

The Cambridge Companion to Schoenberg

Arnold Schoenberg – composer, theorist, teacher, painter, and one of the most important and controversial figures in twentieth-century music. This *Companion* presents engaging essays by leading scholars on the central works, writings, and ideas over Schoenberg's long life in Vienna, Berlin, and Los Angeles. Challenging monolithic views of the composer as an isolated elitist, the volume demonstrates that what has kept Schoenberg and his music interesting and provocative was his profound engagement with the musical traditions he inherited and transformed, with the broad range of musical and artistic developments during his lifetime he critiqued and incorporated, and with the fundamental cultural, social, and political disruptions through which he lived. The book provides introductions to his most important works, and to his groundbreaking innovations of the emancipation of the dissonance and composition with twelve tones. Chapters also examine Schoenberg's lasting influence on other twentieth- and twenty-first century composers and writers.

Jennifer Shaw is Professor and Head of the School of Arts at the University of New England, Australia.

Joseph Auner is Chair and Professor of Music at Tufts University.

The Cambridge Companion to
SCHOENBERG

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EDITED BY
Jennifer Shaw and Joseph Auner



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Steven J. Cahn is Associate Professor of Music Theory at the University of Cincinnati, College-Conservatory of Music. His articles on Schoenberg appear in *Schoenberg and Words* (Garland, 2000), *Ostinato Rigore* (2001), *Schoenberg: Interpretationen Seiner Werke* (Laaber, 2002), the *Journal of the Arnold Schönberg Center* (2002 & 2003), and *Opera Quarterly* (2009). He has performed piano works of Schoenberg's in recital. He is currently leading an interdisciplinary group to incorporate neuroscience research on music into the Conservatory curriculum.

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Walter Frisch is the H. Harold Gumm/Harry and Albert von Tilzer Professor of Music at Columbia University, where he has taught since 1982. His research has focused on Austro-German music of the nineteenth and twentieth centuries. He is the author of *The Early Works of Arnold Schoenberg, 1893–1908* (University of California Press, 1993) and editor of *Schoenberg and His World* (Princeton University Press, 1999).

Ethan Haimo is Professor of Music at Bar-Ilan University and the University of Notre Dame. He is active as a composer and a theorist. His compositions include works for orchestra, chamber groups, choral works, and soloists. His theoretical writings include *Schoenberg's Serial Odyssey* (Oxford University Press, 1990), *Haydn's Symphonic Forms* (Oxford University Press, 1995), and *Schoenberg's Transformation of Musical Language* (Cambridge University Press, 2007). He has also written many research articles and reviews, with special emphasis on the music and ideas of Arnold Schoenberg.

Julian Johnson is Professor of Music at Royal Holloway, University of London. His research focuses on the idea of musical modernism from Beethoven to contemporary music. He is the author of four books, including *Webern and the Transformation of Nature* (Cambridge University Press, 1999) and *Mahler's Voices* (Oxford University Press, 2009).

Elizabeth L. Keathley is Associate Professor of Historical Musicology and Women's and Gender Studies at the University of North Carolina, Greensboro. Her scholarly work chiefly concerns musical modernism and its relationship to gender and ethnicity. She is currently writing a book on Arnold Schoenberg's female collaborators, and she is editing, with Marilyn McCoy, the correspondence of Alma Mahler and Arnold Schoenberg for Oxford University Press.

Richard Kurth is Professor of Music Theory and Director of the School of Music at the University of British Columbia. His work on analytical and interpretative approaches to the music of Schoenberg has appeared in *Music Theory Spectrum*, *Theory and Practice*, the *Journal of Music Theory*, the *Journal of the Arnold Schönberg Center*, and in *Schoenberg and Words: The Modernist Years*, eds. Charlotte Cross and Russell Berman (New York: Garland, 2000), and *Music of My Future: The Schoenberg String Quartets and Trio*, eds. Reinhold Brinkmann and Christoph Wolff (Cambridge, Mass.: Harvard, 2000).

Robert P. Morgan is Emeritus Professor of Music at Yale University. His most recent publications are "Chopin's Modular Forms" in *Variations on the Canon: Essays on Music from Bach to Boulez in Honor of Charles Rosen* (Rochester University Press, 2008) and, as editor, *Hearing and Knowing Music: Unpublished Essays of Edward T. Cone* (Princeton University Press, 2009). He is currently completing a book on Heinrich Schenker's ideology in relation to his theoretical development.

Severine Neff, the Eugene Falk Distinguished Professor in the Arts and Humanities at the University of North Carolina at Chapel Hill, is the Editor-in-Chief of *Music*

Theory Spectrum. Her publications include English and Chinese editions of Arnold Schoenberg's *The Musical Idea and the Logic, Technique and Art of Its Presentation*; co-authored with the late Patricia Carpenter (Columbia University Press 1995; Indiana University Press 2006; The Central Conservatory of Beijing 2009) and a Norton Critical Score of *Schoenberg's Second String Quartet in F# Minor, Op. 10*. She is currently at work on a volume of Schoenberg's writings about counterpoint for the collection *Schoenberg in Words* (Oxford University Press, forthcoming) of which she is General Editor with Sabine Feisst.

Jennifer Shaw is Professor and Head of the School of Arts at the University of New England, Australia. Her research focuses on the Second Viennese School, music copyright and moral rights, and performance studies. Recent publications include "Arnold Schoenberg and the Intertextuality of Composing and Performance," *Context* 26 (2006) and "'The Republic of the Mind': Politics, the Arts, and Ideas in Schoenberg's Post-War Projects," in *Music, Theatre and Politics in Germany, 1848 to the Third Reich*, ed. Nikolaus Bacht (Ashgate, 2006).

Richard Toop is Reader in Music at the Sydney Conservatorium (University of Sydney). His work deals mainly with European modernism since the Second World War. Publications include a Ligeti monograph, *Six Lectures from the Stockhausen Courses Kürten 2002*, and *Brian Ferneyhough – Collected Writings*, ed. with James Boros.

Peter Tregear is a Research Fellow of the University of Melbourne, and a former Fellow of Fitzwilliam College, Cambridge. Active as both a performer and academic, current research interests include a study of representations of urban culture in Weimar opera, and he has conducted several modern revivals of works from this period. A monograph on *Ernst Krenek and the Politics of Musical Style* (Scarecrow) is forthcoming.

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We are grateful to Lawrence Schoenberg and the Arnold Schönberg Center for permission to reproduce archival materials that appear throughout this book as well as the excerpts from the musical works. Except where noted below, score excerpts are based on those available in the *Arnold Schönberg Sämtliche Werke* (Mainz and Wien: B. Schott's Söhne and Universal Edition). Examples of the String Quartet in D Major are based on Arnold Schoenberg, *String Quartet in D major*, 1897, ed. Oliver W. Neighbour (London: Faber Music Limited, 1966). Example 15.1 is based on Arnold Schoenberg, *Zweite Kammer-symphonie, Fassung für zwei Klaviere*, Op. 38B (Los Angeles: Belmont Music Publishers, 1973). Examples 4.1 a and b are reproduced from Arnold Schoenberg, *Structural Functions of Harmony*, ed. L. Stein (New York: W. W. Norton, 1969), 112–13. Examples 4.3 and 4.4 are reproduced from *Richard Wagner: Prelude and Transfiguration from Tristan und Isolde*, ed. R. Bailey (New York: W. W. Norton, 1985), 120. For the Richard Gerstl portrait of Schoenberg that graces the cover, we thank the Wien Museum.

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Chronology of Schoenberg's life and works

The information given here is compiled from Marilyn McCoy's "A Schoenberg Chronology" in *Schoenberg and His World*, ed. W. Frisch; the timelines published in N. Nono-Schoenberg's *Arnold Schönberg 1874–1951: Lebensgeschichte in Begegnungen*; the work histories in G. Gruber, ed., *Arnold Schönberg: Interpretationen seiner Werke*; H. H. Stuckenschmidt, *Schoenberg: His Life, World, and Work*; and the biography given on the Arnold Schönberg Center website. The list includes all works with opus numbers, major works that were not given opus numbers, and the most significant fragments, including the date of premiere and performers when known. Titles in bold indicate year of completion. For a complete list of works and fragments consult the Arnold Schönberg Center website.

- 1874 Born September 13 in Vienna
- 1880 Enters elementary school (*Volkschule*)
- 1882 Earliest efforts in composition
- 1885 Enters secondary school (*Realschule*)
- 1889 Death of his father, Samuel
- 1890 After the completion of his fifth year, leaves school to work as an apprentice in a bank. His final report card from the 1889–1900 school year included classes in German, French, English, History, Mathematics, Zoology, Chemistry, Geometry, Free Drawing, Gymnastics, with grades ranging from Sufficient to Praiseworthy
- 1893 Composition lessons with Alexander von Zemlinsky
- Many early songs, 1893–1900
- Earliest extant completed work: "In hellen Träumen hab ich Dich oft geschaut" (In Clear Dreams I Oft Have Seen Thee)
- 1894 Three Piano Pieces
- The song "Schilflied" wins composition prize
- 1895 Leaves bank, begins conducting workers' choruses
- 1896 Six Pieces for Piano Four Hands
- 1897 **String Quartet in D Major**, premiere in Vienna 1898, Fitzner Quartet

Works orchestrating and preparing piano-vocal scores for operettas

1898 **Two Songs, Op. 1**, premiere in Vienna, Eduard Gärtner

Conversion to Protestantism

Schoenberg takes his first pupil, Vilma von Webenau

1899 **Four Songs, Op. 2**, premiere of 1 and 2 in Vienna, Walter
Pieau, Oskar Posa or Zemlinsky, piano

Begins Six Songs, Op. 3 (1899–1903)

Verklärte Nacht, Op. 4, premiere in Vienna 1902, Rosé Quartet

1900 Begins *Gurrelieder* (1900–03, 1911)

Friendship with Alma Schindler (who in 1902 marries Gustav Mahler)

1901 Moves to Berlin

Brettli-lieder (Cabaret Songs)

Conducts and arranges for Buntes Theater

Der Schildbürger (comic opera libretto)

Marries Mathilde von Zemlinsky

1902 Begins *Pelleas und Melisande*, Op. 5 (1902–03)

Birth of daughter Gertrud

Meets Richard Strauss

1903 Returns to Vienna

Completes *Pelleas und Melisande*, Op. 5, premiere in Vienna 1905, cond.
Schoenberg

Completes **Six Songs, Op. 3**, premiere of 1–5 in Vienna 1907, Anton Moser,
Zemlinsky, piano

Begins Eight Songs, Op. 6 (1903–05)

Begins Six Songs for Voice and Orchestra, Op. 8 (1903–05)

First scores published (Opp. 1–2, Dreililien Verlag, Berlin)

Awarded Liszt Stipend

Teaches in Schwarzwald School and privately (Egon Wellesz, Heinrich
Jalowetz, Elsa Bienenfeld, and others)

Meets Gustav Mahler

1904 Begins String Quartet in D minor, Op. 7 (1904–05)

Society of Creative Musicians cofounded with Zemlinsky

Begins teaching Alban Berg and Anton Webern

- 1905 Completes **Eight Songs, Op. 6** (1903–05), premiere in Vienna 1907, Theo Drill-Oridge, Arthur Preuss, Zemlinsky, piano
- Completes **String Quartet No. 1 in D Minor, Op. 7** (1904–05), premiere in Vienna 1907, Rosé Quartet
- Completes **Six Songs for Voice and Orchestra, Op. 8**, premiere in Prague 1914, cond. Zemlinsky
- 1906 **Chamber Symphony No. 1, Op. 9**, premiere in Vienna 1907, Rosé Quartet with wind players from the Hofoper
- Begins Second Chamber Symphony, Op. 38 (1906–39)
- Birth of son Georg
- Begins teaching Erwin Stein
- 1907 Begins String Quartet No. 2, Op. 10 (1907–08)
- Two Ballads, Op. 12**, premiere of No. 1 in Vienna 1920, Olga Bauer-Pilecka, Ernst Bachrich, piano
- Friede auf Erden, Op. 13**, premiere of version with orchestra in Vienna 1911, cond. Franz Schreker
- Begins Two Songs, Op. 14 (1907–08)
- Begins painting, meets Richard Gerstl
- 1908 Begins *The Book of the Hanging Gardens*, Op. 15 (1908–09)
- Completes **Two Songs, Op. 14**, premiere in Vienna 1921, Erika Wagner, Ernst Bachrich, piano
- Completes **String Quartet No. 2, Op. 10**, premiere in Vienna, Marie Gutheil-Schoder, Rosé Quartet
- Marital crisis and death of Gerstl
- 1909 Completes *The Book of the Hanging Gardens, Op. 15*, premiere in Vienna 1910, Martha Winternitz-Dorda, Etta Werndorff, piano
- Three Pieces for Piano, Op. 11**, premiere in Vienna 1910, Werndorff
- Five Orchestral Pieces, Op. 16**, premiere in London 1912, cond. Henry Wood
- Erwartung, Op. 17**, premiere in Prague 1924, cond. Zemlinsky
- First essay published, “About Music Criticism”
- Signs contract with Universal Edition
- Begins teaching Josef Polnauer, Karl Linke
- 1910 Begins *Die glückliche Hand*, Op. 18 (1910–13)

Three Pieces for Chamber Orchestra, frag.

Begins *Harmonielehre* (1910–11)

First Exhibition of Paintings in Vienna

Adjunct teaching of harmony and counterpoint at the Academy of Music and Fine Arts

1911 Moves to Berlin

Completes *Gurrelieder*, premiere in Vienna 1913, cond. Schreker

Six Little Piano Pieces, Op. 19, premiere in Berlin, Louis Closson

Herzgewächse, Op. 20, premiere (?) in New York 1923, Eva Leoni, cond. Robert Schmitz

Figured-bass arrangements for the Monuments of Austrian Music

Teaches at Stern Conservatory (including Edward Clark)

Begins correspondence with Wassily Kandinsky; paintings and writings included in the *Blaue Reiter* (Blue Rider) Exhibition and *Almanac* (1912)

1912 **Pierrot lunaire, Op. 21**, premiered in Berlin, Albertine Zehme; subsequent tour in Germany and Austria

Seraphita, for Orchestra and Chorus, frag.

Conducts *Pelleas und Melisande* in Prague, Amsterdam, and St. Petersburg

Publication of *Arnold Schönberg*, essays in his honor by pupils and colleagues

Begins teaching Eduard Steuermann

1913 Completes **Die glückliche Hand, Op. 18**, premiere in Vienna 1924, cond. Fritz Stiedry

Begins *Four Orchestral Songs*, Op. 22 (1913–16)

“Skandalkonzert” in Vienna, disruption of concert of works by Schoenberg, Berg, Webern, Mahler, Zemlinsky, shortly after triumphant premiere of *Gurrelieder*

American premiere of Five Pieces for Orchestra in Chicago, cond. Frederick Stock

1914 Begins Choral Symphony, frag. (1914–15)

Conducts Fives Pieces for Orchestra in London and Amsterdam

1915 Returns to Vienna

Conducts Beethoven’s Ninth Symphony in Vienna

Begins text of *Die Jakobsleiter* (1915–16)

Writes poem “Totentanz der Prinzipien” (Death Dance of Principles)

First term of service in Austrian Army (1915–16), ends with medical release

1916 Completes **Four Orchestral Songs, Op. 22**, premiere in Frankfurt am Main 1932, Hertha Reinecke, cond. Hans Rosbaud

Works on Second Chamber Symphony; writes *Wendepunkt* melodrama *Die eiserne Brigade* (The Iron Brigade), march for String Quartet and Piano, premiere at the barracks in Bruck an der Leitha where Schoenberg was serving

1917 Begins **Die Jakobsleiter**, frag. (1917–22) Second term of military service

1918 Moves to Viennese suburb of Mödling

Composition Seminar at Schwarzwald School, students include Fritz Heinrich Klein, Rudolf Kolisch, Paul Pisk, Karl Rankl, Erwin Ratz, Viktor Ullmann

Series of Ten Public Rehearsals of First Chamber Symphony

Founds Verein für musikalische Privataufführungen (The Society for Private Musical Performances)

1919 Teaches Josef Rufer, Rudolf Serkin, Hanns Eisler

1920 Begins Five Piano Pieces, Op. 23 (1920–23)

Begins *Serenade*, Op. 24 (1920–23)

First of 113 concerts of the Verein (1919–21)

Named president of International Mahler League

1921 Begins Suite for Piano, Op. 25 (1921–23)

Weihnachtsmusik, arrangement of Christmas Carols

Johann Strauss arrangements for the Verein

Schoenberg and his family asked to leave summer resort of Mattsee

Publication of Egon Wellesz, *Arnold Schönberg*

1922 Arrangements of two Choral Preludes by J. S. Bach: “Komm, Gott, Schöpfer, heiliger Geist” and “Schmücke dich, O liebe Seele,” premiere in New York, cond. Josef Stransky

Harmonielehre, Revised 3rd edn

Meets Francis Poulenc and Darius Milhaud

1923 Completes **Five Pieces for Piano, Op. 23**, premiere in Hamburg, Steuermann

Completes **Serenade, Op. 24**, premiere in Donaueschingen 1924, cond. Schoenberg

Completes **Suite for Piano Op. 25**, premiere in Vienna 1924, Steuermann
Begins Wind Quintet, Op. 26 (1923–24)

Meeting with his students to explain twelve-tone method

Correspondence with Josef Matthias Hauer about twelve-tone composition
Kandinsky asks him to join the Bauhaus; breaks with Kandinsky over anti-

Semitic remarks

Death of Mathilde Schönberg, writes the poem “Requiem”

Teaches Roberto Gerhard

1924 Completes **Wind Quintet, Op. 26**, premiere in Vienna

Premieres of *Erwartung* in Prague and *Die glückliche Hand* in Vienna
50th birthday concerts

Marries Gertrud Kolisch

Meets Giacomo Puccini

1925 **Four Pieces for Mixed Chorus, Op. 27**, premiere unknown

Three Satires for Mixed Chorus, Op. 28, premiere unknown

Orchestration of Johann Strauss, *Kaiserwalzer*, Op. 437

Begins Suite for Three Winds, Three Strings, and Piano, Op. 29 (1925–26)

Begins work on the first of many manifestations of the unfinished treatise
on *The Musical Idea*

Conducts *Serenade* at International Society for Contemporary Music
Festival in Venice

Named as Ferruccio Busoni’s successor at the Prussian Academy of the Arts
in Berlin

1926 Moves to Berlin

Completes **Suite, Op. 29**, premiere in Paris 1927, cond. Schoenberg

Begins Variations for Orchestra, Op. 31 (1926–28)

Begins play *Der biblische Weg* (The Biblical Way) (1926–27)

Universal publishes *Texte*, an anthology of libretti and literary writings

Teaches Gerhard, Walter Gronostay, Winfried Zillig, Rufer, Walter Goehr,
Adolph Weiss

Honorary Member of Academy of Santa Cecilia, Rome

1927 **String Quartet No. 3, Op. 30**, premiere in Vienna, Kolisch
Quartet

Completes *Der biblische Weg*, partially staged reading in Vienna 2001

Teaches Marc Blitzstein, Nikos Skalkottas

Festival of Schoenberg’s works in Paris

1928 Completes **Variations for Orchestra, Op. 31**, premiere in Berlin, cond. Wilhelm Furtwängler

Begins *Von heute auf morgen* (From Today to Tomorrow), Op. 32 (1928–29)

Begins Piano Piece, Op. 33a (1928–29)

Begins Three Folk Songs for Mixed Chorus (1928–29)

Orchestration of J. S. Bach, Prelude and Fugue in E flat Major for Organ, premiere in Berlin 1929, cond. Furtwängler

Begins libretto of *Moses und Aron*

Six-month leave from the Prussian Academy for health reasons, spends time in France

1929 Completes ***Von heute auf morgen*, Op. 32**, premiere in Frankfurt am Main, cond. Wilhelm Steinberg

Completes **Piano Piece, Op. 33a**, premiere in Berlin 1931, Else Kraus

Completes **Three Folk Songs for Mixed Chorus**, premiere in Vienna, cond. Webern

Begins *Begleitungsmusik zu einer Lichtspielszene* (Accompaniment to a Film Scene), Op. 34 (1929–30)

Begins Six Pieces for Male Chorus, Op. 35 (1929–30)

Four German Folk Songs for Voice and Piano; Schoenberg arranged the first three in his Three Folk Songs Op. 49

Teaches Norbert von Hannenheim, Natalie Prawossudowitsch

1930 Completes ***Begleitungsmusik zu einer Lichtspielszene*, Op. 34**, premiere on Südwestfunk Radio in Frankfurt, cond. Rosbaud

Completes **Six Pieces for Male Chorus, Op. 35**, premiere in Hanau 1931, cond. Franz Schmitt

Begins *Moses und Aron*, frag. (1930–32)

Teaches Rudolf Goehr, Erich Schmid

1931 **Piano Piece, Op. 33b**, premiere in Frankfurt am Main 1949, Else Kraus

Conducts *Erwartung* in London for BBC

Extended leave from Prussian Academy for health reasons, in Switzerland and Spain

Radio lecture on Variations for Orchestra prior to Frankfurt performance, cond. Rosbaud

Teaches Henry Cowell, Hans Heinz Stuckenschmidt

1932 Begins Concerto for Cello and Orchestra after a Harpsichord Concerto by G. M. Monn (1932–33)

Radio lecture on Four Orchestral Songs, Op. 22 prior to premiere in Frankfurt, cond. Rosbaud

Birth of daughter Nuria

1933 Completes **Concerto for Cello and Orchestra after a Harpsichord Concerto by G. M. Monn**, premiere in London 1935, Emanuel Feuermann, cond. Sir Thomas Beecham

Three Songs, Op. 48, published in 1952, premiere in Los Angeles 1950, Peter Page, Leonard Stein, piano

Concerto for String Quartet and Orchestra after the Concerto Grosso, Op. 6, No. 7 by G. F. Handel, premiere in Prague 1934, Kolisch Quartet, cond. Karl Jirák

Leaves Berlin, May 17, traveling first to France and then in October to New York

Jewish members denounced at a March meeting of the Prussian Academy; Schoenberg's contract cancelled in September

Explicit declaration of return to the Community of Israel, witnessed and signed, Paris 1933

Teaches at Malkin Conservatory in Boston and in New York; Lois Lautner is his first pupil in the USA

1934 **Suite for String Orchestra, G Major**, premiere in Los Angeles 1935, cond. Otto Klemperer

Begins Violin Concerto, Op. 36 (1934–36)

Works on *The Musical Idea and the Logic, Technique, and Art of its Presentation*, frag. (1934–36, pub. 1995)

Princeton lecture on twelve-tone composition

Conducts *Pelleas und Melisande* in Boston

Moves to Hollywood, California

“Two speeches on the Jewish Situation,” and other writings and activities concerning the Jewish cause

1935 Summer composition seminar at the University of Southern California

Teaches John Cage, Leonard Stein, Gerald Strang, Oscar Levant, and Hollywood film composers Alfred Newman, David Raksin

Meets Charlie Chaplin

1936 Completes **Violin Concerto, Op. 36**, premiere in Philadelphia
1940, Louis Krasner, cond. Leopold Stokowski

String Quartet No. 4, Op. 37, premiere in Los Angeles 1937, Kolisch
Quartet

Professor of Music at University of California at Los Angeles

Begins work on *Preliminary Exercises in Counterpoint* (1936–50, pub. 1963)

Teaches Dika Newlin, Clara Steuermann

Meets George Gershwin

1937 Orchestrates **Brahms Piano Quartet in G Minor, Op. 25**,
premiere in Los Angeles 1938, cond. Klemperer

Begins work on *Fundamentals of Musical Composition* (1937–48, pub.
1967)

Kolisch Quartet performs the Four String Quartets at UCLA

Publication of the book of essays *Schoenberg*, ed. Merle Armitage

Birth of son Ronald

1938 **Kol Nidre, Op. 39**, premiere in Los Angeles, cond. Schoenberg

Teaches Leon Kirchner

1939 Completes **Second Chamber Symphony, Op. 38**, premiere in
New York 1940, cond. Stiedry

Teaches Klemperer

1940 Columbia recording of *Pierrot lunaire*, cond. Schoenberg

Teaches Earl Kim

1941 **Variations on a Recitative for Organ, Op. 40**, premiere in
New York 1944, Carl Weinrich

Birth of son Lawrence

Schoenberg, Gertrud, and Nuria become American citizens

1942 **Ode to Napoleon Buonaparte, Op. 41**, premiere in New York
1944, Mack Harrell, cond. Artur Rodzinsky

Piano Concerto, Op. 42, premiere in New York 1944, Steuermann, cond.
Leopold Stokowski

Teaches Patricia Carpenter

Leonard Stein becomes his teaching assistant

Models for Beginners in Composition

1943 **Theme and Variations for Wind Orchestra Op. 43a**, (arr. for Orchestra Op. 43b), premiere of Op. 43b in Boston 1944, cond. Serge Koussevitzky

Teaches Lou Harrison

1944 Works on *Die Jakobsleiter*

Retires from UCLA

1945 **Prelude to Genesis, Op. 44**, premiere in Los Angeles, cond. Werner Janssen

Rejected for Guggenheim Fellowship

Begins work on *Structural Functions of Harmony* (1945–48; pub. 1954)

1946 **String Trio, Op. 45**, premiere in Cambridge, MA. 1947, members of the Walden String Quartet

Suffers heart attack

1947 **A Survivor from Warsaw, Op. 46**, premiere in Albuquerque, New Mexico 1948, Sherman Smith, cond. Kurt Frederick

Award of Merit for Distinguished Achievement, American Academy of Arts and Sciences

Teaches Richard Hoffmann

1948 **Three Folk Songs for Mixed Chorus, Op. 49**, premiere unknown

Completes *Structural Functions of Harmony*

Dr. Faustus controversy with Thomas Mann

1949 **Phantasy for Violin with Piano Accompaniment, Op. 47**, premiere in Los Angeles, Adolph Koldofsky, Leonard Stein, piano

Dreimal tausend Jahre, Op. 50a, premiere in Sweden, cond. Eric Ericson

Israel Exists Again, premiere in Hamburg 1958, cond. Rosbaud

Named Honorary Citizen of the City of Vienna

“Notes on the Four String Quartets” and Program Notes on *Pelleas und Melisande* and First Chamber Symphony

1950 **Psalm 130 De Profundis, Op. 50b**, premiere in Cologne 1954, cond. Bernhard Zimmermann

Moderner Psalm, Nr. 1, Op. 50c (frag.), one of a set of texts in “Psalms, Prayers and Other Conversations with God,” premiere in Cologne 1956, cond. Nino Sanzogno

Publication of *Style and Idea*

Program Notes on *Verklärte Nacht*

1951 Named honorary president of Israel Music Academy

Premiere of “Dance round the Golden Calf” from *Moses und Aron* in Darmstadt, cond. Hermann Scherchen

Dies July 13 in Los Angeles

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