

Notes

Chapter 1 Introduction

1. A. Schoenberg, *Theory of Harmony*, trans. R. E. Carter (Berkeley and Los Angeles: University of California Press, 1983), 2.
2. J. Auner, *A Schoenberg Reader: Documents of a Life* (New Haven and London: Yale University Press, 2003), 105.
3. H. H. Stuckenschmidt, *Schoenberg: His Life, World and Work*, trans. H. Searle (New York: Schirmer, 1978), 73.
4. T. W. Adorno, "On the Social Situation of Music," in *Essays on Music*, ed. R. Leppert, trans. S. Gillespie (Berkeley and Los Angeles: University of California Press, 2002), 397.
5. T. W. Adorno, *Philosophy of Modern Music*, trans. A. Mitchell and W. Blomster (New York: The Seabury Press, 1980), 105; A. Huyssen, *After the Great Divide: Modernism, Mass Culture, Postmodernism* (Bloomington and Indianapolis: Indiana University Press, 1986), 53–4.
6. A. Schoenberg, "Attempt at a Diary," trans. A. Luginbühl, *Journal of the Arnold Schoenberg Institute* 9/1 (1986), 9.
7. Auner, *A Schoenberg Reader*, 7.
8. Many of these can be viewed on the Arnold Schönberg Center webpage, and see *Arnold Schönberg Catalogue raisonné*, eds. C. Meyer and T. Muxeneder (Vienna: Arnold Schönberg Center, 2005).
9. Cited by I. Pfeiffer, "Introduction," *Schoenberg, Kandinsky, Blaue Reiter und die Russische Avantgarde: Journal of the Arnold Schönberg Center* 1 (2000), 33.
10. Cited in *Arnold Schoenberg/Wassily Kandinsky: Letters, Pictures and Documents*, ed. J. Hahl-Koch (London: Faber, 1984), 136.
11. Hahl-Koch, *Arnold Schoenberg/Wassily Kandinsky*, 21.
12. See R. Specht, "Schoenberg Among the Workers: Choral Conducting in Pre-1900 Vienna," *Journal of the Arnold Schoenberg Institute* 10/1 (1987), 28–37, and J. Auner, "Schoenberg and His Public in 1930: The Six Pieces for Male Chorus, Op. 35," *Schoenberg and His World*, ed. W. Frisch (Princeton: Princeton University Press, 1999), 85–125.
13. *Berliner Börsen-Courier*, January 26, 1916.
14. J. A. Smith, *Schoenberg and His Circle: A Viennese Portrait* (New York: Schirmer Books, 1986), 81–102.
15. Auner, *A Schoenberg Reader*, 123–4.
16. J. Shaw, "Schoenberg's Choral Symphony, *Die Jakobsleiter*, and Other Wartime Fragments" (Ph.D. Dissertation, State University of New York at Stony Brook, 2002).
17. A. Schoenberg, *Coherence, Counterpoint, Instrumentation, Instruction in Form*, ed. S. Neff, trans. C. Cross and S. Neff (Lincoln: University of Nebraska Press, 1994), 19.
18. See J. Straus, *Remaking the Past: Musical Modernism and the Influence of the Tonal Tradition* (Cambridge, MA, and London: Harvard University Press, 1990), 45–8, and R. Stephan, "Schoenberg and Bach," trans. W. Frisch in *Schoenberg and His World*, ed. Frisch (Princeton University Press, 1999), 133.
19. Excerpts from Schoenberg's published essay, which arose from a 1918 symposium organized by architect Adolf Loos on the postwar direction of the arts, are reprinted in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1975), 369–73.
20. Schoenberg, "Speech on the Jewish Situation," *Style and Idea*, ed. L. Stein, 502.
21. Schoenberg, "How I came to Compose the Ode to Napoleon," in Auner, *A Schoenberg Reader*, 291.

Chapter 2 Schoenberg's lieder

1. A. Schoenberg, "The Relationship to the Text," in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1984), 141–5.
2. See *Ernst Chailiers Grosser Lieder Katalog* (Berlin: Chailier, 1885). Supplements or *Nachträge* were published every two years well into the twentieth century.
3. E. Kravitt, *The Lied: Mirror of Late Romanticism* (New Haven and London: Yale University Press, 1996), 20.
4. The "Valse de Chopin" by Joseph Marx on the lieder program of February 4, 1912 is a setting, composed in 1909, of the same poem from the Giraud-Hartleben *Pierrot lunaire* that Schoenberg would set in May 1912. Just over a month after the February concert, Schoenberg signed his contract for *Pierrot* and began composing the first melodramas.

5. J. Auner, *A Schoenberg Reader: Documents of a Life* (New Haven and London: Yale University Press, 2003), 119.
 6. Schoenberg, "How One Becomes Lonely," in *Style and Idea*, 49.
 7. Auner, *A Schoenberg Reader*, 78.
 8. This specific sonority is labeled triadic tetrachord 9B by Simms, who observes that it appears frequently in Schoenberg's compositions and even in his theoretical writings. See B. Simms, *The Atonal Music of Arnold Schoenberg, 1908–1923* (New York and Oxford: Oxford University Press, 2000), 17.
 9. W. Ruf, "Herzgewächse, Op. 20" in *Arnold Schönberg: Interpretationen seiner Werke*, ed. G. Gruber (Laaber: Laaber Verlag, 2002), vol. I, 293.
 10. W. Ruf, "Vier Lieder," *Arnold Schönberg: Interpretationen seiner Werke*, vol. I, 324.
 11. See A. Schoenberg, "Analysis of the Four Orchestral Songs, Op. 22," trans. C. Spies, *Perspectives of New Music* 3/2 (1965), 1–21.
 12. T. W. Adorno, "Haringer und Schönberg," in *Gesammelte Schriften*, ed. R. Tiedemann (Frankfurt: Suhrkamp, 1984), vol. 18, 427.
 13. See the detailed analysis by Jacques-Louis Monod in Arnold Schoenberg, *Three Songs for Low Voice and Piano*, Op. 48, rev. edn (Hillsdale, NY: Boelke-Bomart, 1979); and also T. Ahrend, "Drei Lieder für Gesang und Klavier Op. 48," in G. Gruber (ed.), *Arnold Schönberg: Interpretationen seiner Werke*, vol. II (Laaber: Laaber Verlag, 2002), 162–71.
- Chapter 3 Schoenberg and the tradition of chamber music for strings**
1. See W. Frisch, *The Early Works of Arnold Schoenberg: 1893–1908* (Berkeley: University of California Press, 1993), 32–47.
 2. *Ibid.*, 33. See also Oliver W. Neighbour, *Foreword to the String Quartet in D Major, 1897* (London: Faber Music Limited, 1966).
 3. See W. Bailey, "Changing Views of Schoenberg," in *The Arnold Schoenberg Companion* (Westport: Greenwood Press, 1998), 3.
 4. For an alternative analysis see Frisch, *The Early Works of Arnold Schoenberg*, 31–47.
 5. Rhythmic cross-currents within the Third Quartet are studied by Jeff Nichols, "Metric Conflict as an Agent of Formal Design in the First Movement of Schoenberg's Quartet Opus 30," *Music of My Future: The Schoenberg Quartets and Trio*, eds. R. Brinkmann and C. Wolff (Cambridge, MA: Harvard University Department of Music, 2000), 95–116. Cross-currents within the Fourth Quartet are studied by R. Kurth, "The Art of Cadence in Schoenberg's Fourth Quartet: Metric Discourse or Metric Dialectic?," *Journal of the Arnold Schönberg Center* 4 (2002), 245–70.
 6. See M. Cherlin, "Dialectical Opposition in Schoenberg's Music and Thought," *Music Theory Spectrum* 22/2 (2000), 157–76.
 7. I discuss such retrospective and prospective hearings within the First String Quartet, Op. 7, in Chapter Four of *Schoenberg's Musical Imagination* (Cambridge University Press, 2007).
 8. See Frisch, *The Early Works of Arnold Schoenberg*, 33.
 9. See Neighbour's notes to the appendix to the score cited in note 2 above.
 10. For related discussions of the string quartets and the Trio, see D. Lewin, "Inversional Balance as an Organizing Force in Schoenberg's Music and Thought," *Perspectives of New Music* 6/2 (1967–8), 1–21.
 11. Frisch discusses the dating of *Verklärte Nacht* in *The Early Works of Arnold Schoenberg*, 110.
 12. A. Schoenberg, *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1975), 80.
 13. Frisch, *The Early Works of Arnold Schoenberg*, 109–39, summarizes earlier analyses of the form and provides his own analysis.
 14. R. Swift, "1/XII/99: Tonal Relations in Schoenberg's *Verklärte Nacht*," *19th-Century Music* I/1 (1997), 3–14. Swift provides a formal overview on page 7. The most significant discrepancies between our readings occur in Part One, Swift's "Sonata 1." Swift understands mm. 1–28 as an introduction, whereas I consider the passage as part of the principal theme group (1a in my figure). More significantly, Swift hears mm. 50–2 as part two of the first group, whereas I interpret the passage as the second theme. For Swift mm. 63–104 form a bridge to the second group; I hear most of this as continuing the second theme (already begun at 50), with m. 100 and following as comprising the closing section of the exposition. Finally, Swift considers mm. 181–7 to be a shortened recapitulation of the first group; I hear this as part of the development. Frisch criticizes Swift's reading (*The Early Works of Arnold Schoenberg*, 114–66), making several observations that are congruent with my own hearing; however, Frisch essentially dismisses the idea of understanding the work through the lens of sonata form: "At issue here is the necessity of invoking sonata form at all, when so many distortions are required to make it fit" (*ibid.*,

115). For me, the dialectic with sonata form is pervasive and essential to the work.

15. The collected program notes are found in *Arnold Schoenberg: Self-Portrait*, edited by Nuria Schoenberg Nono (Palisades, CA: Belmont Music Publishers, 1988), 119–23.
16. Wagner introduces the motive in m. 37 of the third scene of *Das Rheingold*. See Cherlin, *Schoenberg's Musical Imagination*, Chapter Five, "Uncanny Expressions of Time in the Music of Arnold Schoenberg."
17. See, M. Cherlin, "Schoenberg and *das Unheimliche*: Spectres of Tonality," *The Journal of Musicology*. Vol. 11/3 (1993), 357–73, and M. Cherlin, "Memory and Rhetorical Trope in Schoenberg's String Trio," *Journal of the American Musicological Society* 51/3 (Fall 1998), 559–602.
18. See Kurth, "The Art of Cadence in Schoenberg's Fourth String Quartet."
19. See W. Bailey, *Programmatic Elements in the Works of Schoenberg*, *Studies in Musicology* 74 (Ann Arbor: UMI Research Press, 1984), 151–7.

Chapter 4 Two early Schoenberg songs

1. W. Kinderman and H. Krebs (eds.), *The Second Practice of Nineteenth-Century Music* (Lincoln: University of Nebraska Press, 1996). Curiously, Bailey, though frequently cited, is not himself represented by an essay. See also my article/review of this book, which both praises its virtues and criticizes its weaknesses: R. P. Morgan, "Are There Two Tonal Practices in Nineteenth Century Music?" *Journal of Music Theory* 43/2 (Fall, 1999), 135–63.
2. G. Vogler, *Handbuch der Harmonielehre* (Prague: K. Barth, 1802); G. Weber, *Versuch einer geordneten Theorie der Tonsetzkunst*, 3 Vols. (Mainz: B. Schott, 1817–21); F. J. Fétis, *Traité complet de la théorie et de la pratique de l'harmonie* (Paris: Schlesinger, 1844); C. F. Weitzmann, *Die neue Harmonielehre im Streit mit der alten* (Leipzig: C. F. Kahnt, 1861); K. Mayrberger, *Die Harmonik Richard Wagner's an den Leitmotiven aus "Tristan und Isolde" erläutert* (Bayreuth: Bayreuther Patronatverein 1881); G. Capellen, "Harmonik und Melodik bei Richard Wagner," *Bayreuther Blätter* 25 (1902), 3–23.
3. A. Schoenberg, *Harmonielehre* (Vienna: Universal Edition, 3rd edn, 1922), 459–60. Schoenberg's remarks appear in a brief section entitled "*Über schwebende und aufgehobene Tonalität*" (Concerning Fluctuating and Suspended Tonality), most of which is devoted to *schwebende Tonalität*. *Aufgehobene*

Tonalität, discussed only in the final paragraph, is quite different: its "purely harmonic aspect . . . involve[s] almost exclusive use of explicitly vagrant chords. Every major or minor triad could be interpreted as a key, even if only in passing." All quotations are taken from the English translation: A. Schoenberg, *Theory of Harmony*, trans. R. E. Carter (Berkeley: University of California Press, 1978). Page citations are given first for the English translation, then for the German edition.

4. *Ibid.*, 384; 459–60
5. A. Schoenberg, *Structural Functions of Harmony*, ed. L. Stein (New York: W. W. Norton, 1969), 111–13. All page citations are for this volume. Schoenberg also discusses tonal expansion in several of his articles but without analytical commentary. See especially "Problems of Harmony," the fourth numbered section of "Brahms the Progressive," and portions of "My Evolution" and "Opinion or Insight?," *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1975), 267–86, 402–5, 81–4 and 259–60.
6. Schoenberg, *Structural Functions of Harmony*, 111.
7. For more on this, see my article/review of *The Second Practice of Nineteenth-Century Music*, cited in Footnote 1.
8. R. Bailey, "An Analytical Study of the Sketches and Drafts" in the Norton Critical Score, *Richard Wagner: Prelude and Transfiguration from Tristan und Isolde*, ed. R. Bailey (New York: W. W. Norton, 1985), 113–46.
9. *Ibid.*, 120. The preceding summary of Bailey's theory draws on his 116–20. Although Bailey does not stress a connection to Schoenberg, he does begin his comments by quoting *Harmonielehre* on the "transition from twelve major and twelve minor keys to twelve chromatic keys" (Schoenberg, *Harmonielehre*, 389, 466).
10. C. Lewis, "Mirrors and Metaphors: Reflections on Schoenberg and Nineteenth-Century Tonality," *19th-Century Music* 11/1 (1987), 29–30.
11. For a more detailed analysis, see my "Circular Form in the *Tristan* Prelude," *Journal of the American Musicological Society* 53/1 (2000), 69–103.
12. Lewis, "Mirrors and Metaphors," 26 and 38.
13. Given "Lockung"'s complexity, a few additional comments on the graph are in order.

The non-Schenkerian top voice remains fixed on g” throughout. In both sections A¹ and A², however, g” moves to an “interrupted” f” (more weakly the second time), and it acquires double neighbors in the B section: f sharp” (prolonged mm. 32–40) and g sharp” (= A flat) (m. 42), the latter continuing into section A³ as part of the final V7 prolongation (m. 48). Though g” appears at m. 50, it is still subordinate to a flat”, which resolves back to g” only at m. 60 as the song ends. Though most prolongations in the top voice (consisting largely of prominent high notes in the voice) support the form, overlaps result frequently from more surface features. The last measure of section A², for example, has a full-measure melodic upbeat to section B; and the G sharp ending section B becomes (enharmonically) part of the prolonged dominant seventh spanning most of section A³. Note that this V7 prolongation, which initiates A³ (in contrast to the C minor beginnings of A¹ and A²), subsumes the (later) C minor prolongation of mm. 51–3, and thereby strengthens E flat in the final section.

14. Another late-tonal feature of “Lockung” (also discussed in *Harmonielehre*) is that its background consists largely of dominant, rather than tonic, prolongations.

15. Each of the four main sections has one pivot (the one at m. 32 being the one not redirected immediately to E flat). It is tempting to consider the chord at m. 57 in section A³ as an important structural pivot as well, since it appears after the music has veered yet again toward C minor (mm. 51–4), which could be interpreted as an altered vi7 of C, becoming iv7 of E flat. But as mentioned in note 13, I prefer to see this last, rather weak reference to C as part of the final dominant prolongation in E flat, and thus a more surface phenomenon. The chord at m. 57 is nevertheless heavily articulated; and it contains a B minor triad, the key (but not mode) of the B section, with its fourth note – G sharp – the root of the chord with which that section ends.

16. Lewis, “Mirrors and Metaphors,” 33. Lewis appears to hedge his bets here, though not sufficiently to take back his essential point. As he writes: “I suggest that F functions as more than a coloration, and as more than an extended neighbor; it is rather the other half of a perhaps rudimentary tonic complex.” *Ibid.*

17. While the tonic-saturated tonality of “Traumleben” needs no additional explication, a word about the graph may again be useful. The top voice, which is also non-Schenkerian, prolongs g sharp’ throughout, always heard in conjunction with the tonic triad (mm. 4, 7, 9,

12, 25, 31) and usually at points of important formal division. Though there are two relatively weak linear motions outlining a third span, B to G sharp (mm. 1–5 and 19–25), the overriding quality is static, supplying a tonally frozen yet sensuous and floating quality appropriate to Julius Hart’s somewhat smarmy poem. The song’s paradoxical fluidity stems partly from the numerous overlaps: for example, each of the four principal E cadences, notated with half notes (unlike the two E chords with top-voice B), simultaneously supply cadential goals and points of departure, the elision underscored by the piano’s ongoing rhythm.

18. The only apparent exception occurs in the final cadence before the Postlude (m. 31), where the top voice descends by step through a lowered second degree (F again) to a conclusive E, creating a strong sense of vocal-textual closure. This is obviously a critical event in the song; but since the piano maintains G sharp a third above the voice’s E, I prefer to view this span ultimately as a middleground rather than background phenomenon. Like “Lockung,” “Traumleben” thus reveals that increasingly common late-chromatic characteristic: an immobile top voice at the background level.

19. See E. T. Cone, “Sound and Syntax: An Introduction to Schoenberg’s Harmony,” *Perspectives of New Music* 13/1 (1974), 21–40.

20. Lewis, “Mirrors and Metaphors,” 37.

21. Schoenberg, *Harmonielehre*, 153; 185.

Chapter 5 Arnold Schoenberg and Richard Strauss

1. For a discussion of the poetic idea acting as a structural basis of Strauss’s work, see the author’s article, “Hans von Bülow and Richard Strauss: the Master and his Ardent Follower,” *Musicology Australia* XVI (1993), 28–38.
2. R. P. Morgan, *Twentieth-Century Music: A History of Musical Style in Modern Europe and America* (New York: W. W. Norton, 1991), 29.
3. H. H. Stuckenschmidt, *Schoenberg: His Life, World and Work* (London: John Calder, 1978), 61.
4. From the Arnold Schönberg Center website at <http://www.schoenberg.at>.
5. *Ibid.*
6. *Ibid.*
7. *Pelleas und Melisande* is scored for seventeen woodwinds, eighteen brass, two harps, and a string orchestra totalling sixty-four parts.
8. As quoted in Stuckenschmidt, *Schoenberg*, 63.
9. For a discussion of the enigmatic contradictions associated with the composer, see M. Kennedy, *Richard Strauss: Man, Music,*

- Enigma* (Cambridge University Press, 1999), 3–5. Note in particular Kennedy's comment regarding how Strauss could have been mistaken "for a prosperous bank manager."
10. Stuckenschmidt, *Schoenberg*, 63.
 11. *Ibid.*
 12. Universal Edition was founded in Vienna in June 1901, just over two years prior to the date of this letter.
 13. Stuckenschmidt, *Schoenberg*, 66.
 14. *Ibid.*, 68.
 15. The fourth piece was completed four days later, on July 18.
 16. Schoenberg is referring to his performance of *Pelleas und Melisande*, directing the Orchester des Wiener Konzertvereines in Vienna on January 25, 1905.
 17. Stuckenschmidt, *Schoenberg*, 71.
 18. *Ibid.*, 70.
 19. *Ibid.*, 220.
 20. Daniel M. Raessler, "Schoenberg and Busoni: Aspects of their Relationship," *Journal of the Arnold Schoenberg Institute* 7/1 (1983), 7–27.
 21. *Ibid.*, 7.
 22. As quoted in Stuckenschmidt, *Schoenberg*, 221.
 23. As quoted in Raessler, "Schoenberg and Busoni," 12.
 24. Stuckenschmidt, *Schoenberg*, 72.
 25. Along with music, the other six chambers included cinema, fine art, literature, the press, radio, and theater.
 26. Kennedy, *Richard Strauss*, 271.
 27. Stuckenschmidt, *Schoenberg*, 73.
- Chapter 6 Interpreting *Erwartung***
1. Theodor W. Adorno, *Philosophy of Modern Music*, trans. A. G. Mitchell and W. V. Blomster (New York: Continuum, 1973; first published 1949); Willi Reich, *Schoenberg: A Critical Biography*, trans. L. Black (New York: Praeger, 1971); Carl Schorske, *Fin-de-siècle Vienna* (New York: Vintage Books, 1981); Susan McClary, *Feminine Endings: Music, Gender, and Sexuality* (Minneapolis: University of Minnesota Press, 1991); Daniel Albright, *Untwisting the Serpent: Modernism in Music, Literature, and the Other Arts* (Chicago and London: University of Chicago Press, 2000).
 2. J. Breuer, "Fräulein Anna O.," in J. Breuer and S. Freud, *Studien über Hysterie* (1895), reprinted in *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. and ed. by J. Strachey with A. Freud, Vol. II (1893–95), (London: Hogarth Press and the Institute of Psycho-Analysis, 1953–74).
 3. A. Schoenberg, "New Music: My Music" (1930) in *Style and Idea*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1984), 105.
 4. P. Bekker, "Erwartung," in *Arnold Schönberg zum fünfzigsten Geburtstage*, special issue of *Musikblätter des Anbruch* VI/7–8 (1924), 277. Copy with Schoenberg's marginal annotation in Arnold Schönberg Center (ASC) archive, Vienna.
 5. Dr. M. Unger, "Ein neuer Schönberg," *Dresdener Nachricht*, June 10, 1924; *Deutsche allgemeine Zeitung*, June 13, 1924; and *Fränkischer Kurier* (Nuremberg), June 29, 1924. ASC clippings file: opus 17, 19240606. Thanks to Rosemarie Greenman for translation assistance. Translations of archival material are by Greenman or myself unless otherwise noted.
 6. [No author named], "Das deutsche Theater zum Musikfest," *Montagsblatt Prag* [no date]. ASC 19240606.
 7. [A. Aber], [no title], [*Leipziger Neuste Nachrichten*], [no date]. ASC 19240606.
 8. Dr. E. H. Müller, [no title], *Dresdener Anzeiger*, November 6, 1924.
 9. F. A., "Bühne und [word illegible]: Arnold Schönberg: *Erwartung*; Ravel: *Die spanische Stunde*," [no periodical title], [no date]. ASC 19240606.
 10. [No author], [no review title], [*Arbeiter Zeitung*], [no date]. ASC 19240606.
 11. [No author], reviews in, respectively, *Kreuz-Zeitung*, June 11, 1930; *Vossische Zeitung*, June 10, 1930; *Der Tag*, June 8, 1930; and *Zeitschrift für Musik*, July 1930, transcribed and translated in M. S. Namenwirth, "Twenty Years of Schoenberg Criticism: Changes in the Evaluation of Once Unfamiliar Music," Ph.D. Dissertation, University of Minnesota, 1965.
 12. [No author], *Der Reichsbote*, June 14, 1930, in Namenwirth, "Twenty Years of Schoenberg Criticism."
 13. [No authors], reviews appearing, respectively, in the *Vossische Zeitung*, June 10, 1930; *Der Tag*, June 8, 1930; and the *Berliner Boerson Zeitung*, June 10, 1930.
 14. [No author], *Der kleine Journal*, June 13–17, 1930, in Namenwirth, "Twenty Years of Schoenberg Criticism."
 15. N. Pislung-Boas, "Schönberg Er[wartung] . . . Staatsoper am Platz der Republik," [No periodical title], ASC 19300706.
 16. H. H. Stuckenschmidt, "'Erwartung' und 'Die glückliche Hand': Schönberg-Abend in der

- Krolloper,” [no periodical title, no date], ASC 19300706.
17. [No author], review in *Deutsche Allgemeine Zeitung*, June 10, 1930, in Namenwirth, “Twenty Years of Schoenberg Criticism.”
 18. [No author], review in *Der Reichsbote*, June 14, 1930, in Namenwirth, “Twenty Years of Schoenberg Criticism.”
 19. *Zeitschrift für Musik*, July, 1930, in Namenwirth, “Twenty Years of Schoenberg Criticism.”
 20. T. W. Adorno, *Philosophy of Modern Music* (New York: Continuum, 1973), 42.
 21. O. Fries, “Expressionistische Musikdramatik in Zurich,” *Düsseldorfer Stadtanzeiger* 22 (Nov 1949). ASC 19491031.
 22. W. Reich, “[?] and in Switzerland – Inter[national] . . .]: Zurich Sees Experimental Presentation,” *Christian Science Monitor*, December 10, 1949. ASC 19491031.
 23. W. Reich, *Schoenberg, A Critical Biography* (New York: Praeger, 1971).
 24. H. T., “Schoenberg’s ‘Erwartung’ Heard with Dorothy Dow as Soloist,” *New York Times*, November 16, 1951. ASC 19511115.
 25. See “Second-wave” feminist critiques, including: P. Chesler, *Women and Madness* (Garden City: Doubleday, 1972); K. Millet, *Sexual Politics* (New York: Doubleday, 1970); and especially B. Friedan, *The Feminine Mystique* (New York: Dell Publishing, 1963).
 26. S. Freud, *Three Essays on the Theory of Sexuality* (1905), reprinted and abridged in *Freud on Women: A Reader*, E. Young-Bruehl, ed. (New York: W. W. Norton, 1990), 137.
 27. Pappenheim to Schoenberg (c.1915) regarding *Seraphita*, Schoenberg Correspondence, Music Collection, Library of Congress (LOC).
 28. Breuer and Freud, “On the Psychological Mechanism of Hysterical Phenomena: Preliminary Communication” (1893), rpt. with *Stüdien über Hysterie in The Standard Edition*, 8.
 29. The following sources are held at the Arnold Schönberg Center and may be viewed online: Manuscript draft libretto in Marie Pappenheim’s hand, Archive numbers 2401–26; Typescript libretto, carbon copies, Archive numbers 2427–31; Draft reduced score, in Schoenberg’s hand, 2367–86. The autograph fair copy is held at Pierpont Morgan Library, New York.
 30. Schoenberg to Fräulein Rothe, September 12, 1910, Universal Edition Collection, Musiksammlung, Wiener Stadt- und Landesbibliothek.
 31. See E. Keathley, “Revisioning Musical Modernism: Arnold Schoenberg, Marie Pappenheim, and *Erwartung’s* New Woman,” Ph.D. Dissertation, State University of New York at Stony Brook, 1999, Chapter 3.
 32. D. Newlin, *Schoenberg Remembered: Diaries and Recollections, 1938–1976* (New York: Pendragon Press, 1980), 211.
 33. Pappenheim to Schoenberg, [September 9, 1909], LOC.
 34. Keathley, “Revisioning Musical Modernism,” Chapter 3.
 35. *Ibid.*, Chapter 2; Karl Fallend, “über Marie Frischauf-Pappenheim,” *Literature & Kritik* (July 1996); Police and Austrian Communist Party documents, Pappenheim-Frischauf, Marie. “Lebenslauf” and “Fragebogen,” copies in Pappenheim file, ASC.
 36. See H. Anderson, *Utopian Feminism: Women’s Movements in fin-de-siècle Vienna* (New Haven: Yale University Press, 1992).
 37. Included in the Pappenheim file at the ASC are copies of Bundes-Polizeidirektion in Wien, Zentrals[. . .] gegen Pornographie, “An das Landesgericht für Strafsachen, Münster-Verlag, Wien,” March 25, 1934; and twenty newspaper clippings by or about Marie Pappenheim-Frischauf, dating from 1927 to 1998.
 38. See Keathley, “Revisioning Musical Modernism,” Chapter 2; Anderson, *Utopian Feminism*.
 39. Anderson, *Utopian Feminism*, 167. Rosa Mayreder, *Zur Kritik der Weiblichkeit* (Jena: Diederichs, 1905), English edition, *A Survey of the Woman Problem*, trans. H. G. Scheffauer (New York: G. H. Doran Company, 1913).
 40. Anderson, *Utopian Feminism*, 168.
 41. R. Felski, *Beyond Feminist Aesthetics: Feminist Literature and Social Change* (Cambridge, MA: Harvard University Press, 1989), 135.
- Chapter 7 The rise and fall of radical athematicism**
1. A. Beaumont (trans. and ed.), *Ferruccio Busoni: Selected Letters* (New York: Columbia University Press, 1987), 388–9.
 2. A. Schoenberg, *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre [Coherence, Counterpoint, Instrumentation, Instruction in Form]*, ed. S. Neff, trans. C. M. Cross and S. Neff (Lincoln: University of Nebraska Press, 1994), 8, 9.
 3. A. Schoenberg, “My Evolution,” in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1984), 88.

4. The March 12, 1912 entry in Schoenberg's diary reveals Schoenberg's feelings of competition with his students and its consequences. Schoenberg, *Attempt at a Diary*, trans. A. Luginbühl, *Journal of the Arnold Schoenberg Institute* 9/1 (1986), 39.
 5. Schoenberg, "The Young and I," in *Style and Idea*, 94.
 6. See J. Auner, *A Schoenberg Reader: Documents of a Life* (New Haven and London: Yale University Press, 2003), 236.
 7. Schoenberg, "Anton Webern: Klangfarbenmelodie," in *Style and Idea*, 484.
 8. *Ibid.*, 484–5.
 9. Copy of the letter in the Arnold Schönberg Center, Vienna.
 10. It cannot have helped matters that Webern's Op. 5, No. 3 is clearly based on the motives and themes from the Scherzo of Schoenberg's String Quartet, Op. 10, No. 2. See H.-K. Metzger, "Webern und Schönberg," in *Die Reihe. Information über serielle Musik*, vol. II: *Anton Webern* (Vienna: Universal Edition, 1955), 48.
 11. J. Auner, "Schoenberg's Aesthetic Transformations and the Evolution of Form in *Die glückliche Hand*," *Journal of the Arnold Schoenberg Institute* 12/2 (1989), 104.
- Chapter 8 Schoenberg, modernism, and metaphysics**
1. See A. P. Lessem, *Music and Text in the Works of Arnold Schoenberg. The Critical Years, 1908–22* (Ann Arbor: University of Michigan Research Press, 1979), 171.
 2. *Ibid.*, 16; and W. Ruf, "Herzgewächse, Op. 20" in *Arnold Schönberg – Interpretationen seiner Werke*, ed. G. Gruber (Laaber: Laaber Verlag, 2002), 284.
 3. Ruf, "Herzgewächse, Op. 20," 285.
 4. A similar change of tone and texture can be seen in the later serial songs of Webern to metaphysical texts by Hildegard Jone, e.g., "Herr Jesus mein," Op. 23, No. 3.
 5. Ruf, "Herzgewächse, Op. 20," 290.
 6. *Ibid.*, 293. Heinz-Klaus Metzger sees Op. 22 not as the end of a phase (of free atonality) but as the possible beginning of a new development that, in the end, failed to materialize. "Zu Schönbergs Orchesterliedern Op. 22" in *Musik-Konzepte Sonderband: Arnold Schönberg*, eds. H.-K. Metzger and R. Riehn (Munich: Edition Text + Kritik, 1980), 52.
 7. M. Cherlin, *Schoenberg's Musical Imagination* (Cambridge University Press, 2007); J. M. Christensen, "Arnold Schoenberg's Oratorio *Die Jakobsleiter*," (Ph.D. Dissertation, UCLA, 1979); C. M. Cross and R. A. Berman, (eds.), *Political and Religious Ideas in the Works of Arnold Schoenberg* (New York: Garland, 2000); B. K. Etter, *From Classicism to Modernism. Western Musical Culture and the Metaphysics of Order* (Aldershot: Ashgate, 2001); A. Ringer, *Arnold Schoenberg. The Composer as Jew* (Oxford: Clarendon, 1990); K. Wörner, "Musik zwischen Theologie und Weltanschauung: Das Oratorium 'Die Jakobsleiter,'" in *Die Musik in der Geistesgeschichte: Studien zur Situation des Jahres um 1910* (Bonn: Bouvier 1970), 171–200.
 8. The relation between Schoenberg and Kandinsky is also well documented elsewhere: K. Boehmer, (ed.), *Schoenberg and Kandinsky: An Historic Encounter* (Amsterdam: Harwood, 1997); J. Hahl-Koch, (ed.), *Arnold Schoenberg/Wassily Kandinsky. Letters, Pictures and Documents*, trans. J. C. Crawford (London: Faber, 1984).
 9. Examples in Mahler's music would include the slow movement of the Fourth Symphony, the pastoral interlude in the first movement of the Sixth Symphony, the slow movement of the Sixth Symphony, the passages associated with the Virgin Mary toward the end of the Eighth Symphony, and the closing section of *Das Lied von der Erde* (The Song of the Earth).
 10. See J. Johnson, *Webern and the Transformation of Nature* (Cambridge University Press, 1999).
 11. See mm. 33–8 of Op. 22, No. 1. Examples in Webern's music include the *Passacaglia*, Op. 1, Five Pieces for String Quartet, Op. 5, Six Pieces for Orchestra, Op. 6, Four Pieces for Violin and Piano, Op. 7. Berg's Violin Concerto may be said to be built on the idea, as its ending underlines. The same ensemble is heard at the end of *Die glückliche Hand* (m. 224ff.).
 12. T. W. Adorno, *Mahler. A Musical Physiognomy*, trans. E. Jephcott (University of Chicago Press, 1991), 41.
 13. See J. Shaw, "Androgyny and the Eternal Feminine in Schoenberg's Oratorio *Die Jakobsleiter*" in *Political and Religious Ideas in the Works of Arnold Schoenberg*, eds. C. M. Cross and R. A. Berman (New York: Garland, 2000), 61–84.
 14. H. de Balzac, *Séraphita*, trans. C. Bell (Sawtry: Dedalus/Hippocrene, 1995), 146.
 15. It is clear that this period represented both a personal creative crisis as well as one of artistic language. See J. Auner, "'Heart and Brain in Music': The Genesis of Schoenberg's *Die glückliche Hand*" in *Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century*

- Culture*, eds. J. Brand and C. Hailey (Berkeley: University of California Press, 1997), 112–30.
16. Alexander Ringer points out that the *Moderner Psalm*, Op. 50c, like the two earlier works, also “breaks off with the protagonist in a prayer-stance, manifestly unable to find fulfillment through prayer.” See Ringer, *Arnold Schoenberg*, 176.
 17. The “death of art” thesis is not explicitly stated by Hegel as such, but has repeatedly been extrapolated from his *Aesthetics*, beginning with commentators such as Croce, Knox, and Heller.
 18. One of the sources in the rich genesis of *Die Jakobsleiter* was Strindberg’s *Jakob ringt* (Jacob wrestles); the theme of wrestling with God is underlined by Schoenberg himself on several occasions. See his letter to Richard Dehmel of December 13, 1912 in *Arnold Schoenberg Letters*, ed. E. Stein (London: Faber, 1964), 36.
 19. See Christensen, “Arnold Schoenberg’s Oratorio *Die Jakobsleiter*,” Vol.1, 17.
 20. In fact, Schoenberg had been considering a setting of *Séraphita* some six months earlier, a dramatic realization that would have taken three evenings to perform. See his letters to Berg (July 27, 1912) and to Kandinsky (August 19, 1912) in Hahl-Koch, *Arnold Schoenberg/Wassily Kandinsky*, 54.
 21. The link is explicit in Balzac’s novel: “None but the loftier spirits open to faith can discern Jacob’s mystical stair.” Balzac, *Séraphita*, 123.
 22. *Ibid.*, 138–9.
 23. *Ibid.*, 143. Gabriel employs the same metaphor in m. 353 of Schoenberg’s *Die Jakobsleiter*.
 24. See Christensen, “Arnold Schoenberg’s Oratorio *Die Jakobsleiter*,” Vol.1, 17.
 25. Balzac, *Séraphita*, 151.
 26. Schoenberg’s plans to set the final chapter of *Séraphita* gradually transmuted into ideas for a vast symphony. See Christensen, “Arnold Schoenberg’s Oratorio ‘*Die Jakobsleiter*’”; W. Bailey, *Programmatic Elements in the Works of Schoenberg* (Ann Arbor: UMI Research Press, 1984); J. Johnson, “*Die Jakobsleiter*” in *Arnold Schönberg – Interpretationen seiner Werke*, ed. G. Gruber (Laaber Verlag, 2002), 253–78.
 27. *Die Jakobsleiter* makes absolutely clear that the new musical language was shaped by the larger metaphysical project. See, among others, A. Ringer, “Faith and Symbol – Arnold Schoenberg’s Last Musical Utterance,” *Journal of the Arnold Schoenberg Institute* 6/1 (1982), 87.
 28. Ernest Dowson (1867–1900) was associated with W. B. Yeats, Oscar Wilde, Aubrey Beardsley, and Arthur Symons.
 29. This idea is discussed in H. H. Eggebrecht, *Die Musik Gustav Mahlers* (Munich: Piper, 1986).
 30. Hahl-Koch, *Arnold Schoenberg/Wassily Kandinsky*, 54.
 31. In *Die Jakobsleiter* the choruses of “The Indifferent” and “The Quietly Resigned” recall the planned movement of the symphony entitled “The Bourgeois God.”
 32. This opposition is taken from the text to *Die glückliche Hand*. It recalls a similar one in Mahler’s work, between “Das irdische Leben” and “Das himmlische Leben.”
 33. This view was recently reinscribed in Etter’s *From Classicism to Modernism. Western Musical Culture and the Metaphysics of Order*, that takes metaphysics as a central category and Schoenberg as a central character. Although I endorse Etter’s view that in order to understand Schoenberg and musical modernism one needs to refer back to philosophical metaphysics, my own conclusions are the opposite of his.
 34. W. Worringer, *Abstraction and Empathy: a Contribution to the Psychology of Style*, trans. M. Bullock (Cleveland: World Publishing, 1967).
 35. G. W. F. Hegel, *Aesthetics: Lectures on Fine Art*, 2 vols. (Oxford: Clarendon Press, 1975).
 36. For an extended discussion of this relationship in the context of Schoenberg’s music, and specifically of the category of a “schwebend” (floating) music, see L. Goehr, “Adorno, Schoenberg, and the ‘Totentanz der Prinzipien’ – in Thirteen Steps,” *Journal of the American Musicological Society* 56/3 (2003), 595–636.
 37. Hahl-Koch, *Arnold Schoenberg/Wassily Kandinsky*, 54.
- ### Chapter 9 *Pierrot lunaire*
1. The most comprehensive reference on the work is R. Brinkmann, “Pierrot lunaire Op. 21: Kritischer Bericht, Studien zur Genesis, Skizzen, Dokumente,” in *Arnold Schönberg Samtliche Werke*, Abteilung VI, Reihe B, Band 24/1 (Mainz and Vienna: Schott and Universal Edition, 1995). Other significant studies include R. Brinkmann, “The Fool as Paradigm: Schönberg’s *Pierrot lunaire* and the Modern Artist,” in *Schönberg and Kandinsky: An Historic Encounter*, ed. K. Boehmer (Amsterdam: Harwood, 1997), 139–67; J. Dunsby, *Schoenberg: Pierrot lunaire* (Cambridge University Press, 1992); R. Kurth,

- “Pierrot’s Cave: Representation, Reverberation, Radiance,” in *Schoenberg and Words: The Modernist Years*, eds. C. M. Cross and R. A. Berman (New York: Garland, 2000), 203–41.
2. Informative studies of the Pierrot figure include R. F. Storey, *Pierrot: A Critical History of a Mask* (Princeton University Press, 1978); R. F. Storey, *Pierrots on the Stage of Desire: Nineteenth-Century French Literary Artists and the Comic Pantomime* (Princeton University Press, 1985); and M. Green and J. Swan, *The Triumph of Pierrot: The Commedia dell’Arte and the Modern Imagination* (New York: MacMillan, 1986).
 3. R. Vilain, “Pierrot lunaire: Cyclic Coherence in Giraud and Schoenberg,” in *Pierrot Lunaire: Albert Giraud – Otto Erich Hartleben – Arnold Schoenberg*, eds. M. Delaere and J. Herman (Louvain: Peeters, 2004), 130–1.
 4. *Ibid.*, 139–40.
 5. For the compositional dating and ordering, see Brinkmann, *Kritischer Bericht*, X–XI, 181, and 212–19.
 6. For early reviews, see F. Lesure, *Dossier de Presse Press-Book de Pierrot lunaire d’Arnold Schoenberg* (Geneva: Minkoff, 1985), and Brinkmann, *Kritischer Bericht*, 246–90.
 7. S. Youens, “Excavating an Allegory: The Texts of *Pierrot lunaire*,” *Journal of the Arnold Schoenberg Institute* 8/2 (1984), 95–115.
 8. Brinkmann, “The Fool as Paradigm,” 154.
 9. S. Weytjens, “Text as a Crutch in Arnold Schoenberg’s *Pierrot lunaire* Op. 21?,” (Ph.D. Dissertation, Katholieke Universiteit Leuven, 2003), *passim*; and J. Dunsby, “Schoenberg’s Pierrot Keeping his *Kopfmotiv*,” in *Pierrot Lunaire: Albert Giraud – Otto Erich Hartleben – Arnold Schoenberg*, eds. M. Delaere and J. Herman, 74–5.
 10. Brinkmann, “The Fool as Paradigm,” 157.
 11. See I. Stravinsky, with R. Craft, *Dialogues and a Diary* (London: Faber, 1968), 104–5, and also I. Stravinsky, with R. Craft, *Expositions and Developments* (Garden City: Doubleday, 1962), 67.
 12. See H. Keller, “Whose Fault is the Speaking Voice?” *Tempo* 75 (1965–6), 14.
 13. Cited from B. R. Simms, *The Atonal Music of Arnold Schoenberg: 1908–1923* (Oxford University Press, 2000), 121.
 14. See U. Kramer, “Zur Notation der Sprechstimme bei Schönberg,” in *Schönberg und der Sprechgesang*, eds. H.-K. Metzger and R. Riehn, *Musik-Konzepte* 112/113 (July 2001), 6–32.
 15. See R. Stephan, “Zur jüngsten Geschichte des Melodrams,” *Archiv für Musikwissenschaft* 17 (1960), 183–92; G. Schuller, “A Conversation with Steuermann,” *Perspectives of New Music* 3/1 (1964), 25; J. Goltz, “Pierrot le diseur,” *Musical Times*, 147/1894 (Spring 2006), 59–72; M. Schmidt, “Musik ohne Noten: Arnold Schönbergs ‘Pierrot lunaire’ und Karl Kraus,” *Studien zur Musikwissenschaft: Beihefte der Denkmäler der Tonkunst in Österreich* 47 (1999), 365–93; A. Whittall, “Pierrot in Context: Pierrot as Context,” in *Pierrot Lunaire: Albert Giraud – Otto Erich Hartleben – Arnold Schoenberg*, eds. M. Delaere and J. Herman, 40–1 and 44.
 16. A. Schoenberg, “The Relationship to the Text,” in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1984), 144.
 17. Simms, *The Atonal Music of Arnold Schoenberg*, 120.
 18. A. Schoenberg, *Berliner Tagebuch*, ed. J. Rufer (Berlin: Propyläen Verlag, 1974), 34. Here and except where indicated below, translations by the author.
 19. A. Schoenberg, *Dreimal sieben Gedichte aus Albert Girauds Pierrot lunaire*, Op. 21, “Vorwort” (Vienna: Universal Edition, 1914).
 20. See A. Schoenberg, “This is My Fault” (1949), in *Style and Idea*, 145–7.
 21. A. Schoenberg, “Pathos” (April 8, 1928) and letter of August 31, 1940 to Erika Stiedry-Wagner; cited in Brinkmann, *Kritischer Bericht*, 301 and 302, respectively.
 22. Schoenberg, *Dreimal sieben Gedichte aus Albert Girauds Pierrot lunaire*, “Vorwort.”
 23. *Ibid.*
 24. For instance, see P. Stadlen, “Schoenberg’s Speech-Song,” *Music and Letters* 62/1 (January 1981), 1–11.
 25. See E. Rapoport, “Schoenberg – Hartleben’s *Pierrot Lunaire*: Speech – Poem – Melody – Vocal Performance,” *Journal of New Music Research* 33/1 (2004), 71–111; and “On the Origins of Schoenberg’s *Sprechgesang* in *Pierrot Lunaire*,” *Min-Ad: Israeli Studies in Musicology Online* 5 (2006).
 26. A. Beaumont (trans. and ed.), *Ferruccio Busoni: Selected Letters* (London: Faber and Faber, 1987), 169.
 27. E. Stein, “The Treatment of the Speaking Voice in ‘Pierrot Lunaire’,” in E. Stein, *Orpheus in New Guises*, trans. H. Keller (London: Rockliff, 1953; original German version published in 1927), 86–9.
 28. Quoted from W. K. Wimsatt, Jr. and C. Brooks, *Literary Criticism: A Short History* (New York: Knopf, 1959), 593.
 29. For example, see Dunsby, *Schoenberg: Pierrot lunaire*, 28–32. See also E. Haimo,

- "Schoenberg's *Pierrot lunaire*: A Cycle?" in *Pierrot lunaire: Albert Giraud – Otto Erich Hartleben – Arnold Schoenberg*, eds. M. Delaere and J. Herman, 147. For a dissenting opinion, see A. Forte, "Sets and Nonsets in Schoenberg's Atonal Music," *Perspectives of New Music* 11/1, 1972, 54.
30. See W. E. Benjamin, "Abstract Polyphonies: The Music of Schoenberg's Nietzschean Moment," in *Political and Religious Ideas in the Works of Arnold Schoenberg*, eds. C. M. Cross and R. A. Berman (New York: Garland, 2000), 1–39; R. Kurth, "Moments of Closure: Thoughts on the Suspension of Tonality in Schoenberg's Fourth Quartet and Trio," in *Music of My Future: The Schoenberg Quartets and Trio*, eds. R. Brinkmann and C. Wolff (Cambridge, MA: Harvard University Department of Music, 2000), 139–60; R. Kurth, "Suspended Tonality in Schönberg's Twelve-Tone Compositions," *Journal of the Arnold Schönberg Center* 3 (2001), 239–65; and M. Cherlin, "Schoenberg and *das Unheimliche*: Spectres of Tonality," *Journal of Musicology*, 11/3 (1993), 357–73.
31. See A. Schoenberg, *Theory of Harmony*, trans. R. E. Carter (Berkeley and Los Angeles: University of California Press, 1983), 432.
32. Schoenberg, *Theory of Harmony*, 383–4. See also A. Schoenberg, *Structural Functions of Harmony*, ed. L. Stein (New York: W. W. Norton, 1969), 111–13.
33. Beaumont, *Ferruccio Busoni: Selected Letters*, 169.
34. See A. Byron, "The Test Pressings of Schoenberg Conducting *Pierrot lunaire*: *Sprechstimme* Reconsidered," *Music Theory Online* 12/1 (February 2006).
35. For instance, see analyses in Weytjens, "Text as a Crutch," *passim*; and D. Lewin, "Some Notes on *Pierrot lunaire*," in *Music Theory in Concept and Practice*, eds. J. M. Baker, D. W. Beach, and J. W. Bernard (Rochester: University of Rochester Press, 1997), 433–57.
36. Brinkmann, "The Fool as Paradigm," 155.
37. *Ibid.*, 155–7 and *passim*.
38. Dunsby, *Schoenberg: Pierrot lunaire*, 41; Weytjens, "Text as a Crutch," 40–2.
39. For further analysis of the "Entrückung" motive, see Michael Cherlin, *Schoenberg's Musical Imagination* (Cambridge University Press, 2007), 182–5.
40. Brinkmann, "The Fool as Paradigm," 143; compare Haimo, "Schoenberg's *Pierrot lunaire*: A Cycle?" 148 and 152–3.
41. See R. Stephan, "Schoenberg and Bach," trans. W. Frisch, in *Schoenberg and His World*, ed. W. Frisch (Princeton University Press, 1999), 128–30; Brinkmann, "The Fool as Paradigm," 156; and Dunsby, *Schoenberg: Pierrot lunaire*, 42.
42. For instance, Brinkmann, "The Fool as Paradigm," 142.
43. Schoenberg makes this point in an analysis of his own song "Lockung" in *Structural Functions of Harmony*, 111–13; and see Chapter 4.

Chapter 10 Schoenberg as Teacher

I am grateful to Sabine Feisst for her suggestions on an earlier version of this chapter.

- 1 The Arnold Schönberg Center in Vienna provides extensive information on Schoenberg's teaching activities and pupils; see www.schoenberg.at/default_e.htm. Also see L. Stein, "Schoenberg as Teacher," *The Arnold Schoenberg Companion* ed. W. B. Bailey (Westport: Greenwood Press, 1995), 251–7.
- 2 *Arnold Schönberg* (Munich: Piper, 1912); English translation by Barbara Z. Schoenberg in *Schoenberg and His World*, ed. W. Frisch (Princeton University Press, 1999), 256.
- 3 Elisabeth Derow-Turnauer, "Women and the Musical Aesthetics of the Bourgeoisie" in *Vienna: Jews and the City of Music*, eds. L. Botstein and W. Hanak (Hofheim: Wolke, 2004), 123–9; and J. A. Smith, *Schoenberg and His Circle: A Viennese Portrait* (New York: Schirmer Books, 1986), 159–72.
- 4 R. W. Wason, "Musica practica: Music Theory as Pedagogy," in *The Cambridge History of Western Music Theory*, ed. T. Christensen (Cambridge University Press, 2002), 68.
- 5 J. McBride, "Dem Lehrer Arnold Schönberg," *Journal of the Arnold Schoenberg Institute* 8/1 (1984), 31–8.
- 6 P. Gradenwitz, *Arnold Schönberg und seine Meisterschüler: Berlin 1925–1933* (Vienna: Paul Zsolnay, 1998); L. Holtmeier, "Arnold Schönberg an der Preußischen Akademie der Künste," in *Wien – Berlin: Stationen einer kulturellen Beziehung*, eds. H. Grimm *et al.* (Saarbrücken: Pfau, 2000), 97–110; and H-K Metzger and R. Riehn, (eds.), *Arnold Schönbergs "Berliner Schule"* (Munich: Edition Text + Kritik, 2002).
- 7 L. M. Knight, "Classes with Schoenberg January through June 1934," *Journal of the Arnold Schoenberg Institute* 13/2 (1990), 137–62.
- 8 D. L. Crawford, "Arnold Schoenberg in Los Angeles," *Musical Quarterly* 86/1 (2002), 6–48.

9. S. M. Feisst, "Arnold Schoenberg and the Cinematic Art," *Musical Quarterly* 83/1 (1999), 93–113.
10. See especially D. Newlin, *Schoenberg Remembered: Diaries and Recollections (1938–1976)* (New York: Pendragon, 1980).
11. A. Lessem, "The Emigré Experience: Schoenberg in America," in *Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century Culture*, eds. J. Brand and C. Hailey (Berkeley: University of California Press, 1997), 64.
12. Letter from Schoenberg to Emil Hertzka, director of Universal Editions, dated July 23, 1911. Cited in B. R. Simms, "Review of *Theory of Harmony*" in *Music Theory Spectrum* 4 (1982), 157.
13. See the English translation of the latter by C. M. Cross and S. Neff, *Coherence, Counterpoint, Instrumentation, Instruction in Form*, ed. S. Neff (Lincoln: University of Nebraska Press, 1994).
14. R. W. Wason, *Viennese Harmonic Theory from Albrechtsberger to Schenker and Schoenberg* (Ann Arbor: University of Michigan Press, 1985), 136–7; D. W. Bernstein, "Schoenberg contra Riemann: *Stufen*, Regions, *Verwandschaft*, and the Theory of Tonal Function," *Theoria: Historical Aspects of Music Theory* 6 (1992), 23–53.
15. N. Dudeque, *Music Theory and Analysis in the Writings of Arnold Schoenberg (1874–1951)*, (Burlington: Ashgate, 2005), 15–20.
16. *Ibid.*, 30f.
17. Wason, "Review of *Theory of Harmony*," *Journal of Music Theory* 25/2 (1981), 313–14.
18. Simms, Review of *Theory of Harmony*, 158.
19. R. Hilmar, "Alban Berg's Studies with Schoenberg," *Journal of the Arnold Schoenberg Institute* 8/1 (1984), 7–30. Details of Berg's instruction recounted here are derived from this article.
20. The origins of the text are discussed in the edition and translation by P. Carpenter and S. Neff (New York: Columbia Press, 1995).
21. Crawford, "Arnold Schoenberg in Los Angeles," 28.
22. Stein, "Schoenberg as Teacher," 253–4.
23. Feisst, "Arnold Schoenberg and the Cinematic Art," 103–5.
24. B. R. Simms, "The Society for Private Musical Performances: Resources and Documents in Schoenberg's Legacy," *Journal of the Arnold Schoenberg Institute* 3/2 (1979), 127–49. The "Verein" builds upon an earlier organization he helped found in 1904, "The Society of Creative Musicians."
25. W. B. Bailey, "The Chamber-Ensemble Arrangements of the Orchestral Songs, Opus 8: Realizing Schoenberg's Instructions to his Students," *Journal of the Arnold Schoenberg Institute* 8/1 (1990), 64.
26. *Ibid.*, 65; J. McBride, "Orchestral Transcriptions for the Society for Private Musical Performances," *Journal of the Arnold Schoenberg Institute* 7/1 (1983), 113–26.
27. Bailey, "Chamber Ensemble Arrangements," 75–7.
28. *Ibid.*, 72–4.
29. Excerpts of a document that probably records Schoenberg's presentation to his pupils can be found in J. Auner, *A Schoenberg Reader: Documents of a Life* (New Haven and London: Yale University Press, 2003), 173–6.
30. Letter from Eisler to Schoenberg dated August 1923. In A. Dümling, "Schönberg und sein Schüler Hanns Eisler: Ein dokumentarischer Abriss," in *Arbeitsheft 24: Forum Musik in der DDR* eds. M. Hansen and C. Müller (Berlin: Akademie der Künste der DDR, 1976), 256.
31. R. U. Nelson, "Schoenberg's Variation Seminar," *Musical Quarterly* 50/2 (1964), 141–64.
32. Crawford, "Arnold Schoenberg in Los Angeles," 26–7.
33. See note 2.
34. McBride, "Dem Lehrer Arnold Schönberg." Excerpts from the photo album are reproduced in N. Nono-Schoenberg, (ed.) *Arnold Schönberg 1874–1951: Lebensgeschichte in Begegnungen* (Klagenfurt: Ritter, 1998), 232–5.
35. Evidence of their relationship in correspondence and other documents is collected in Dümling, "Schönberg und sein Schüler Hanns Eisler." Also J. Schebera, *Hanns Eisler: eine Biographie in Texten, Bildern und Dokumenten* (Mainz: Schott, 1998), 20–33, 37–47, 176–80, 191–3.
36. Eberhardt Klemm, "I don't give a Damn about this Spring': Hanns Eisler's Move to Berlin," in *Hanns Eisler: A Miscellany*, ed. D. Blake (New York: Harwood Academic Publishers, 1995), 1–3.
37. O. Dahin and P. Deeg, "Meeting Marianne in Hilversum," *Eisler-Mitteilungen* 42 (October 2006), 12.
38. Letter from Schoenberg to a patron dated August 31, 1922. Dümling, "Schönberg und sein Schüler Hanns Eisler," 254, English translation in *Arnold Schoenberg Letters*, ed. E. Stein, trans. E. Wilkins and E. Kaiser (New York: St. Martin's Press, 1965), 75–6.
39. Letter from Eisler to Schoenberg dated April 13, 1923. Dümling, "Schönberg und sein Schüler Hanns Eisler," 255.

40. Letter from Schoenberg to Anny Winslow dated May 23, 1923. Dümmling, “Schönberg und sein Schüler Hanns Eisler,” 256.
41. Brecht journal entry dated April 27, 1942. *Journals 1934–1955*, eds. J. Willett and R. Manheim, (London: Routledge, 1993), 224.
42. Brecht journal entry dated July 29, 1942. *Journals*, 251.
43. Eisler, “Notes to Dr. Faustus,” trans. K. von Abrams in D. Blake (ed.) *Eisler: A Miscellany*, 252–6.

Chapter 11 Schoenberg, satire, and the *Zeitoper*

1. Schoenberg to Kandinsky, July 20, 1922, *Arnold Schoenberg/Wassily Kandinsky: Letters, Pictures and Documents*: ed. J. Hahl-Koch, trans. J. C. Crawford (London: Faber, 1984), 74.
2. Schoenberg to Fromaigeat, July 22, 1919, *Arnold Schoenberg Letters*, ed. E. Stein, trans. E. Wilkins and E. Kaiser (London: Faber, 1964), 67.
3. Adorno later wrote that in Habsburg Vienna the “constituent traditionalism protested . . . against the tradition itself and revolutionized it with the demand that it take itself seriously,” in T. W. Adorno, *Quasi una Fantasia: Essays on Modern Music*, trans. R. Livingstone (London, Verso, 1992), 204. Similarly, René Leibowitz argues, “there is not a *break*, but a *continuity* between [the works composed in the new system and the works which led to the discovery of this system],” in *Schoenberg and His School: The Contemporary Stage of the Language of Music*, trans. D. Newlin (New York: Philosophical Library, 1949), 104.
4. A. Schoenberg, *Theory of Harmony*, trans. R. E. Carter (London: Faber, 1978), 433.
5. The “conservative revolutionary,” as Malcolm MacDonald suggests, had become a “revolutionary conservative.” M. MacDonald, *Schoenberg* (London: J. M. Dent, 1976), 52. See also J. Auner, “Proclaiming a Mainstream” in *The Cambridge History of Twentieth-Century Music*, N. Cook and A. Pople (eds.), (Cambridge University Press, 2004), 228–59. Carl Dahlhaus writes that it was characteristic of Schoenberg for “musically revolutionary and conservative traits” to cancel each other out. See C. Dahlhaus, *Schoenberg and the New Music*, trans. D. Puffett and A. Clayton (Cambridge University Press, 1987), 102.
6. See, for instance, the *Grotesken-Album* published by Universal Edition, Vienna, in 1920.
7. See Schoenberg, “How One Becomes Lonely” (1937), in *Style and Idea: Selected*

- Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (London: Faber, 1975), 30–53.
8. See H. H. Stuckenschmidt, *Schoenberg: His Life, World, and Work* (New York: Schirmer, 1978), 308–9; Krenek, “Music of Today,” Address to the Congress of Music Aesthetics in Karlsruhe, October 19, 1925; trans. S. C. Cook, *Opera for a New Republic: The Zeitoper of Krenek, Weill, and Hindemith* (Ann Arbor: UMI Research Press, 1988), 193–203.
9. Schoenberg to Amadeo de Filippi, May 13, 1949, *Arnold Schoenberg Letters*, 271–2.
10. Krenek may possibly have had his revenge in the opening lines of *Jonny spielt auf*, in which the gloomy composer Max sings of his “Lovely Mountain [“*schöner Berg*”], who attracts me, who compels me to abandon my home, my work.”
11. G. Watkins, “The Canon and Stravinsky’s Late Style,” *Confronting Stravinsky: Man, Musician, and Modernist*, ed. J. Pasler (Berkeley: University of California Press, 1986), 239.
12. Schoenberg, “Criteria for the Evaluation of Music,” draft lecture from 1927, revised 1946, republished in *Style and Idea*, 134.
13. Quoted in S. Walsh, *Stravinsky: A Creative Spring* (New York: Alfred A. Knopf, 1999), 421. See also L. Stein, “Schoenberg and ‘Kleine Modernsky,’” *Confronting Stravinsky*, 310–11.
14. Schoenberg, “New Music, Outmoded, Music, Style and Idea,” lecture, March 22, 1931, revised February 10, 1933, reproduced in *Style and Idea*, 113–23.
15. See A. Goehr, “Schoenberg and Karl Kraus: The Idea behind the Music,” *Music Analysis*, 4/1 (1985), 59–71.
16. Schoenberg to Kandinsky, April 19, 1923, Auner, *A Schoenberg Reader*, 168.
17. Schoenberg to Berg, October 1, 1933, J. Brand, C. Hailey, and D. Harris (eds), *The Berg-Schoenberg Correspondence: Selected Letters* (New York: W. W. Norton, 1987), 446; quoted in Auner, *A Schoenberg Reader*, 185.
18. Schoenberg, “How One Becomes Lonely” (1937), *Style and Idea*, 53.
19. H. H. Stuckenschmidt, *Arnold Schoenberg* (New York, Grove Press, 1960), 94.
20. C. Zuckmayer, *Als wär’s ein Stück von mir. Horen der Freundschaft* (Frankfurt: S. Fischer Verlag, 1966), 314.
21. Schoenberg to *Deutsche Allgemeine Zeitung* (Berlin), June 18, 1930, in response to a question circulated to prominent national musicians about “musical life and a shift of the centre of gravity from Vienna to Berlin.” See *Arnold Schoenberg Letters*, 142.

22. Schoenberg, aphorism published in *Der getreue Eckhart* 2/11 (1921), 512–13. This statement, which appeared in an issue entitled “The meaning of music for German culture,” was prefaced by an editorial note that reminded the reader that Schoenberg was an artist who belonged to “the extreme left,” who “on the basis of his latest works can be regarded as an outspoken advocate of atonalism and anarchy in music.” Even he, it was noted, nevertheless concedes the uniquely valuable aspects of German culture. Trans. adapted from Maja Reid, reproduced in Auner, *A Schoenberg Reader*, 160. In his “National Music (2)” (1931), *Style and Idea*, 172–4, Schoenberg draws attention to the close links he saw between his music and the canonic German composers such as Bach, Mozart, Beethoven, and Wagner.
23. According to documents among the papers of Schoenberg’s son-in-law Felix Greissle, it may have been based in part upon the domestic life of the Greissles, although the librettist told Leopoldina Gerhard that noted opera composer (and Schoenberg’s close friend) Franz Schreker and his wife were the models. See J. Brand, “Of Authorship and Partnership: The Libretto of *Von heute auf morgen*,” *Journal of the Arnold Schoenberg Institute* 14 (1991), 158.
24. See J. Shaw, “The Republic of the Mind,” *Music, Theatre, and Politics in Germany: 1848 to the Third Reich*, ed. N. Bacht (Aldershot: Ashgate, 2006), 202–3.
25. Schoenberg, “An Introduction to a Broadcast of *Von heute auf morgen*,” in Auner, *A Schoenberg Reader*, 220.
26. Frau: “Ich weiss ja, dass dich zu diesen Frauen nur die Neugier zieht; dass du dir hinter der glänzenden Maske ein phantastisches Wunder erhoffst. Von jeder neuen Erscheinung, die sich modisch gibt, bist du geblendet. Doch ist der Reiz der Neuheit vorbei, blickst du enttäuscht ins Nichts.” *Von heute auf morgen*, mm. 224–38.
27. C. Witke, *Latin Satire: The Structure of Persuasion* (Leiden: Brill, 1970), 13.
28. See P. Tregear, “Stadtluft macht frei: Urban Consciousness in Weimar Opera,” *Music, Theatre, and Politics in Germany: 1848 to the Third Reich*, ed. N. Bacht, 237–54.
29. Schoenberg to Steinberg, October 4, 1929, (Rufer/Newlin, 56).
30. L. Rognoni, *Second Vienna School*, trans. R. W. Mann (London: John Calder, 1977), 264.
31. *Ibid.*, 197. J. Rufer, *Composition with Twelve Tones*, trans. H. Searle (London: Rockliff, 1954),
184. R. Gerhard, “Tonality in Twelve-Tone Music,” *The Score*, 6 (1952), 23–35.
32. See K. Kalchschmid, “Zwölf Töne gegen die Mode: Zur Music-Dramaturgie in Schönbergs erster Zwölfton-Oper,” *Von heute auf morgen: Oper – Musik – Film; Drehbuch und Materialien zum Film von Danièle Huillet & Jean-Marie Straub und zur Oper von Arnold & Gertrud Schönberg*, ed. K. Volkmer, K. Kalchschmid, P. Primavesi (Berlin: Vorwerk-8, 1997), 73–85.
33. D. Puffett, “‘Music that Echoes Within One’ for a Lifetime: Berg’s Reception of Schoenberg’s *Pelleas und Melisande*,” *Music and Letters* 76 (1995), 209–64.
34. Schoenberg to Wilhelm Steinberg, October 4, 1929, quoted in J. Brand, “A Short History of *Von heute auf morgen* with Letters and Documents,” *Journal of the Arnold Schoenberg Institute* 14 (1991), 248–9.
35. T. Adorno, “Arnold Schönberg: *Von heute auf morgen*,” *Die Musik* 22 (1930), 446.
36. Rognoni, *Second Vienna School*, 195.
37. See Brand, “A Short History of *Von heute auf morgen*,” 252.
38. T. Adorno, *Introduction to the Sociology of Music*, trans. E. B. Ashton (New York: The Seabury Press, 1976), xxx.
39. C. Dahlhaus, *Schoenberg and the New Music*, trans. D. Puffett and A. Clayton (Cambridge University Press, 1987), 102.
40. Schoenberg to Heinrich Jalowetz, in E. Stein (ed.), *Arnold Schoenberg Letters*, trans. E. Wilkins and E. Kaiser (London: Faber, 1964), 148. In 1973 the French film director Jean-Marie Straub produced a film to accompany the music.
41. J. Auner, “Schoenberg and His Public in 1930: The Six Pieces for Male Chorus, Op. 35,” *Schoenberg and His World*, ed. W. Frisch (Princeton University Press, 1999), 116.
42. See, for instance, W. J., “Arnold Schoenberg’s Idea,” *Kölnische Zeitung*, February 11, 1933; quoted in J. Auner, “Arnold Schoenberg Speaks: Newspaper Accounts of His Lectures and Interviews, 1927–1933,” in W. Frisch (ed.), *Schoenberg and His World*, 279.

Chapter 12 Schoenberg’s row tables

1. See J. Auner, “In Schoenberg’s Workshop: Aggregates and Referential Collections in the Composition of *Die glückliche Hand*,” *Music Theory Spectrum* 18/1 (1996), 77–105; E. Haimo, *Schoenberg’s Serial Odyssey: The Evolution of his Twelve-Tone Method, 1914–1928* (London and New York: Oxford University Press, 1990); B. Simms, *The Atonal*

- Music of Arnold Schoenberg 1908–1923* (Oxford and London: Oxford University Press, 2000).
2. A. Schoenberg, "Composition with Twelve Tones," *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1984), 218–45. This essay grew out of lectures given at Princeton (1934), USC (1935), UCLA (1941), and the University of Chicago (1946), see *Style and Idea*, 214. Before coming to the USA in 1933, his most high profile presentation of the twelve-tone method in Europe was his "Radio Lecture on the Variations for Orchestra, Op. 31," broadcast in 1931. See J. Auner, *A Schoenberg Reader: Documents of a Life* (New Haven and London: Yale University Press, 2003), 235–40.
 3. See David Headlam's bibliography to the "Twelve-Tone Composition" article in Grove Online which provides an excellent starting point to the literature as well as information about other twelve-tone approaches by Hauer, Roslavets, and others. See also J. Covach, "Twelve-Tone Theory," in *The Cambridge History of Western Music Theory*, ed. T. Christensen (Cambridge University Press, 2002), 603–27.
 4. Schoenberg, "Krenek's 'Sprung über den Schatten,'" *Style and Idea*, 479, and see 92 and 386.
 5. See, for example, the document he titled "Priority" from 1932 which discusses his concern that Josef Hauer would be given credit for the twelve-tone method. See Auner, *A Schoenberg Reader*, 235–40.
 6. A. Ashby, "Schoenberg, Boulez, and Twelve-Tone Composition as 'Ideal Type,'" *Journal of the American Musicological Society* 54/3 (2001), 585–625.
 7. Cited in W. Reich, *Schoenberg: A Critical Biography*, trans. L. Black (New York: Praeger, 1971), 130.
 8. A. Schoenberg, *The Musical Idea and the Logic, Technique, and Art of its Presentation*, trans. and eds. P. Carpenter and S. Neff (New York: Columbia University Press, 1995), 89.
 9. Schoenberg, "Composition with Twelve Tones," 218–27.
 10. S. Kostka, *Materials and Techniques of Twentieth Century Music* (Englewood Cliffs: Prentice Hall, 1990), 209.
 11. www.m-t-software.com/software-matrix.html, accessed April 2009.
 12. K. Bailey, "Webern's Row Tables," *Webern Studies*, ed. K. Bailey (Cambridge University Press, 1996), 173.
 13. See for example, R. Kurth, "Dis-regarding Schoenberg's Twelve-Tone Rows: An Alternative Approach to Listening and Analysis for Twelve-Tone Music," *Theory and Practice* 21 (1996), 79–122.
 14. M. M. Hyde, "The Format and Function of Schoenberg's Twelve-Tone Sketches," *Journal of the American Musicological Society* 36/3 (1983), 453–80. For another useful study that takes Schoenberg's row tables as a starting point, see S. Milstein, *Arnold Schoenberg: Notes, Sets, Forms* (Cambridge University Press, 1992).
 15. R. S. Hill, "Schoenberg's Tone-Rows and the Tonal System of the Future," *Musical Quarterly* 22/1 (1936), 14–37; J. Rufer, *Die Komposition mit zwölf Tönen* (Berlin, 1952); E. Stein, "New Formal Principles," in *Orpheus in New Guises* (London: Rockliff, 1953), 57–77.
 16. While it is beyond the scope of this chapter, striking evidence of the considerably different trajectories of twelve-tone theory in Germany, as compared to the USA and UK, can be seen in a comparison of the articles on Twelve-Tone Music in the *New Grove Dictionary* and its German counterpart, *Die Musik in Geschichte und Gegenwart*. In contrast to the lack of explicit discussion in the Grove article, MGG deals much more directly with the variety of possible row tables, and reproduces two of Schoenberg's own tables.
 17. J. Straus, *Introduction to Post-Tonal Theory* (Englewood Cliffs: Prentice Hall, 1990). See also the similar approach in A. Whittall, *The Cambridge Companion to Serialism* (Cambridge University Press, 2008).
 18. E. Krenek, *Studies in Counterpoint* (New York: Schirmer 1940), H. Jelinek, *Anleitung zur Zwölftonkomposition* (Vienna: Universal, 1952).
 19. For more on "hexachordal inversionsal combinatoriality," see Straus, *Introduction to Post-Tonal Theory*, 184–92, and Haimo, *Schoenberg's Serial Odyssey*, 8–15.
 20. See sketch page 1594, Arnold Schönberg Center.
 21. M. Babbitt, *Words about Music*, eds. S. Dembski and J. Straus (Madison: The University of Wisconsin Press, 1987), 52.
 22. R. Lorenz, "Changing Approach to Analysis of 12-Tone Music," in *21st-Century Music* 10/2 (2003), 1–3.
 23. C. Neidhöfer, "Composing with Magic Squares," unpublished paper, Annual Meeting of the Society for Music Theory (Los Angeles, 2006). And see G. Nauck, *Musik im Raum-Raum in der Musik: Ein Beitrag zur geschichte der Seriellen Musick* (Stuttgart: Fritz Steiner Verlag, 1997).
 24. Anton Webern, *The Path to the New Music*, ed. Willi Reich (Bryn Mawr: Theodore Presser Company, 1963), 56; the text can be

- translated as “The sower Arepo holds the wheels with effort.” J. Gwyn Griffiths, “The Magic ‘Sator’ Square,” *The Classical Review* 21 (1971), 6–8.
25. Schoenberg, “Composition with Twelve Tones,” 220, emphasis in the original.
 26. For more on this topic see R. Busch, “On the Horizontal and Vertical Presentation of Musical Ideas and Musical Space,” *Tempo* 154 (1985), 2–10.
 27. K. Stockhausen, “. . . how time passes . . .” *Die Reihe* 3 (1957; English ed. 1959), 10–40.
 28. G. Ligeti, “Decision and Automatism in Structures 1a,” *Die Reihe* 4 (1958; English ed. 1960), 38.
 29. Schoenberg, “Composition with Twelve Tones,” 223.
 30. Schoenberg, *The Musical Idea*, 373.
 31. *Ibid.*, 18.
 32. C. Dahlhaus, “Schoenberg’s Aesthetic Theology,” in *Schoenberg and the New Music*, trans. D. Puffett and A. Clayton (Cambridge University Press, 1987), 92.
 33. A. Schoenberg, “New Music, Outmoded Music, Style and Idea,” in *Style and Idea*, 116.
 34. A. Schoenberg, “Criteria for the Evaluation of Music,” in *Style and Idea*, 132. For a probing study of the Idea from the perspective of temporal unfolding in the Variations for Orchestra, Op. 31, see J. Covach, “Schoenberg’s ‘Poetics of Music,’ The Twelve-Tone Method, and the Musical Idea,” *Schoenberg and Words: The Modernist Years*, eds. C. M. Cross and R. A. Berman (New York: Garland, 2000), 309–46.
 35. A. Schoenberg, “Breslau Lecture on *Die glückliche Hand* (1928), in *Arnold Schoenberg/Wassily Kandinsky: Letters, Pictures and Documents*, ed. J. Hahl-Koch, trans. J. C. Crawford (London: Faber, 1984), 107.
 36. Schoenberg, *The Musical Idea*, 398.
 37. Such sketches are the focus of Hyde’s “The Format and Function of Schoenberg’s Twelve-tone Sketches.”
 38. See J. Auner, “Schoenberg as Moses and Aron,” *Opera Quarterly* 24/1 (2008), 1–12.
 39. See J. Auner, “Schoenberg and His Public in 1930: The Six Pieces for Male Chorus, Op. 35,” *Schoenberg and His World*, ed. W. Frisch (Princeton University Press, 1999), 85–125.
 40. Schoenberg, *The Musical Idea*, 19.
 41. *Ibid.*, 18.
- Chapter 13 Immanence and transcendence in *Moses und Aron***
1. G. Tomlinson, *Metaphysical Song: An Essay on Opera* (Princeton: Princeton University Press, 1999).
 2. *Ibid.*, 78.
 3. *Ibid.*, 151.
 4. T. Adorno, “Sakrales Fragment: Über Schönbergs *Moses und Aron*,” in *Theodor W. Adorno. Gesammelte Schriften*, Band 16, *Musikalische Schriften I–III*, ed. R. Tiedeman (Frankfurt am Main: Suhrkamp, 1978), 454–75. Translations are my own. For alternative English translations, see T. Adorno, “Sacred Fragment: Schoenberg’s *Moses und Aron*,” in *Quasi una Fantasia: Essays on Modern Music*, trans. R. Livingstone (London: Verso, 1992), 225–48.
 5. P. Lacoue-Labarthe, *Musica Ficta (Figures of Wagner)*, trans. F. McCarren (Stanford: Stanford University Press, 1994), 117–45; Tomlinson, *Metaphysical Song*, 147–56.
 6. See, for instance, J. Schmidt, “Mephistopheles in Hollywood: Adorno, Mann, and Schoenberg,” in *The Cambridge Companion to Adorno*, ed. T. Huhn (Cambridge University Press, 2004), 148–80.
 7. Adorno, “Sakrales Fragment,” 455.
 8. *Ibid.*, 466. On the connection with *Parsifal*, see also G. Steiner, “Schoenberg’s *Moses und Aron*,” in *Language and Silence* (New York: Atheneum, 1967), 130; Lacoue-Labarthe, *Musica Ficta*, 121, 132, and 134 (using the expression “anti-*Parsifal*”); and Tomlinson, *Metaphysical Song*, 147 and 149.
 9. Adorno, “Sakrales Fragment,” 456.
 10. P. C. White, *Schoenberg and the God-Idea: The Opera *Moses und Aron** (Ann Arbor: UMI Research Press, 1985), 8–12 and 91–112. See also P. C. White, “The Genesis of *Moses und Aron*,” *Journal of the Arnold Schoenberg Institute* 6/1 (1982), 8–55.
 11. See M. Mäckelmann, *Arnold Schönberg und das Judentum, Der Komponist und sein religiöses, nationales und politisches Selbstverständnis nach 1921* (Hamburg: Karl Dieter Wagner, 1984), 119–56 and especially 157–66; see also A. Ringer, *Arnold Schoenberg: The Composer as Jew* (Oxford: Clarendon, 1990), 56–66.
 12. On Schoenberg’s adaptations to biblical sources, see B. Goldstein, “Schoenberg’s *Moses und Aron*: A Vanishing Biblical Nation,” in *Political and Religious Ideas in the Works of Arnold Schoenberg*, eds. C. M. Cross and R. A. Berman (New York: Garland, 2000), *passim*.
 13. Adorno, “Sakrales Fragment,” 456.
 14. B. Goldstein, *Reinscribing Moses: Heine, Kafka, Freud, and Schoenberg in a European Wilderness* (Cambridge, MA: Harvard University Press, 1992), 144.
 15. Adorno, “Sakrales Fragment,” 469.

16. Mäckelmann, *Arnold Schönberg und das Judentum*, 139.
17. Adorno, “Sakrales Fragment,” 461.
18. *Ibid.*, 462.
19. *Ibid.*, 465.
20. See also Steiner, “Schoenberg’s *Moses und Aron*,” 134.
21. Adorno, “Sakrales Fragment,” 470. Regarding Schoenberg’s engagement with the *Bilderverbot* from 1905 onward, see R. Kurth, “Schönberg and the *Bilderverbot*: Reflections on *Unvorstellbarkeit* and *Verborgtheit*,” *Journal of the Arnold Schönberg Center* 5 (2003), 332–72. See also M. Kerling, “O Wort, du Wort, das mir fehlt”: *Die Gottesfrage in Arnold Schönbergs Oper Moses und Aron* (Mainz: Matthias-Grünwald Verlag, 2004), 102–31.
22. Adorno, “Sakrales Fragment,” 458.
23. *Ibid.*, 459.
24. *Ibid.*, 458.
25. *Ibid.*, 469.
26. A. Schoenberg, “The Relationship to the Text,” in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1984), 141.
27. As David Lewin notes, it is significant that the Divine vocal mass from the Burning Bush combines both speaking and singing, as do many of the choral representations of the *Volk*. See D. Lewin, “*Moses und Aron*: Some General Remarks, and Analytic Notes for Act I, Scene 1,” *Perspectives of New Music* 6/1 (1967), 2–3.
28. See Goldstein, “Schoenberg’s *Moses und Aron*,” 184–5.
29. The sublime is discussed at some length in Lacoue-Labarthe, *Musica Ficta*, 129–32 and 145; see also Tomlinson, *Metaphysical Song*, 151.
30. Schoenberg, “The Relationship to the Text,” 145.
31. *Ibid.*, 142, translation slightly adjusted and emphasis added.
32. *Ibid.*, 141–2, translation slightly adjusted and emphasis added.
33. A. Schoenberg, “Aphorismen,” *Die Musik* 9/21 (1909), 160. And see J. Auner, *A Schoenberg Reader: Documents of a Life* (New Haven and London: Yale University Press, 2003), 64–5.
34. J. Hahl-Koch (ed.), *Arnold Schoenberg/Wassily Kandinsky: Letters, Pictures and Documents*, trans. J. C. Crawford (London: Faber, 1984), 54–5, translation slightly adjusted.
35. A. Schoenberg, “My Public,” in *Style and Idea*, 96. See also J. Auner, “Schoenberg and His Public in 1930: The Six Pieces for Male Chorus, Op. 35,” in *Schoenberg and His World*, ed. W. Frisch (Princeton University Press, 1999), 85–125.
36. See “Art for the Community,” in Auner, *A Schoenberg Reader*, 211.
37. A. Schoenberg, “Schopenhauer und Sokrates,” Arnold Schönberg Center, Vienna, folder T02.09 (my translation).
38. For analytic and interpretive commentary on numerous aspects of the opera’s first scene, see Lewin, “*Moses und Aron*,” *passim*; M. Cherlin, “Dramaturgy and Mirror Imagery in Schoenberg’s *Moses und Aron*: Two Paradigmatic Interval Palindromes,” *Perspectives of New Music* 29/2 (1991), 50–71; M. Shaftel, “Translating for GOD: Arnold Schönberg’s *Moses und Aron*,” *Journal of the Arnold Schönberg Center* 5 (2003), 311–31. For analytic commentary on the entire opera, see M. Cherlin, *Schoenberg’s Musical Imagination* (Cambridge University Press, 2007), 230–98.
39. Relevant properties of this hexachord are discussed in Cherlin, “Dramaturgy and Mirror Imagery,” 55–6.
40. See Lewin, “*Moses und Aron*,” 6; see also White, *Schoenberg and the God-Idea*, 123, 131, 153–4.
41. Cherlin, “Dramaturgy and Mirror Imagery,” especially 53 and 57.
42. M. Cherlin, “Schoenberg’s Representation of the Divine in *Moses und Aron*,” *Journal of the Arnold Schoenberg Institute* 9/2 (1986), 213–15.
43. Adorno, “Sakrales Fragment,” 460.
44. T. Adorno, “Fragment über Musik und Sprache” [1956], in *Musikalische Schriften I–III*, 252. On the theological issues invoked here, and their manifestations elsewhere in the opening scene, see P. Fischer-Appelt, “Die ‘göttlichen Stimmen’ in Schönbergs Oper *Moses und Aron*,” *Journal of the Arnold Schönberg Center* 5 (2003), 373–85.
45. Schoenberg wrote a large exclamation mark on sketch page 2981 (dated Berlin, May 7, 1930) beside his discovery of this solution, immediately following two different attempts.
46. Alexander Ringer observes a similar concealment of the name B-A-C-H in mm. 1–3 and 84–5; see A. Ringer, *Arnold Schönberg: Das Leben im Werk* (Stuttgart: Metzler; and Kassel: Barenreiter, 2002), 257–8.
47. Schoenberg, “The Relationship to the Text,” 142.
48. Michael Cherlin examines at length a related phenomenon in Schoenberg’s music, dubbed the “time shard,” see *Schoenberg’s Musical Imagination*, 173–229.

Chapter 14 Schoenberg, the Viennese-Jewish experience and its aftermath

1. S. Ozment, *A Mighty Fortress: A New History of the German People* (New York: Harper-Collins, 2004).
2. M. A. Meyer, ed., *German-Jewish History in Modern Times*, 4 vols. (New York: Columbia University Press, 1996), vols. 2, 3, 4.
3. A. Schoenberg, Letter to J. Moll, November 28, 1931 in J. Auner, *A Schoenberg Reader: Documents of a Life* (New Haven and London: Yale University Press, 2003), 10.
4. H. H. Stuckenschmidt, *Schoenberg: His Life, World and Work*, trans. H. Searle (London: John Calder, 1978), 15–34. In his classic account, Stuckenschmidt does not cover the detail that in 1852 the whole Schoenberg family probably left Szécsény and resettled in Bratislava; Samuel continued to Vienna.
5. Meyer, *German-Jewish History in Modern Times*, vol. 1, Tradition and Enlightenment: 1600–1780 (New York: Columbia University Press, 1996), 148.
6. Meyer, *German-Jewish History in Modern Times*, vol. 2, Emancipation and Acculturation: 1780–1871 (New York: Columbia University Press, 1996), 292.
7. E. Rice, *Freud and Moses: The Long Journey Home* (Albany: State University of New York Press, 1990), 41. Also R. M. Rainey, “Freud As Student of Religion: Perspectives on the Background and Development of His Thought” (Ph.D. Dissertation, Columbia University, 1971), 22.
8. Meyer, *German-Jewish History in Modern Times*, vol. 1, 351.
9. M. Grunwald, *Vienna*, trans. S. Grayzel, Jewish Communities Series (Philadelphia: The Jewish Publication Society of America, 1936), 395–6.
10. A. L. Staudacher, *Jüdisch-protestantische Konvertiten in Wien 1782–1914, Teil 2*. (Frankfurt-am-Main: Peter Lang, 2004).
11. M. L. Rozenblit, *The Jews of Vienna 1867–1914: Assimilation and Identity* (Albany: State University of New York Press, 1983), 132.
12. E. Carlebach, *Divided Souls: Converts from Judaism in Germany, 1500–1750* (New Haven: Yale University Press, 2001), 222–34. Considering Elisheva Carlebach’s findings concerning post-Enlightenment conversion, Schoenberg’s conversion should not be taken as either a subversion of Judaism or Christianity.
13. A. Elon, *The Pity of It All: A Portrait of the German-Jewish Epoch, 1743–1933* (New York: Picador, 2002), 5. See also S. L. Gilman, *Love+ Marriage = Death: And Other Essays Representing Difference* (Stanford: Stanford University Press, 1998), 40–64.
14. Meyer, *German-Jewish History in Modern Times*, vol. 2, 1780–1871, 352.
15. M. L. Rozenblit, *Reconstructing a National Identity: The Jews of Habsburg Austria During World War I* (Oxford and New York: Oxford University Press, 2001), 20.
16. *Ibid.*
17. A. Schoenberg, “Jeder junge Jude (1934),” *Journal of the Arnold Schoenberg Institute* 17 (1994), 451–5.
18. Meyer, *German-Jewish History in Modern Times*, vol. I, 351–2.
19. Elon, *The Pity of It All*, 210.
20. Rozenblit, *Reconstructing a National Identity*, 11.
21. *Ibid.*
22. Elon, *The Pity of It All*, 65–6.
23. J. Katz, *Jewish Emancipation and Self-Emancipation* (New York: Jewish Publication Society, 1986), 80. See also M. P. Steinberg, “Mendelssohn’s Music and German-Jewish Culture,” *Musical Quarterly* 83 (1999), 37–8.
24. J. Katz, *Out of the Ghetto: The Social Background of Jewish Emancipation, 1770–1870* (Cambridge, MA: Harvard University Press, 1973; Syracuse University Press Edition, 1998), 78, 107. See also G. Mosse, *German Jews Beyond Judaism* (Bloomington: Indiana University Press, 1985), 1–20.
25. S. G. Burnham, *Musical Form in the Age of Beethoven* (Cambridge University Press, 1997), 12.
26. Rozenblit, *Reconstructing a National Identity*, 4–5.
27. Stuckenschmidt, *Schoenberg*, 240.
28. S. J. Cahn, “The Artist as Modern Prophet,” in *Schoenberg and Words: The Modernist Years*, ed. C. M. Cross and R. A. Berman (New York: Garland, 2000).
29. W. Kangas, “The Ethics and Aesthetics of (Self) Representation: Arnold Schoenberg and Jewish Identity,” *Leo Baeck Institute Year Book* 45 (2000), 143.
30. See L. Batnitzky, “Schoenberg’s *Moses und Aron* and the Judaic Ban on Images,” *Journal for the Study of the Old Testament* 92 (2001), 73–90. See also B. Goldstein, *Reinscribing Moses: Heine, Kafka, Freud and Schoenberg in a European Wilderness* (Cambridge, MA: Harvard University Press, 1992), 165. Consideration of Schoenberg’s libretto for *Moses und Aron* exceeds the scope of this chapter.

31. A. Schoenberg, "About Music Criticism" (1909), in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1984), 197.
 32. Genesis 18: 23–5, *The Five Books of Moses*, trans. E. Fox (New York: Schocken Books, 1995), 77–9.
 33. P. Reitter, "Karl Kraus and the Soul of Form," *The Germanic Review* 75 (2000), 99–119.
 34. A. Schoenberg, *Die Jakobsleiter*, trans. L. Salter (Sony SMK 48 462).
 35. R. HaCohen, "Between Noise and Harmony: The Oratorical Moment in the Musical Entanglements Between Jews and Christians," *Critical Inquiry* 32 (2006), 250–77.
 36. Deuteronomy 6: 4–7 (The Jewish Publication Society).
 37. S. J. Cahn, "On the Representation of Jewish Identity and Historical Consciousness in Schoenberg's Religious Thought," *Journal of the Arnold Schönberg Center* 5 (2003), 93–108.
 38. M. Lazar, "Arnold Schoenberg and His Doubles: A Psychodramatic Journey to his Roots," *Journal of the Arnold Schoenberg Institute* 17 (1994), 48–9.
 39. A. Wimmer, ed., *Strangers at Home and Abroad: Recollections of Austrian Jews Who Escaped Hitler*, trans. E. Osers (Jefferson, NC: McFarland, 2000). E. H. Gombrich writes that by 1930, the Mattsee had become a Nazi summer camp.
 40. Auner, *A Schoenberg Reader*, 159.
 41. G. Scholem, "On the Social Psychology of the Jews in Germany: 1900–1933," in *Jews and Germans from 1860 to 1933: The Problematic Symbiosis*, ed. D. Bronsen (Heidelberg: Carl Winter Universitätsverlag, 1979), 13–17.
 42. K. R. Popper, *The Philosophy of Karl Popper*, ed. P. A. Schilpp, The Library of Living Philosophers, vol. 14, bk. 1 (LaSalle, Illinois: Open Court, 1974), 83–4.
 43. A. Schnabel, *My Life and Music and Reflections on Music* (New York: St. Martin's Press, 1961), 30.
 44. Schoenberg, "Jeder junge Jude (1934)."
 45. E. Albanis, *German-Jewish Cultural Identity From 1900 to the Aftermath of the First World War: A Comparative Study of Moritz Goldstein, Julius Bab and Ernst Lissauer*, *Conditio Judaica* 37 (Tübingen: Max Niemeyer Verlag, 2002), 151.
 46. *Arnold Schoenberg Letters*, ed. E. Stein, trans. E. Wilkins and E. Kaiser (Boston: Faber, 1974), 35–6.
 47. Albanis, *German-Jewish Cultural Identity*, 200.
 48. Auner, *A Schoenberg Reader*, 316–17.
 49. G. Blackshaw, "The Jewish Christ: Problems of Self-Presentation and Socio-Cultural Assimilation in Richard Gerstl's Self-Portraiture," *Oxford Art Journal* 29 (2006), 25–51.
 50. See also L. Stein, "Foreword: Schoenberg's Jewish Identity (A Chronology of Source Material)," *Journal of the Arnold Schoenberg Institute* 3/1 (1979), 3–10.
 51. P. Gradenwitz, "The Religious Works of Arnold Schoenberg," *Music Review* 21 (1960), 20.
 52. A. Neher, *They Made Their Souls Anew*, trans. D. Maisel (Albany: State University of New York Press, 1990).
 53. A. Ringer, *Arnold Schoenberg: The Composer As Jew* (Oxford: Clarendon, 1990).
 54. S. S. Schwarzschild, "Adorno and Schoenberg As Jews – Between Kant and Hegel," *Leo Baeck Institute Year Book* 35 (1990), 443–78.
 55. J. Hahl-Koch, *Arnold Schoenberg/Wassily Kandinsky: Letters, Pictures and Documents* (London: Faber, 1984), 21.
 56. Kangas, "The Ethics and Aesthetics of (Self) Representation," 168.
- Chapter 15 Cadence after thirty-three years**
1. Christian Martin Schmidt's remark cited in W. Frisch, *The Early Works of Arnold Schoenberg, 1893–1908* (Berkeley: University of California Press, 1993), 251. Also compare Milton Babbitt's and Alexander Goehr's comments on "principal works" in M. Babbitt, *Words About Music*, eds. S. Dembski and J. Straus (Madison: University of Wisconsin Press, 1987), 55; and A. Goehr, "Schoenberg's Late Tonal Works," *The Listener* 17 (1964), 132.
 2. See Schoenberg's remark to Josef Rufer: "I have completed it in the style in which it was originally conceived (two-thirds of it was already finished)." J. Rufer, *The Works of Arnold Schoenberg: A Catalogue of His Compositions*, trans. D. Newlin (London: Faber & Faber, 1962), 63.
 3. For the texts of "Litanei" and "Entrückung", see S. Neff (ed.), *Arnold Schoenberg, The Second String Quartet in F-sharp minor, Opus 10: Authoritative Score, Background and Analysis, Commentary* (New York and London: Norton, 2006), 169–70.
 4. See R. Brinkmann, "Schoenberg the Contemporary," in *Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century Culture*, eds. J. Brand and

- C. Hailey (Berkeley: University of California Press, 1997), 211.
5. A. Schoenberg, *Arnold Schoenberg Letters*, ed. E. Stein, trans. E. Wilkins and E. Kaiser (New York: St. Martin's Press, 1965), 223. Compare, too, Schoenberg's undated aphorism (in manuscript T03.25, Arnold Schönberg Center): "Many of those who liked my earlier works dislike the ones I write now. This is because they haven't understood my earlier ones properly."
 6. A. Schoenberg, *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1984), 109–10, emphasis mine; see also 30.
 7. For further comment on the "musical idea," see A. Schoenberg, *The Musical Idea and the Logic, Technique and Art of Its Presentation*, trans. and eds. P. Carpenter and S. Neff (New York: Columbia University Press, 1995), 15–21, 369–71; C. M. Cross, "Three Levels of 'Idea' in Schoenberg's Thought and Work," *Current Musicology* 30 (1980), 24–36; A. Jacob, *Grundbegriffe der Musiktheorie Arnold Schönbergs*, 2 vols. (Hildesheim: Georg Olms Verlag, 2005), vol. 1, 129–72ff.
 8. Schoenberg, *The Musical Idea*, xvii.
 9. Schoenberg, *Style and Idea*, 121.
 10. *Ibid.*
 11. *Ibid.*, 136.
 12. *Ibid.*, 458. For comments on organicism, see Schoenberg, *The Musical Idea*, 114–27.
 13. Schoenberg, *Style and Idea*, 180.
 14. Compare Frisch, *The Early Works*, 252.
 15. Schoenberg showed further interest in ternary design in the theme he chose for the *Theme and Variations for Wind Band*, Op. 43.
 16. Unlike traditional ternary or sonata forms, both movements present an extraordinary number of juxtaposed themes within a small time-frame – namely nine themes within the first sixty-two measures of the first movement and twelve within 118 bars of the second. Such thematic multiplicity adds to the Symphony's formal fluidity. For example, the appearance of the second theme – only eleven bars into the work – causes the main theme (mm. 1–10) to assume the character of an introduction (compare Frisch, *The Early Works*, 252). Schoenberg described this sort of thematic presentation as characteristic of the twentieth-century symphony; compare A. Schoenberg "Draft for a Lecture on the New Symphony" (c.1930), trans. D. Bartha, *Theory and Practice* 18 (1993), 11.
 17. Compare "Sketchbook III," 32–5, 38–9, 46, 76–81, 84–5, 87–8 and "Fair Copy 1907/8" in Figure 15.2. All of the sketches appear in Arnold Schönberg, *Sämtliche Werke*, Section IV: *Orchesterwerke*, Series B, Volume 11, Part 2; *Kammersymphonien*, ed. C. M. Schmidt (Mainz and Vienna, 1979), 104–202. Both the drafts and sketches are available at the Arnold Schönberg Center website, www.Schoenberg.at/archive/music/work/op/compositions. 38 sources e.htm. The draft of 1906–08 is also included in Volume 11, Part 1 of the aforementioned series. For commentary on these materials, see Frisch, *The Early Works*, 249–50; and C. Dale, "The 'Skeleton in Schoenberg's Musical Closet': The Chequered Compositional History of Schoenberg's Second Chamber Symphony," *Journal of the Royal Musical Association* 123 (1998), 68–104.
 18. See Schoenberg, *Style and Idea*, 49.
 19. See H. Moldenhauer, in collaboration with R. Moldenhauer, *Anton von Webern* (New York: Alfred A. Knopf, 1979), 150–1.
 20. Compare Figure 15.2, "Sketchbook III." The list of themes, written out on a sheet pasted into Sketchbook III, is undated; C. M. Schmidt holds that Schoenberg most likely began it in 1911. See Sketch no. Sb48 in Schönberg, *Sämtliche Werke*, 136.
 21. Schoenberg's memory is inaccurate here.
 22. H. Weber (ed.), *Briefwechsel mit Arnold Schönberg, Anton Webern, Alban Berg, und Franz Schreker* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1995), 158–9 (translation by Grant Chorley). The drafts from 1916 for the Symphony include parts for trombone, evincing Schoenberg's change to a mid-sized orchestra; compare Schönberg, *Sämtliche Werke*, 153.
 23. The composition date of *Wendepunkt* is unclear. Schoenberg says that the Symphony's second part was an earlier idea – "my intention back then." Since his memory of composing the piece was flawed (see note 21), can we believe that he wrote *Wendepunkt* before 1916? There is no definite answer. C. M. Schmidt speculates that the text could have been composed as early as 1911; see Schönberg, *Sämtliche Werke*, 201; and Schmidt's article in G. Gruber (ed.), *Arnold Schönberg, Interpretationen seiner Werke*, 2 vols. (Laaber: Laaber Verlag, 2002), II, 48. The text of *Herzgewächse*, Op. 20, composed at the end of 1911, also engages with the issues addressed in *Wendepunkt*; see G. Root, "Tonal Analogues: The Interaction of Text and Music in the Works of Arnold Schoenberg," (Ph.D. Dissertation, University of California at Santa Barbara, 2006), 69–73ff.

24. J. Shaw reads the text as having been composed in 1916 and as a response to World War I: see her “Schoenberg’s Choral Symphony, *Die Jakobsleiter*, and Other Wartime Fragments” (Ph.D. Dissertation, State University of New York at Stony Brook, 2002), 275–6.
25. See Shaw, “Schoenberg’s Choral Symphony,” 275, for a direct juxtaposition of the texts. *Die Jakobsleiter* bears the initial date of January 18, 1915. But because the text of *Wendepunkt* is undated, no definite conclusion is possible as to whether it was a source for the oratorio’s libretto, or vice versa.
26. Schoenberg writes: “As long as there was any hope of peace, I was able to work. Then I lost heart. In the military, of course, it is impossible to work. And now: there isn’t much [time]. First I would like to complete the Second Chamber Symphony that I began almost ten years ago, [and] then continue working on my [choral] symphony” (Shaw, “Schoenberg’s Choral Symphony,” 357).
27. See *Zusammenhang, Kontrapunkt, Instrumentation, Formenlehre/Coherence, Counterpoint, Instrumentation, Instruction in Form*, trans. C. M. Cross and S. Neff and ed. S. Neff (Lincoln: University of Nebraska Press, 1994), xxiv.
28. Fritz Stiedry (1883–1968), a friend of Schoenberg’s, conducted the premiere of *Die glückliche Hand* in 1924. Stiedry was Director of the Vienna *Volksoper* from 1924–25, principal conductor at the State Opera in Berlin (1914–28) and conducted at the Metropolitan Opera in New York from 1946 to 1958. See Rufer, *The Works of Arnold Schoenberg*, 64–5, and H. H. Stuckenschmidt, *Schoenberg: His Life, World, and Work*, trans. H. Searle (New York: Schirmer Books, 1978), 433–5.
29. See Stuckenschmidt, *Schoenberg*, 438.
30. Undated letter to Fritz Stiedry: see Rufer, *The Works of Arnold Schoenberg*, 64–5.
31. The 1939 materials for the first two movements constitute Schoenberg’s revisions of the fair copy of 1906–07 (to which the composer appends analytic notes) and the drafts of 116–17 in Sketchbook III; newly written sketches and drafts for the codas; three versions of the partcell; and a set of parts in Schoenberg’s hand (compare Figure 15.2). The commission caused Schoenberg to score the 1906 and 1916 versions to suit Stiedry’s group. Specifically, Schoenberg enlarged the chamber ensemble of 1906–08 by adding a second oboe and bassoon, two trumpets, and a small string orchestra of twenty-eight players. He omitted the clarinets in B flat and one in E flat, the bass clarinet, and contrabassoon in the final version. Compare Richard Swift, “Schoenberg’s Second Chamber Symphony,” *International Journal of Musicology* 4 (1997), 171.
32. See July 4 letter to René Leibowitz in Schoenberg, *Arnold Schoenberg Letters*, 248.
33. Schoenberg classifies a key built on sharp 4 as SMSM (major submediant of the major submediant), a distant relation on the chart. See A. Schoenberg, *Structural Functions of Harmony*, ed. L. Stein (New York: W. W. Norton, 1969), 68–9.
34. See mm. 10–11 and mm. 140–1 in the first movement. Schoenberg avoids such cadences in the second movement.
35. See Rufer, *The Works of Arnold Schoenberg*, 65; compare Stuckenschmidt, *Schoenberg*, 434–45.
36. Schoenberg is known to have used programs for such apparently “abstract” works as the first Quartet as well: see Mark Benson, “Schoenberg’s Private Program for the String Quartet in D Minor, Op. 7,” *Journal of Musicology* 11 (1993), 374–94; W. Bailey, *Programmatic Elements in the Works of Arnold Schoenberg* (Ann Arbor: University of Michigan Press, 1984), 34. J. Shaw notes that *Wendepunkt* was not published by Universal in a 1926 volume of Schoenberg’s original texts – further confirmation of its status as intended for Schoenberg’s private use only (Shaw, “Schoenberg’s Choral Symphony,” 277). Interestingly, in a letter to the choreographer José Limón dated April 22, 1950, Schoenberg chooses to describe the piece programmatically: “I personally have considered the part immediately before the coda-like epilogue, as an anti-climax, expressing a failure.”
37. There are also some twelve-tone sketches for the movement, suggesting “the new” in a literal sense: compare Schönberg, *Sämtliche Werke*, 192; Swift, “Schoenberg’s Second Chamber Symphony,” 171–2; and Dale, “The ‘Skeleton in Schoenberg’s Musical Closet,’” 94–5.
38. A. Goehr, “Schoenberg and Karl Kraus: The Idea Behind the Music,” *Music Analysis* 4/1 (1985), 60–1.
39. His obduracy about this is clear; Stiedry had strongly suggested that Schoenberg compose a middle movement to be written before the work’s premiere on November 14, 1940 – the composer refused: see Stuckenschmidt, *Schoenberg*, 434, 445. For documentary information on the work’s premiere, see N. Nono-Schoenberg (ed.), *Arnold Schönberg 1874–1951, Lebensgeschichte in Begegnungen* (Klagenfurt: Ritter Verlag, 1998) no. 1169. Schoenberg further completed an

arrangement of the Symphony for two pianos (Op. 38b) on January 12, 1942 (Rufer, *The Works of Arnold Schoenberg*, 64).

40. Rufer, *The Works of Arnold Schoenberg*, 65.

Chapter 16 Schoenberg's collaborations

1. Paragraph 10, RdRKK-1 1:4, quoted in A. E. Steinweis, *Art, Ideology, and Economics in Nazi Germany: The Reich Chambers of Music, Theater, and the Visual Arts* (Chapel Hill and London: University of North Carolina Press, 1993), 107.

2. A. Schoenberg, March 29, 1935 address in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1984), 504.

3. Schoenberg, "Finally Alone!" February 4, 1928, J. Auner, *A Schoenberg Reader: Documents of a Life* (New Haven and London: Yale University Press, 2003), 209–10.

4. S. Viertel, *The Kindness of Strangers* (New York: Holt, Rinehart, and Winston, 1969), 208.

5. E. da Costa Meyer and F. Wasserman (eds.), *Schoenberg, Kandinsky, and the Blue Rider* (London, New York, and Paris: Scala, 2004).

6. H. Weber (ed.), *Briefwechsel mit Arnold Schönberg, Anton Webern, Alban Berg und Franz Schreker* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1995), 106–12.

7. See E. L. Keathley, Chapter 6, and "Die Frauenfrage" in *Erwartung: Schoenberg's Collaboration with Marie Pappenheim*, *Schoenberg and Words: The Modernist Years*, eds. C. M. Cross and R. A. Berman (New York: Garland, 2000), 156–60.

8. Undated letter from Pappenheim to Schoenberg (November 1913?), Library of Congress, trans. Shaw.

9. Postcard from Pappenheim to Schoenberg, postmarked 1-IV-[1914], Library of Congress, trans. Shaw.

10. Schoenberg, November 11, 1913 letter to Alma Mahler: *Arnold Schönberg, 1874–1951: Lebensgeschichte in Begegnungen*, ed. N. Nono-Schoenberg (Klagenfurt: Ritter Verlag, 1998), 125.

11. Undated letter from Schoenberg to Emil Hertzka [February?] 1914, letter 17, Library of Congress Arnold Schoenberg Collection.

12. See J. Shaw, "Schoenberg's Choral Symphony, *Die Jakobsleiter*, and Other Wartime Fragments" (Ph.D. Diss.: State University of New York at Stony Brook, 2002).

13. *Arnold Schoenberg: Letters*, ed. E. Stein, trans. E. Wilkins and E. Kaiser (London: Faber, 1964), 106.

14. J. Shaw, "'The Republic of the Mind': Politics, the Arts and Ideas in Schoenberg's Post-War Projects," *Music, Theatre and Politics in Germany: 1848 to the Third Reich*, ed. N. Bacht (Aldershot: Ashgate, 2006), 200–7.

15. P. Potter, *Most German of the Arts: Musicology and Society from the Weimar Republic to the End of Hitler's Reich* (New Haven and London: Yale University Press, 1998), 19.

16. Schoenberg, July 18, 1930 letter to Klemperer, trans. P. Heyworth, *Otto Klemperer: His Life and Times* (Cambridge University Press, 1983), vol. 1, 333.

17. A. Heuss, "Arnold Schönberg, Preußischer Kompositionslehrer" (Arnold Schönberg, Prussian Composition Teacher), *Neue Zeitschrift für Musik* 92/10 (1925), 583–5.

18. Schoenberg, "National Music," February 24, 1931, *Style and Idea*, 174.

19. Schoenberg, "New Music: My Music," (c.1930), *Style and Idea*, 105; see also

Schoenberg's scathing notes on Hans Redlich, "Die Kompositorische Situation von 1930," *Anbruch* 12/6 (June 1930): 187–8, Arnold Schönberg Center Archive, T35.37.

20. Schoenberg, "Priority," September 10–11, 1932, Auner, *A Schoenberg Reader*, 236.

21. Schoenberg, "A Text from the Third Millennium," February 1948, Auner, *A Schoenberg Reader*, 323.

22. "The Genesis Suite: The Milken Archive restores an audacious musical work thought to be lost forever." <http://www.milkenarchive.org/articles/articles.taf?function=detail&ID=69>.

23. Copies of correspondence between Shilkret and the Schoenbergs, Arnold Schönberg Center Archive.

24. Schoenberg, *Theory of Harmony* (1911 and 1922 versions), trans. R. E. Carter (Berkeley and Los Angeles: University of California Press, 1983), 30.

25. Schoenberg, "Is it Fair?" December 2, 1947, *Style and Idea*, 249–50.

Chapter 17 Listening to Schoenberg's Piano Concerto

1. A. Schoenberg, "Heart and Brain in Music," in *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. L. Stein, trans. L. Black (Berkeley: University of California Press, 1984), 53–76.

2. *Ibid.*, 69–71.

3. For insight into the Trio's connection to past styles, see M. Cherlin, "Memory and Rhetorical Trope in Schoenberg's String Trio,"

Journal of the American Musicological Society 51/3 (Fall 1998), 559–602.

4. Schoenberg, “Heart and Brain in Music,” 54.
5. For a discussion of Schoenberg and his audience, see J. Auner, “Schoenberg and His Public in 1930: The Six Pieces for Male Chorus, Op. 35,” in *Schoenberg and His World*, ed. W. Frisch (Princeton University Press, 1999), 85–125.
6. The String Trio was commissioned by A. Tillman Merritt of Harvard University for a Symposium on Music Criticism.
7. For information on Levant and the commissioning of the Concerto see W. B. Bailey, *Programmatic Elements in the Works of Schoenberg* (Ann Arbor: University of Michigan Research Press, 1984), 136–51.
8. This sketch, labeled as No. 148, and other sketches for the Piano Concerto are reproduced in Bailey, *Programmatic Elements in the Works of Schoenberg*, 143–9. Facsimiles for all the sketches are available on the website of the Arnold Schönberg Center, Vienna. www.schoenberg.at.
9. Schoenberg, “Composition with Twelve Tones (1) (1941),” in *Style and Idea*, 224.
10. See sketch No. 114 in Bailey, *Programmatic Elements in the Works of Schoenberg*, 145.
11. Schoenberg, “A Self Analysis (1948),” in *Style and Idea*, 78.
12. Schoenberg, “Brahms the Progressive (1947),” in *Style and Idea*, 409.
13. Schoenberg, “Heart and Brain in Music,” 61.
14. *Ibid.*, 75.

Chapter 18 Schoenberg reception in America, 1933–51

I would like to acknowledge the generous grant from the Deutsche Forschungsgemeinschaft enabling me to do research on this topic.

1. See for instance: R. Leibowitz, *Schoenberg* (Paris: Editions du Seuil, 1969), 141; and W. Sinkovicz, *Mehr als zwölf Töne. Arnold Schönberg* (Vienna: Paul Zsolnay Verlag, 1998), 254.
2. Leibowitz, *Schoenberg*, 141.
3. E. Krenek, “America’s Influence on Its Émigré Composers,” *Perspectives of New Music* 8/2 (1970), 117.
4. S. Feisst, “Zur Rezeption von Schönbergs Schaffen in Amerika vor 1933,” *Journal of the Arnold Schönberg Center* 4 (2002), 279–91. These performances are documented in royalty statements, concert programs, broadcast schedules, and reviews.

5. Economic pressures and the Federal Music Project (1935–41) creating jobs for innumerable unemployed musicians during the Depression encouraged composers in America, including Schoenberg, to write more conservative music.
6. A. Meyer, “Schoenberg at Last Comes to Symphony Hall,” *Boston Evening Transcript*, March 17, 1934.
7. W. Sargeant, “Arnold Schoenberg and the Atonal Style,” *Brooklyn Daily Eagle*, October 6, 1935.
8. See, for example, I. Jones, “Schoenberg Music Slated,” *Los Angeles Times*, December 12, 1934.
9. These recordings were commercially released in 1950: Alco ALP 1005.
10. Sanromá recorded Opus 19 for RCA Victor, Red Seal M 646 (15862), pre-1940.
11. B. Ussher, “Schoenberg’s New Quartet,” *New York Times*, January 17, 1937.
12. A. Schoenberg, “Radio Address, 23 August 1949,” in: V. Thomson, “Music in Review: Schoenberg Celebrates Seventy-fifth Birthday with Attack on Conductors,” *New York Herald Tribune*, September 11, 1949.
13. For positive reviews of the Five Orchestral Pieces and the *Ode to Napoleon* see: V. Thomson, “In Waltz Time,” *New York Herald Tribune*, October 22, 1948 and “Beautiful String Music,” *New York Herald Tribune*, November 24, 1944. For mixed reviews of the Piano Concerto compare V. Thomson, “Real Modern Music,” *New York Herald Tribune*, February 7, 1944 and O. Thompson, “Stokowski Leads Schoenberg Work,” *New York Sun*, February 7, 1944. For negative reviews of the Violin Concerto see: E. Schloss, “What’s that Awful Din?” *Philadelphia Record*, December 7, 1940; “Schoenberg Critics Chided by Stokowski,” *New York Times*, December 8, 1940.
14. O. Downes, “Ormandy Gives His Opening Concert,” *New York Times*, October 12, 1949; “Little Orchestra Plays Schoenberg [sic],” *New York Times*, November 4, 1947; “Schoenberg Leads Own Composition,” *New York Times*, November 18, 1940.
15. O. Downes, “Ciccolini, Pianist, Heard at Concert,” *New York Times*, November 3, 1950; “Stokowski Offers Schoenberg Work,” *New York Times*, February 7, 1944.
16. Between the late 1930s and 1951 about twenty Schoenberg works were recorded and released by American labels including Alco, Capitol, Columbia, Dial, Esoteric, and RCA Victor. W. Shoaf, *The Schoenberg Discography* (Berkeley: Fallen Leaf Press, 1994). O. Downes, “Exchange of Views. Distinguished Composer

- Discusses Mahler, Himself and Criticism,” *New York Times*, December 12, 1948; A. Schoenberg, “One Always Returns,” *New York Times*, December 19, 1948; and “Protest on Trademark,” *New York Times*, January 15, 1950.
17. O. Downes, “American Composers’ Techniques,” *New York Times*, July 22, 1945; D. G. Mason, “Atonality on Trial,” *Musical Digest* 29/14 (1947), 11 and 15; T. Serly, “Problems of Style,” *New York Times*, January 2, 1949; E. Ansermet, “Music: Expression or Representation,” *Musical America* 69/3 (1949), 6, 140 and 273; W. Sargeant, “Schoenberg,” *New Yorker*, November 5, 1949, 119–21.
18. R. Leibowitz, “Two Composers: A Letter from Hollywood,” *Partisan Review* 15/3 (1948), 361–65; D. Newlin, “Schoenberg’s Philosophy,” *New York Times*, January 16, 1949; R. Sessions, “How a ‘Difficult’ Composition Gets that Way,” *New York Times*, January 8, 1950.
19. See note 12 and V. Thomson, “Aaron Copland Replies to Schoenberg; Conductors Silent Regarding Attack,” *New York Herald Tribune*, September 25, 1949.
20. E. Wellesz, *Arnold Schoenberg*, trans. by W. Kerridge (London: J. M. Dent and Sons, 1925); E. Stein, “Schoenberg’s Third String Quartet,” *Dominant* 1/5 (1928), 14–16; “Twelve-Tone Music,” *Christian Science Monitor*, February 16, 1929; “Schoenberg’s New Structural Form,” *Modern Music* 7/4 (1930), 3–10; A. Weiss, “The Lyceum of Schönberg,” *Modern Music* 9/3 (1932), 99–107.
21. R. Hill, “Schoenberg’s Tone-Rows and the Tonal System of the Future,” *Musical Quarterly* 22/1 (1936), 31.
22. In the former text, Krenek cautioned against mistaking a twelve-tone row for a theme or a motive, yet suggested that motives could be extrapolated from a row.
23. A. Schoenberg, “Problems of Harmony,” trans. by A. Weiss, *Modern Music* 11/4 (1934), 167–87, and “Why No Great American Music,” *American Mercury*, July 1934.
24. L. Harrison, “Homage to Schoenberg: The Late Works,” *Modern Music* 21/3 (1944), 134–8; M. Brunswick, “Tonality and Perspective,” *Musical Quarterly* 29/4 (1943), 426–37; D. Newlin, “Schoenberg’s Variations on a Recitative for Organ, Op. 40,” *Pan Pipes* 40 (1948), 198–201.
25. H. Jalowetz, “On the Spontaneity of Schoenberg’s Music,” *Musical Quarterly* 30/4 (1944), 385–408.
26. E. Krenek, “New Developments of the 12-tone Technique,” *Music Review* 4/2 (1943), 81–97.
27. G. Perle, “Evolution of the Twelve-Tone Row: The Twelve-Tone Modal System,” *Music Review* 2 (1942), 273–87 and “Twelve-Tone Tonality,” *Monthly Musical Record* 43 (1943), 175–9.
28. Copland, however, declared it to be one of the ten best books he read in 1949: “The Best Books I Read This Year” – Twelve Distinguished Opinions,” *New York Times*, December 4, 1949.
29. M. Babbitt, “Review: René Leibowitz, *Schoenberg est son école* and *Qu’est-ce que la musique de douze sons?*,” *Journal of the American Musicological Society* 3/1 (1950), 57–60.
30. M. Babbitt, “Review: *Quatrième Cahier (Polyphonie) – Le système dodécaphonique*,” *Journal of the American Musicological Society* 3/3 (1950), 264–7, and G. Perle, “Schoenberg’s Late Style,” *Music Review* 12/4 (1952), 274–82.
31. A. Schoenberg, “Protest on Trademark,” *New York Times*, January 15, 1950.
32. R. Sessions, “Some Notes on Schoenberg and the ‘Method of Composing with Twelve Tones,’” *Score* 6 (1952), 7.
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Chapter 19 Schoenberg: dead or alive?

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3. P. Boulez, “Schoenberg, the Unloved?” in *Orientations*, ed. J. J. Nattiez, trans. M. Cooper (London: Faber and Faber, 1986), 325ff.
4. *Ibid.*, 199.
5. P. Boulez and C. Samuel, *Eclats* (Paris: Mémoire du Livre, 2002), 24 (my translation).
6. Boulez, *Stocktakings*, 198.
7. *Ibid.*
8. A. Schoenberg, *Arnold Schoenberg Letters*, ed. E. Stein, trans. E. Wilkins and E. Kaiser (London: Faber and Faber, 1974), 265.
9. See Kurtz, *Stockhausen*, 34–7 and 86–7.
10. Boulez, “Schoenberg is Dead” (my translation).
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12. *Ibid.*, 211.
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14. *Ibid.*, 212f.
15. M. Kagel, *Wörter über Musik* (Munich: Piper, 1991), 85.
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26. *Ibid.*, 262.
27. *Ibid.*
28. *Ibid.*, 95.
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30. *Ibid.*, 206.
31. *Ibid.*, 153.