial percussive impact that mimic both the characteristics of the harp and tam-tam (see Figure 4B). On the third and fourth beats of the measure it is marked "souffle" in the arrangement to mimic the overtones that occur after the initial impact of the tam-tam. The marking "souffle" translates to "breath" in English and is generally used to refer to an airy or breathy sound that is made on a string instrument by playing with less pressure over the fingerboard. As collectif9 collaborated during rehearsal and experimented with colours in this section, we chose to change the sustained "souffle" to a tremolo "souffle". This agitation of the tremolo helped to mimic the way the overtones naturally develop and even grow on a tam-tam after the initial impact. Additionally we added another physical "souffle", to combine with the tremolo bowed "souffle" through blowing air out of our mouths and creating a sighing breathy sound. At m. 99, Cello 1 adds a subtle *pianissimo sforzando* which contributes to the characteristic articulated impact that would naturally occur as six horns in F begin to play here. Finally the "souffle" effect is not added to the third and fourth beats in m. 101 as the focus shifts to the *fortissimo* trombones played by Violin 1, 2 and Cello 1, but is incorporated in m. 102 as the trombones *decrescendo* and the overtones of the tam-tam would be more apparent at this point. This example of mimicry highlights how we utilized the original score to inspire and guide artistic and creative solutions in the experimentation and collaboration process. Through prioritizing and analyzing the effects of the instrumentation in the original score, we developed a combination of timbres and techniques that produced a result that was both thoughtful of the original score and unique to our ensemble.

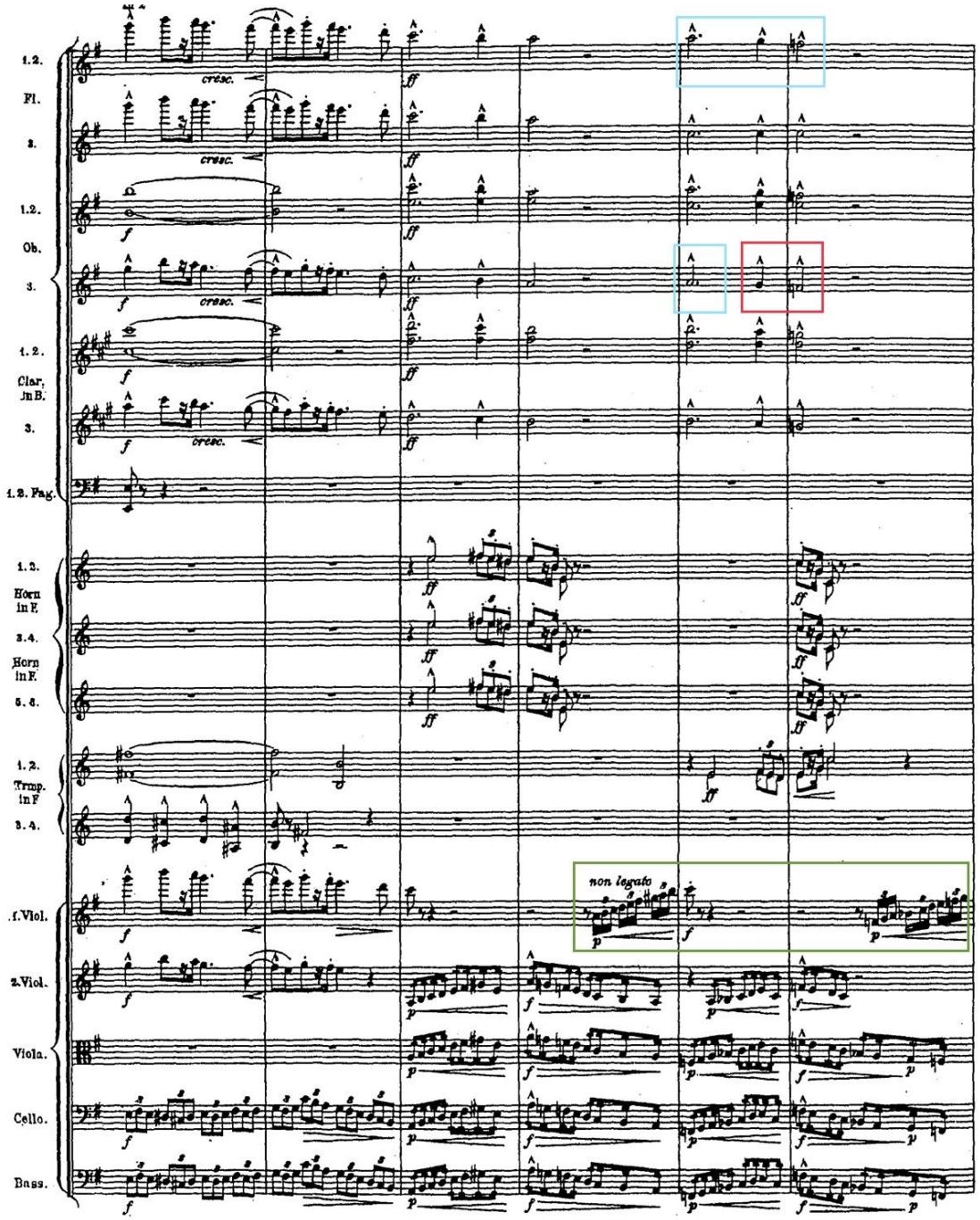
Figure 4B (collectif9 arrangement score, mm. 97-102):



5. WHAT TO MODIFY

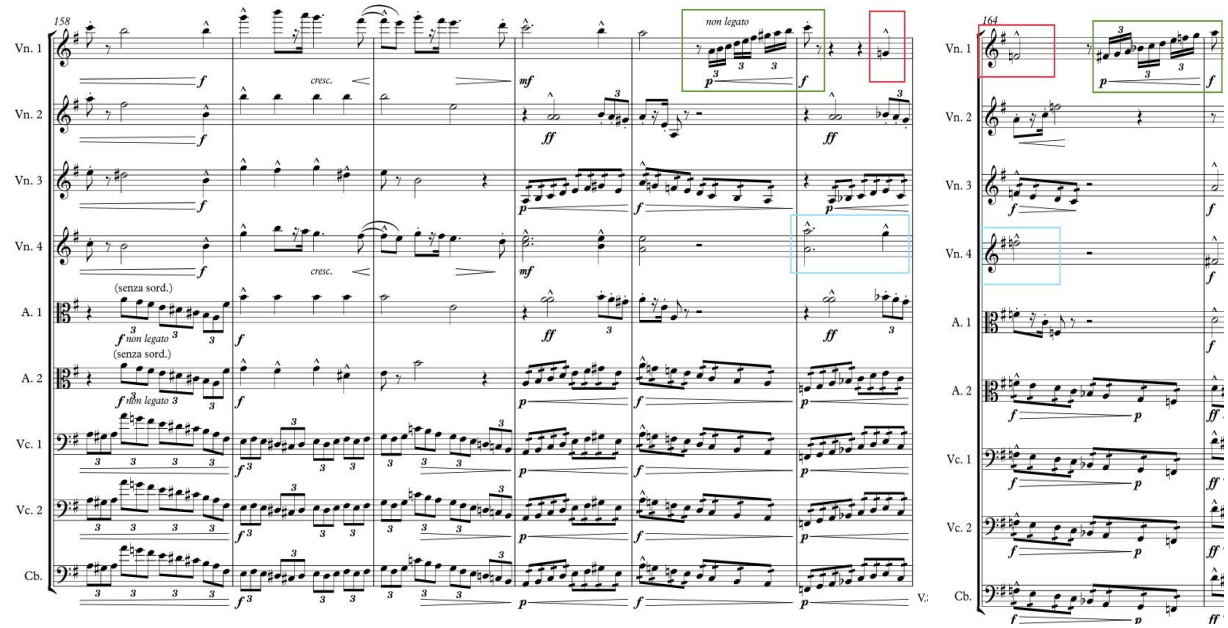
In this next example, due to the nature of Mahler's writing, it was necessary to redistribute the interaction between the strings and woodwinds in order to establish balance and clarity. In the original score there was a distinct interaction between the Violin 1 triplet line in m. 162 (see Figure 5A below: green box) and the woodwind section in m. 163 (blue and red boxes) which carried the line into measure 164. Also, in this woodwind section the chords are layered and combine three different woodwind instruments including, flutes, oboes, and clarinets in B ♭ . In order to combine multiple elements of the original score into the arrangement such as the harmonies, varying textures (i.e. contrasting rhythms in the strings / Violin 1 line, brass and woodwinds), interaction between lines (Violin 1 and woodwinds), and balance of voices (Violin 1 line emerging from the texture), into only nine parts it was crucial to make some modifications. In this context these modifications included combining and modifying the roles of certain lines.

Figure 5A (original Mahler score, mm. 159-164)



To keep some of the interaction and consolidate lines in the arrangement, the Violin 1 triplet melody is played by Violin 1 in the arrangement (see Figure 5B below: green box) and is then taken over by Violin 4 (blue box) who plays the Flute 1 and 2 line from the original woodwind section. In order to add layers and more volume to this line, Violin 4 plays the dotted half note A as an octave with the open A string an octave lower (blue box), this is natural on the violin as this octave resonates well with the open string. Then Violin 1 (which had previously been playing the solo line) joins Violin 4 an octave below to play the quarter note G and half note F (red box), before returning to play the Violin 1 triplet melody from the original (green box). This decision had multiple effects as it created interaction between Violin 1 and Violin 4 (originally an interaction that occurred in the Violin 1 and Woodwind line in the original score), it continued the balance of playing the Flute and Oboe A, G and F in octaves, and divided the G and F octaves (played on the A and D string of the violin) between two violins as they are less idiomatic on the violin when played by one person. The synergy of these elements produced a result that was effective in a chamber setting and reflective of the original score's balance and predominant line.

Figure 5B (collectif9 arrangement, mm. 158-164)



SUMMARY OF EXAMPLES FROM SYMPHONY NO. 2, MOVEMENT 1

Reducing the first movement of Mahler's Symphony No. 2 to an arrangement for nine string players has its unique challenges. With the extreme reduction in numbers, and shift to employing a singular instrument family (strings), some aspects were more easily translatable into the new medium as they required only slight modifications, while others required more drastic changes to retain important qualities of the original. Mahler's clear contrapuntal writing combined with collectif9's instrumentation and personality cultivated an ideal environment to explore and illuminate new aspects, and textures in his music. The combination of choices made throughout the arranging process demonstrated an understanding of the differing mediums and respect for the depth of the original composition. Through prioritizing this understanding while exploring new textures and bringing the essence of the work into a chamber context, this arrangement identifies ways in which these seemingly mutually exclusive priorities of fidelity to the score and experimentation can co-exist and facilitate the creation of a unique and effective arrangement.

CONCLUSION

The goal of this research project, in addition to gaining a greater understanding of this subject for myself, was to diminish the stigma and mystery surrounding arrangements, and to inspire other musicians (both performers and composers) to explore the art of arranging. As 21st-century musicians, we have access to endless historical sources, recordings, scores, and facsimiles to guide our decisions when arranging repertoire. This is both wonderful and overwhelmingly daunting and confusing. For this reason, I hope that my research helps to demystify and provide points of departure for the arranging process. As shown through the examples from Stravinsky, Berio and Mahler, the process is not linear and has many layers. Still, it is possible to make educated and effective decisions combining respect for and knowledge of the original, an understanding of the capabilities and complexities of the new medium, and a creative vision; reconciling all of these elements is the "authenticity puzzle."

Through personal experience performing arrangements, I have often experienced negative "knee-jerk responses" from presenters and musicians who, as Hans Keller describes, have often shown an "overriding need for authenticity, so much, so unthinkingly so that it looks a little like a collective compulsion, an obsessional neurosis" (Keller 1969, 23). I would argue that the obsession with authenticity and viewing arrangements as inauthentic has negatively affected how classical musicians create and experience music, particularly arrangements. These responses often don't have any connection to content or characteristics of the arrangement themselves, and are solely based on learned or implicit bias. This is why this research is important to me: it highlights the versatile and unique nature of arrangements, and how respecting the original and creating something new are not mutually exclusive. In addition, I have seen how arrangements can generate new appreciation and understanding of a given work, and uncover and highlight unique characteristics. Although Arnold Schoenberg even goes so far as to say: "A great piece of music is one which sounds great even if you arrange it for zither" (Keller 1969, 24), I don't believe this accurately represents the complex nature of arranging, even if the work being arranged is a well known masterpiece. Through analyzing these respected

and popular works by Stravinsky, Berio and Mahler, I have gained an even greater appreciation and respect for the depth of the original score, as well as Olivier and Thibault's thoughtful and creative problem solving in creating arrangements of these works.

I love presenting arrangements as it creates a rare and particular connection between performer and the audience. This unique personal experience is accentuated by the fact that collectif9 and Trio Émerillon perform almost exclusively arrangements that were written specifically for our group, by a member of the group and in collaboration with the whole ensemble. These arrangements were created with consideration not only of our instrumentation, but also how we interact and play together, and our potential as individual players and ensembles. When we perform these pieces, we are sharing Thibault and Olivier's vision as well as our group's vision and interpretation of the work, both of which are inspired and guided by our respect for the original score. Based on feedback I have received from audience members as well as my own experience performing these arrangements, the connection between performer and audience member is strengthened through such interpretations of classic works. Audience members are able to experience a piece that they may already know in a new way. As performers we are even more invested in the performance, as we are not only interpreting what's on our own sheet music, but also interpreting the original score through the choices that were made in creating the arrangement.

My hope for the future is that arrangements will be appreciated for their intrinsic value as a means of creativity, expression, exploration and connection. I believe that arrangements have, and will continue to have, an important role in the classical music landscape, and that an appreciation and understanding of music of the past can fuel the creation of inspiring and innovative arrangements for diverse instrumentations. Hans Keller summarizes these hopes for the future saying: "Meanwhile, we may allow ourselves to react thoughtfully rather than fearfully to any particular arrangement that may come our way" (Keller 1969, 23). In shifting our approach to the act of arranging from a culture of judgement, fear and instant disapproval, to one of openness and curiosity we can create opportunities for new discoveries, unique and meaningful connections, and inspiring musical experiences.

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