PART I

Schoenberg's early years

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2 Schoenberg's lieder

WALTER FRISCH

Schoenberg found his artistic voice largely through the composition of lieder or art songs, which also mark important nodal points in his creative development. (See Table 2.1 for an overview of his lieder.) Close to thirty songs, all published posthumously, survive from Schoenberg's formative years through about 1900. They show him grappling with basic issues of structure and expression in an idiom that owes much to Schumann and Brahms, and something to Hugo Wolf. Of his first eight published opuses, composed between 1898 and 1905, five consist of lieder (Opp. 1, 2, 3, 6, and 8, the latter for orchestra). In this period Schoenberg also completed most of *Gurrelieder*, initially a song cycle with piano that evolved into the colossal cantata marking the climax of his tonal period.

Across these works we can trace a growing command of a Wagnerian and post-Wagnerian musico-poetic rhetoric. The cabaret songs or *Brettl-lieder* from 1901 hone a more popular, satiric tone that was to play a role in Schoenberg's later works, especially *Pierrot lunaire*. In the songs based in the poetry of Stefan George from 1907 to 1908, including the cycle *The Book of the Hanging Gardens*, Op. 15, Schoenberg plunges beyond the limits of conventional tonality and form. The Orchestral Songs, Op. 22, of 1913–16, mark the end of Schoenberg's free atonal period. The Three Songs, Op. 48, the only ones to use the twelve-tone method, are Schoenberg's very last compositions before he left Germany in the spring of 1933.

That Schoenberg would have found the lied a congenial genre is not surprising. Since 1800 it had been the quintessential form of *Hausmusik* in Austro-German culture, where almost every middle- and upper-class house possessed a piano, and many family members could play and sing. The lied fulfilled what a number of writers have identified in the nineteenth-century German-speaking musical world as a growing dependency on words to enhance musical understanding. The rise of program music was one manifestation of this trend. The lied from Schubert through Mahler was another; it brought two fundamental aspects of German culture – instrumental music and lyric poetry – together into a genre that was greater than the sum of its parts. That Schoenberg understood this potential of the lied is clear from his well-known essay of 1912, "The Relationship to the Text,"

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Table 2.1 *Schoenberg's Lieder*

Opus Number	Title/ Contents	Date of Composition	Date of First Publication*	Poets
–	(over 30 Lieder)	1893–*c.*1900	1987–88	Christen, Dehmel, Geibel, Goethe, Gold, Greif, Heyse, Hofmannsthal, Lenau, Lingg, Pfau, Redwitz, Reinick, Vrchlicky, Wackernagel, Zedlitz
1	Zwei Gesänge	1898	1903	Levetzow
2	Vier Lieder	1899–1900	1903	Dehmel, Schlaf
–	*Gurrelieder*	1900–11	1913, 1920	Jacobsen
–	*Brettl-lieder*	1901	1969–70	Bierbaum, Colly, Falke, Hochstetter, Salus, Schickaneder, Wedekind
3	Sechs Lieder	1900–03	1904	*Knaben Wunderhorn*, Dehmel, Jacobsen, Keller, Lingg
6	Acht Lieder	1903–05	1907	Conradi, Dehmel, J. Hart, Keller, Mackay, Nietzsche, Remer
8	Sechs Lieder (with orchestra)	1903–05	1913	*Knaben Wunderhorn*, H. Hart, Petrarch
12	Zwei Balladen	1907	1920	Amman, Klemperer
14	Zwei Lieder	1907–08	1911, 1920	George, Henckell
15	Fünfzehn Gedichte	1908–09	1914	George
20	*Herzgewächse*	1911	1912, 1920	Maeterlinck
22	Vier Lieder	1913–16	1917	Dowson, Rilke
48	Drei Lieder	1933	1952	Haringer

*All Lieder have been published in Arnold Schönberg, *Sämtliche Werke*, Abtheilung I, Reihe A, Bände 1 and 2 (ed. Josef Rufer and Christian Martin Schmidt)

where he argues that an art song is an organic work, in which the "outward correspondence between music and text," which involves aspects of declamation and tempo, is far less important than the more ineffable "inward" correspondence.[1]

Throughout the later nineteenth century lieder increasingly formed a core of concert and recital repertory, thanks in part to the advocacy of professional singers such as Julius Stockhausen, Gustav Walter, and Lilli Lehmann. By the 1880s thousands of lieder were being issued by publishing houses, a trend that began to subside only after World War I. Works by Brahms, Wolf, Mahler, Richard Strauss, Zemlinsky, Reger, and Pfitzner represent only the most visible crest of this vast wave of song.[2] *Liederabende* or song recitals were ever more frequent events in these years in the Austro-German realm. Between 1900 and 1914 in Berlin alone there were some twenty such recitals each week, and they were generally sold out.[3]

Schoenberg participated in this thriving culture of the lied. After about 1900 his own songs were premiered or performed by important artists at numerous recitals in Vienna. Some of these were all-Schoenberg events; others were concerts that mixed genres and composers. Figure 2.1

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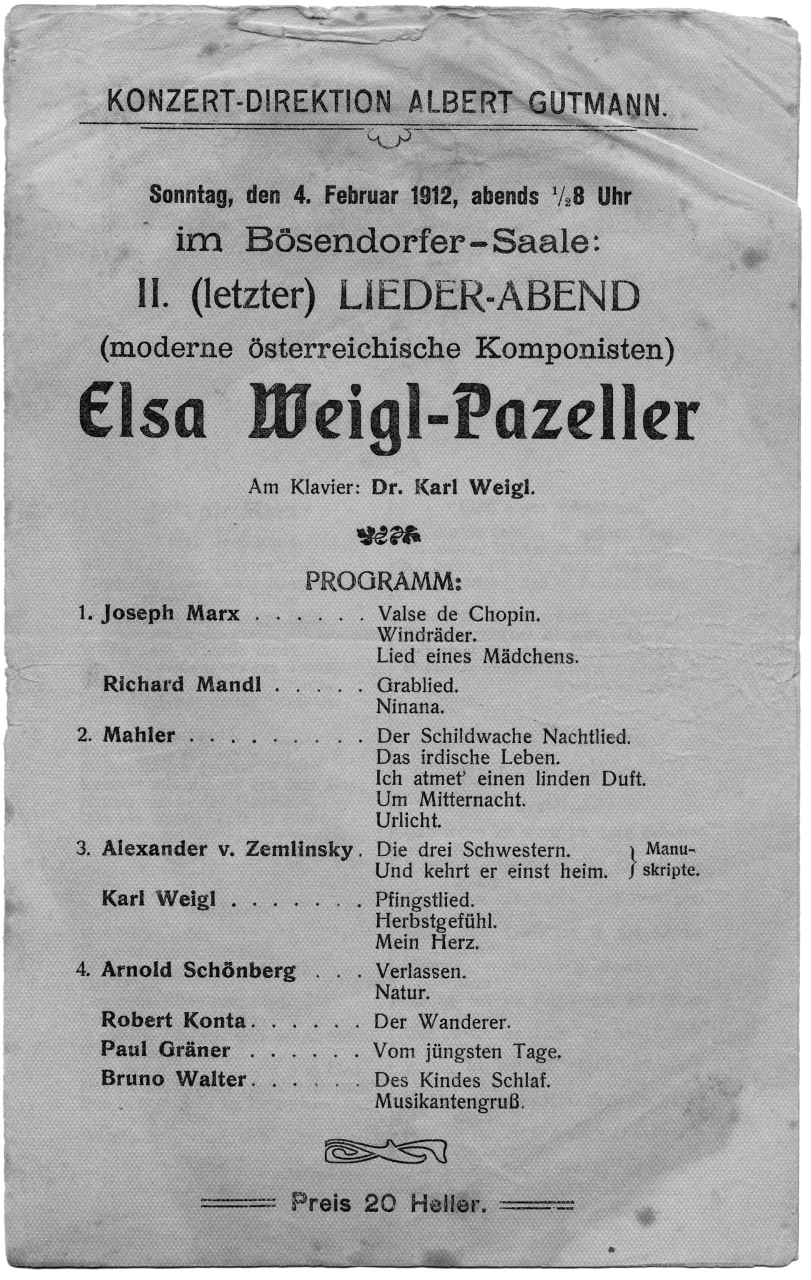

KONZERT-DIREKTION ALBERT GUTMANN.

Sonntag, den 4. Februar 1912, abends ½8 Uhr

im Bösendorfer-Saale:

II. (letzter) LIEDER-ABEND

(moderne österreichische Komponisten)

Elsa Weigl-Pazeller

Am Klavier: **Dr. Karl Weigl.**

PROGRAMM:

1. **Joseph Marx**	Valse de Chopin.	
	Windräder.	
	Lied eines Mädchens.	
Richard Mandl	Grablied.	
	Ninana.	
2. **Mahler**	Der Schildwache Nachtlied.	
	Das irdische Leben.	
	Ich atmet' einen linden Duft.	
	Um Mitternacht.	
	Urlicht.	
3. **Alexander v. Zemlinsky**	Die drei Schwestern.	Manuskripte.
	Und kehrt er einst heim.	
Karl Weigl	Pfingstlied.	
	Herbstgefühl.	
	Mein Herz.	
4. **Arnold Schönberg**	Verlassen.	
	Natur.	
Robert Konta	Der Wanderer.	
Paul Gräner	Vom jüngsten Tage.	
Bruno Walter	Des Kindes Schlaf.	
	Musikantengruß.	

Preis 20 Heller.

Figure 2.1 Program for Lieder Recital, February 4, 1912, Bösendorfer-Saal, Vienna. Arnold Schönberg Center

reproduces a characteristic program from the Bösendorfer-Saal in February 1912, in which Schoenberg lieder from Op. 6 and Op. 8 (the latter in Webern's piano arrangement) are included among songs from prominent contemporary composers.[4] Figure 2.2 represents a more specialized Schoenberg-Mahler program of 1915, which, along with the

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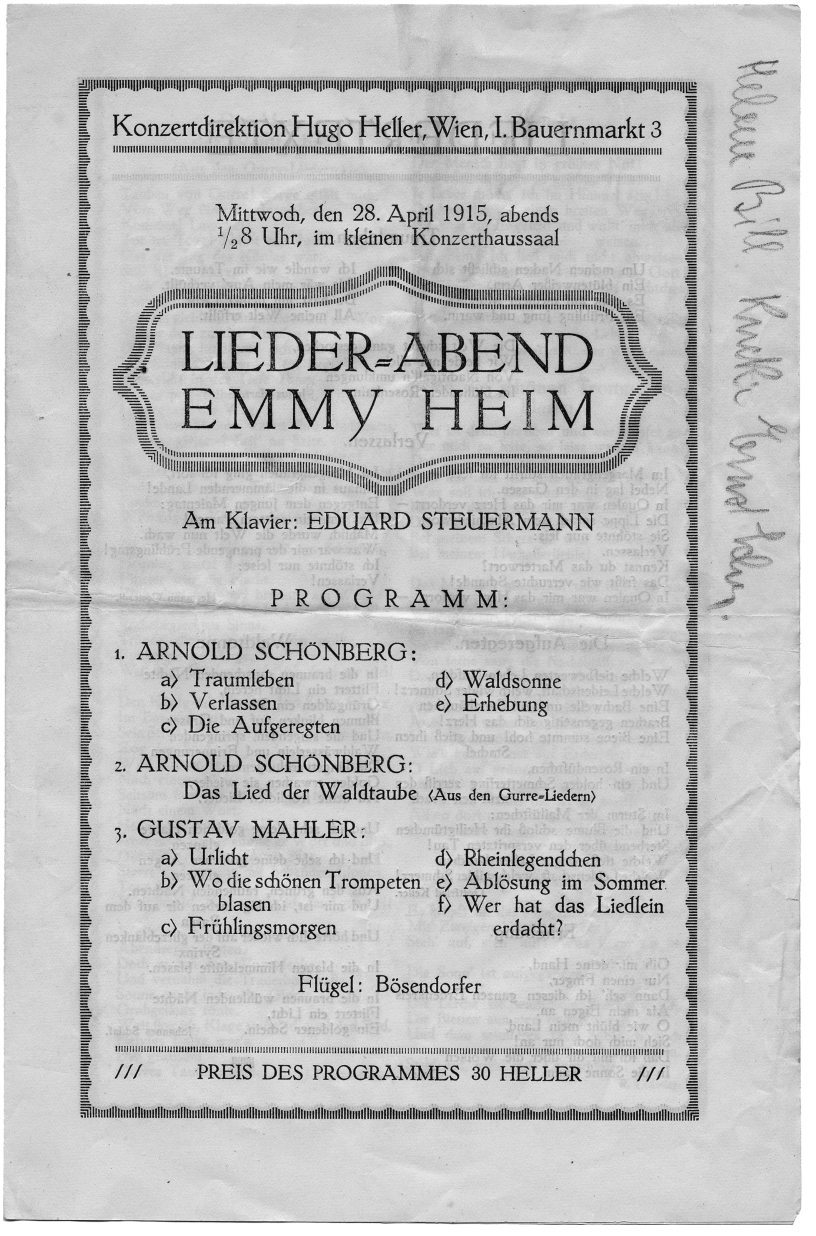
Konzertdirektion Hugo Heller, Wien, I. Bauernmarkt 3

Mittwoch, den 28. April 1915, abends
½8 Uhr, im kleinen Konzerthaussaal

LIEDER-ABEND
EMMY HEIM

Am Klavier: EDUARD STEUERMANN

PROGRAMM:

1. ARNOLD SCHÖNBERG:
a) Traumleben
b) Verlassen
c) Die Aufgeregten
d) Waldsonne
e) Erhebung

2. ARNOLD SCHÖNBERG:
Das Lied der Waldtaube (Aus den Gurre-Liedern)

3. GUSTAV MAHLER:
a) Urlicht
b) Wo die schönen Trompeten blasen
c) Frühlingsmorgen
d) Rheinlegendchen
e) Ablösung im Sommer
f) Wer hat das Liedlein erdacht?

Flügel: Bösendorfer

/// PREIS DES PROGRAMMES 30 HELLER ///

Figure 2.2 Program for Lieder Recital, April 28, 1915, Konzerthaus, Vienna. Arnold Schönberg Center

soprano Emmy Heim, featured the principal pianist of the younger composer's circle, Eduard Steuermann. Like many of his works, Schoenberg's lieder may not have been much appreciated by critics and audiences in Austria and Germany at the end of the nineteenth century. But there is no question that they were heard and noticed.

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The songs through 1905

After youthful works in which he tended to set lyric poetry by relatively minor figures (such as Ludwig Pfau), Schoenberg reached a Janus-faced moment in 1897. Two of the songs from this year, "Mädchenlied" and "Waldesnacht," are set to texts by Paul Heyse (1830–1914), a prominent poet who had attracted the musical attention of both Brahms and Wolf. These poems represent elegant examples, respectively, of the *volkston* (folk tone) and the *Stimmungslyrik* (or "mood" poetry, usually based on descriptions of love or nature). Schoenberg rose to the occasion with songs that show real mastery of the Brahms style.

In the same year, however, Schoenberg began to leave that world behind with his discovery of the modernist poet Richard Dehmel (1863–1920). The two Dehmel songs of 1897, "Mädchenfrühling" and "Nicht doch!," were to be the first of over twenty settings of this poet across the next eight years. In a letter written to Dehmel in 1912, Schoenberg confessed, "Your poems have had a decisive influence on my development as a composer. They were what first made me try to find a new tone in the lyrical mood."[5] Dehmel, one of the leading poets of the post-Heyse generation, infused his verse with naturalism, impressionism, and overt eroticism. In "Mädchenfrühling" the arrival of spring is developed as a metaphor for the emergence of feelings of love and sexuality. Schoenberg responds with a song that attains a new level of formal and harmonic fluidity, dominated by the half-diminished seventh chord (the "Tristan" chord in a different voicing), which undermines or replaces traditional tonic-dominant relationships.

The Two Lieder, Op. 1, composed in 1898, were the first works of Schoenberg to be published and the first songs to be heard in public. They were performed in Vienna in the year of composition by the baritone Eduard Gärtner and were issued by the Berlin firm of Dreililien Verlag in October 1903, dedicated (as was Op. 2) to "my friend and teacher Alexander von Zemlinsky." Schoenberg had studied composition with Zemlinsky in 1896–97; they became brothers-in-law in 1901 when he married Zemlinsky's sister Mathilde. The contrast of Op. 1 with Schoenberg's earlier songs is extreme. The Op. 1 pair, almost mini-cantatas, are expansive settings exemplifying what has been called *Begriffspoesie* (conceptual or philosophical poetry) by the Viennese writer Karl von Levetzow. In musical style and affect the songs show some affinity with Brahms's Four Serious Songs, Op. 121, written only two years earlier, in 1896. The vocal part is wide-ranging, and orchestral effects in the piano part at times strain against the medium.

In the Four Songs of Op. 2, the first three of which can be dated firmly to 1899, Schoenberg returns to the realm of the *Stimmungslyrik* as boldly

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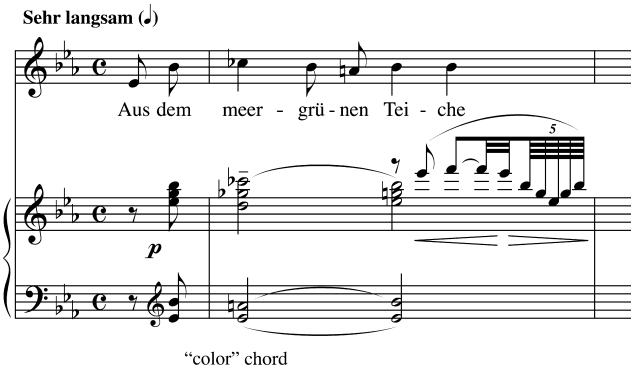
Example 2.1 Schoenberg, "Erwartung," Op. 2, No. 1



reinterpreted by his favorite poet of the time, Dehmel. Once again Dehmel fired Schoenberg's musical imagination to new heights, especially in the song Schoenberg placed at the head of the set, "Erwartung," which brings together the influences of Brahms, Wolf, Wagner, and Strauss into a style that is recognizably his own. Dehmel's poem, a symbolist vision of a man awaiting a tryst, is filled with color words describing the various physical phenomena (sea-green pond, opal ring, a woman's white hand). Schoenberg in turn creates a kind of "color" chord, a five-note sonority which acts as a source of much of the harmonic activity in the song and which in alternation with the tonic forms what Schoenberg would later call a *Grundgestalt*, or basic shape (Example 2.1).

Between 1900 and 1903 Schoenberg was occupied largely with the composition of *Gurrelieder* and the *Brettl-lieder*. He also moved from Vienna to Berlin to take up a position offered to him at the Überbrettl, the first German cabaret based on the Parisian model of a counter-cultural venue where young artists would present songs and sketches of social criticism or satire. In the *Gurrelieder*, especially the orchestral versions, the rich, chromatic language of the Op. 2 songs and of the great Dehmel-inspired instrumental work of 1899, *Verklärte Nacht*, Op. 4, is enhanced by a more distinctly contrapuntal style and expansive approach to form. All but one of the *Brettl-lieder* are settings of poems that appeared in the collection *Deutsche-Chansons (Brettl-lieder)* in 1900. ("Brett" means plank or board, and has the connotation of the stage, as in the English phrase "the boards.") Schoenberg shows an impressive command of the chatty, racy cabaret singing-speaking style (but does not use *Sprechstimme*), although the piano accompaniments are often far more elaborate than is characteristic for the idiom.

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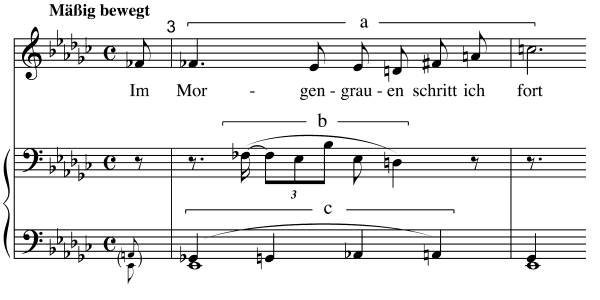
The Eight Songs of Op. 6, composed between 1903 and 1905, mark another key moment in the development of Schoenberg's expressive and structural powers. Some were written just prior to, concurrently with, or after the First Quartet, Op. 7, and they share that work's intensity of counterpoint and the prominence of what Schoenberg would later call "vagrant" harmonies – harmonies not clearly attached to any key. "Verlassen" (Forsaken), Op. 6, No. 4, was composed in December 1903 to a text by a leading modernist German poet, Hermann Conradi. In it, the protagonist reports "moaning" (*stöhnt*) the title word and feeling very out of sorts with the beautiful spring day dawning around him.

The basic material of the song consists not of a single theme or motive, but a contrapuntal complex comprising three different figures (marked a, b, c), which are recombined and inverted among the two hands of the piano and the voice part (Example 2.2). The emphasis on counterpoint, on the greater independence of lines, works to weaken traditional tonal syntax and increase the complexity of Schoenberg's harmonic language. The tonic of the song, E flat minor, is articulated by the left hand on the downbeats, but is otherwise obscured by the pervasive chromaticism, which becomes more structural than ornamental. Thus, the vocal part begins on F flat, which is ostensibly a half-step neighbor or appoggiatura to the tonic, but in fact moves right through the tonic note, to outline a striking D7 chord. This sonority is a truly vagrant harmony that bears no clear relationship to E flat minor and certainly does not function as a dominant of G minor. Somewhat like the "color" chord in "Erwartung," it consists primarily of neighbor notes to the tonic, plus one chord tone (F sharp or G flat). Ostensibly a dissonance, in the tonal world of "Verlassen" it sounds logical and almost stable.

The Six Orchestral Songs, Op. 8, date from the same time frame as Op. 6, 1903–05. The immediate impetus for their composition is not clear,

Example 2.2 Schoenberg, "Verlassen," Op. 6, No. 4



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but in them Schoenberg was following a path of orchestral song well established by Mahler and Strauss. Dreililien Verlag, the publisher of Schoenberg's early, smaller-scale opuses, balked at taking on such a massive score (as they did when refusing Schoenberg's earlier symphonic poem *Pelleas und Melisande*). The Op. 8 songs were not to appear in full score until 1913, from Universal; they received their premiere in 1914 under the baton of Zemlinsky in Prague. The Op. 8 set was not conceived as a cycle, and the poetic selection is something of a miscellany – one text by the contemporary naturalist Heinrich Hart, two from the early Romantic collection (beloved by Mahler) *Des Knaben Wunderhorn*, and three German translations of Petrarch sonnets. The songs share with Op. 6 and with *Gurrelieder* an advanced harmonic language and a richness of counterpoint. The first two Petrarch settings, "Nie ward ich, Herrin müd" (I have never grown tired, Lady) and "Voll jener Süße" (Full of that sweetness), the longest in the set, are also perhaps the most impressive. The beginning of "Nie ward ich" contains a freely inverted canon between bass line and voice, to which the middle part adds a repeated chromatic motive. As in "Verlassen," the parts are reshuffled in the later reprise of this material. "Voll jener Süße" was cited by Schoenberg in his *Theory of Harmony* as an example of "fluctuating" (*schwebende*) tonality: clear triads are avoided throughout most of the song, and the principal tonic D flat is shadowed by and frequently juxtaposed with B major.

The George songs

Between the fall of 1905 and the spring of 1907, Schoenberg's engagement with lieder composition became less intense. The Two Ballads of Op. 12, from March to April 1907, represent something of a sport among his works. In early 1906 the Berlin journal *Woche* had called for "a revitalization of German ballad poetry" and later that year published a special issue with a number of newly submitted ballads, announcing a competition for musical settings. Schoenberg, whose financial situation was precarious at the time, decided to enter the competition and selected four poems, of which he completed settings of only two, "Jane Grey" (the poem was entitled "Lady Jane") by Heinrich Amman and "Der verlorene Haufen" by Viktor Klemperer.

In musical style, the Op. 12 ballads (which did not win the contest) continue on the path of Op. 6. The real turning point for Schoenberg came, by his own admission, later in 1907, when he began an intensive eighteen-month engagement with the poetry of Stefan George. George (1868–1933) was something of a cult figure who set himself up as a prophet or high priest of art separated from the real world. His circle of acolytes became known as the George-Kreis. Strongly influenced by French symbolism, but

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also tending in the direction of nascent German expressionism, George shunned the naturalism popular among his literary contemporaries. His strongly confessional poems, which are often addressed to his real-life muse Ida Coblenz or his young male lover Maximin Kronberger, stress personal loneliness or sadness – or genuine anguish.

Schoenberg's first settings of George, from the late fall of 1907, included the song "Ich darf nicht dankend," which appeared in Op. 14, and initial work on the final two movements of the Second String Quartet, Op. 10, set to the poems "Litanei" and "Entrückung." In March 1908, as he completed the quartet, Schoenberg began work on the songs that were to form *The Book of the Hanging Gardens* cycle, which was finished in February 1909. "I was inspired by the poems of Stefan George, the German poet, to compose music to some of his poems," Schoenberg recalled in later years. "And, surprisingly, without any expectation on my part, these songs showed a style quite different from what I had written before . . . New sounds were produced, a new kind of melody appeared, a new approach to expression of moods and characters was discovered."[6] In the program accompanying the premiere of *The Book of the Hanging Gardens*, Schoenberg characterized this moment even more dramatically: "I am conscious of having broken through every restriction of a bygone aesthetic . . . I am being urged in this direction . . . I am obeying an inner compulsion, which is stronger than my education."[7]

For *The Book of the Hanging Gardens*, arguably the greatest German song cycle since Schubert and Schumann, Schoenberg chose fifteen poems from a collection by George that traces the erotic fantasies, memories, and, ultimately, disappointment, of a young Babylonian prince. The lush imagery of the garden forms the backdrop for the prince's powerful feelings, as in the second poem:

Hain in diesen paradiesen
Wechselt ab mit blutenwiesen
Hallen ' buntbemalten fliesen.
Schlanker störche schnäbel kräuseln
Teiche die von fischen schillern '
Vögel-reihen matten scheines
Auf den schiefen firsten trillern
Und die goldnen binsen säuseln –
Doch mein traum verfolgt nur eines.

[Groves in these paradises alternate with fields of flowers, halls, gaily colored flagstones. Beaks of slender storks ripple, ponds shimmering with fishes, faintly gleaming rows of birds trill on the sloping ridges, and the golden rushes rustle. Yet my dream pursues only one goal.]

(translation by the author)

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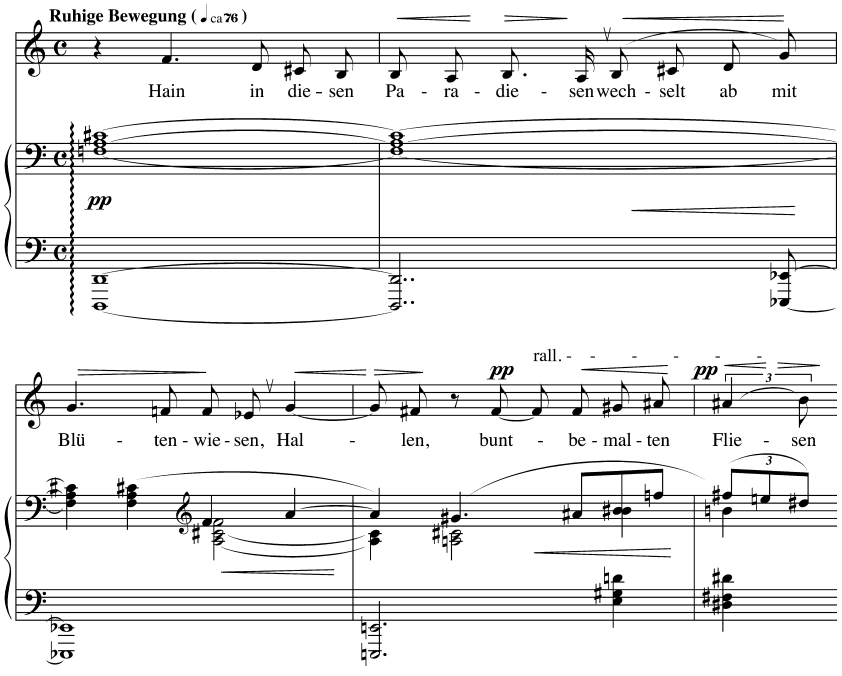
Example 2.3 Schoenberg, *The Book of the Hanging Gardens*, Op. 15, No. 2



George cultivated a style of typography that uses lower-case letters except at the beginning of lines, special punctuation marks (as after "Hallen" and "schillern"), and even certain fonts that became known as *Georgeschrift*. This poem, like all in the cycle, uses a regular metrical scheme – here trochaic tetrameter – and there is also a distinct if less predictable pattern of rhymes. In his setting Schoenberg tends to obscure these features (Example 2.3). The opening pair of lines is set in a recitative-like style over a sustained chord. The harmonic language hovers on and beyond the edges of tonality in a way that seems at once intuitive and completely logical. Although the initial chord has a distinct flavor of D minor (one of Schoenberg's favorite keys in his early tonal works, as in the First Quartet, *Verklärte Nacht*, and *Pelleas und Melisande*), the added C sharp makes it into what Brian Simms has called a "triadic tetrachord" characteristic of Schoenberg's early atonal period.[8] When the bass changes to E flat at the end of the second measure, the chord hints at still another identity, based on whole tones. At the cadence to "fliesen" in m. 5, Schoenberg provides a genuinely tonal cadence to B major, complete with a full triad and a very traditional appoggiatura resolution from A sharp to B. The extraordinary fluidity of the harmonic language in the *Hanging Gardens* cycle is the perfect musical analogue not to the formal structure of George's poetry, but to its imagery and syntax, which obscure conventional meaning through a profusion of adjectival descriptions of natural phenomena.

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Herzgewächse and the Orchestral Songs, Op. 22

The creative energy unleashed by Schoenberg's encounter with George's poetry flowed over into the masterpieces of the atonal period, composed between 1909 and 1916, including the Three Piano Pieces, Op. 11; the Five Orchestral Pieces, Op. 16; the monodrama *Erwartung*, Op. 17; the short "drama with music" *Die glückliche Hand*, Op. 18; the Six Little Piano Pieces, Op. 19; the song with chamber ensemble *Herzgewächse*, Op. 20; *Pierrot lunaire*, Op. 21; and the Four Orchestral Songs, Op. 22. The momentum foundered only as Schoenberg began to draft his most ambitious work until then, the unfinished oratorio *Die Jakobsleiter*, in 1917. The human voice obviously plays a large role in this series of works. Schoenberg found that having a text to set could help give form in the new universe of free atonality, where traditional period structure and harmonic progressions were suspended. More than this, the vocal works of this period serve as confirmation of what Schoenberg would articulate in his essay "The Relationship to the Text" of 1912, as discussed above. There Schoenberg seems to uphold a view of songs as absolute music free of extramusical associations. But he is also really suggesting that in the best songs or vocal music, text and music relate to each other not in a superficial, mimetic way, but on a deeper, more organic level.

The essay was written for Kandinsky and Marc's *Blue Rider Almanac*, one of the great documents of German expressionism, and it was accompanied by a facsimile of the score of *Herzgewächse* (Foliage of the Heart), a thirty-measure song for voice, harmonium, celesta, and harp, which Schoenberg wrote in early December 1911 expressly for inclusion in the publication. The text is a free translation of a poem by Maurice Maeterlinck, the symbolist poet who was much admired by Kandinsky and his circle and whose *Pelléas et Mélisande* had formed the source for Schoenberg's symphonic poem in 1903. The style of the poem bears resemblance to George's *Hanging Gardens* verse, where an anguished soul seems isolated, even trapped, within a luxuriant natural environment, although here the setting is a hothouse, not a real garden.

The musical style of *Herzgewächse* represents something of a breakthrough for Schoenberg. (It is a pity this work, which is seldom performed because of its brevity and unusual scoring, is not better known.) As Wolfgang Ruf has perceptively pointed out, in other vocal works of this free atonal period, including *Die glückliche Hand* and *Pierrot lunaire*, song tends to be approximated to speech and thus in a sense "de-musicalized." In the concluding segment of *Herzgewächse*, by contrast, "language is musicalized."[9] The vocal part becomes highly melismatic; in the final measures its rhythm is broadened and to some degree regularized in

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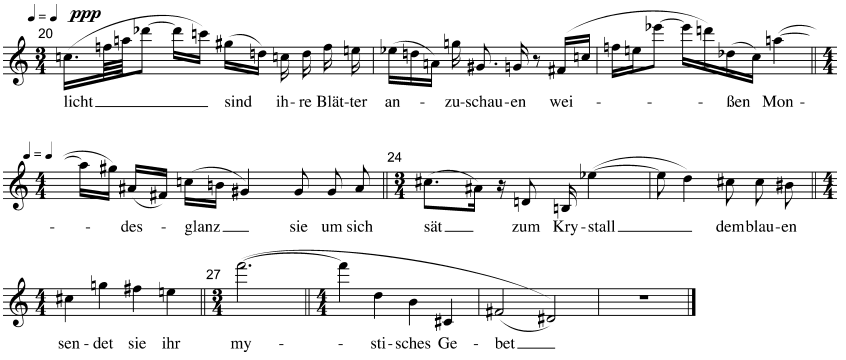
Example 2.4 Schoenberg, *Herzgewächse*, Op. 20



quarter notes as the voice floats up to its ethereal high F, then drops over two octaves to its cadence (Example 2.4).

The Four Orchestral Songs, the final works of Schoenberg's free atonal period, also represent the last large-scale work that Schoenberg was to complete before the creative hiatus of the years 1916–20, which was to end with the first of the Op. 23 Piano Pieces. The first of the songs completed was "Seraphita," set to a text by the English poet Ernest Dowson as translated by Stefan George. "Seraphita" is a surviving trace, along with a one-page fragment of a work for orchestra and chorus from 1912 with the same title, of Schoenberg's quest to compose a massive, multi-evening stage work based on Balzac's *Séraphita*, a novel of 1835 which had featured the religious-philosophical ideas of Emanuel Swedenborg. (Schoenberg would recast the project in the unfinished oratorio *Jakobsleiter*.) Swedenborg's ideas about a gradual progression of mankind to the state of angels were similar to those of Theosophy and Anthroposophy, contemporary movements in spiritual philosophy and mysticism to which Schoenberg was attracted at this time. Dowson's sonnet has little overtly to do with this complex of ideas, but Ruf has argued that together with the three Rilke poems that make up the other songs, Schoenberg created for the Op. 22 cycle a kind of Swedenborgian trajectory: "being develops in the three realms of the natural, spiritual, and heavenly, and mankind can and should advance through all three stages of creation."[10]

The scoring of the four songs deviates from the broad dimensions of Mahler, Strauss, and the earlier Schoenberg. In the first, which is also the longest, Schoenberg deploys a large orchestra in a distinctive fashion: the string complement lacks violas; the only woodwinds are clarinets; and the only brass are trumpets, trombones, and bass tuba. In the remaining three songs, Schoenberg employs a more chamber-like setting, featuring more profiled individual instrumental voices. There is a certain symmetry

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in the cycle in that brass instruments appear only in the outer songs, "Seraphita" and "Vorgefühl," which also share certain motivic shapes, poetic imagery (the storm), and orchestral figures.

The Op. 22 songs are the only atonal works to which Schoenberg himself devoted an extended analysis, in his well-known Frankfurt radio address of 1932.[11] In this talk, directed at a general public, the composer emphasizes how his intuitive, instinctive sense of "form" and "logic" guided him through this period of composition, and how music theory always lags behind current practice. He explains that traditional structural analysis cannot account for what happens in the songs, and he goes on to stress how, especially in "Seraphita," to which he devotes the most attention, logic and unity are provided by means of motivic variation. The components of a basic three-note figure (F–G flat–A in its initial appearance) are transposed, inverted, retrograded, and reordered throughout the song. Even though Schoenberg is analyzing "Seraphita" from a vantage point well on the other side of his development of the twelve-tone method, the techniques of Op. 22 represent an important precursor of that technique.

Three Songs, Op. 48

Schoenberg composed the Three Songs, Op. 48, in February 1933 in Berlin, where he was in his eighth year as Professor of Composition at the Prussian Academy of the Arts. They were the last compositions he would complete in Germany. Hitler had come to power in January, and in March the Academy's president declared that "Jewish influences" had to be eliminated. Schoenberg voluntarily submitted his resignation, and soon thereafter he and his family departed for Paris in what was to be a permanent exile. Perhaps in the crush of events, the songs seem to have been forgotten by Schoenberg. In 1948 the American music publisher Bomart (later Boelke-Bomart) learned about the songs and contacted Schoenberg about publishing them. They were part of a group of Schoenberg works that Bomart would issue, including *Kol Nidre*, Op. 39, the String Trio, Op. 45, and *A Survivor from Warsaw*, Op. 46.

The texts for Op. 48 are by Jakob Haringer (1898–1948), a relatively minor poet and writer on the edges of the Expressionist movement, with whom Schoenberg had at least a fleeting acquaintance in 1932. Adorno disparaged Haringer's poetry as "a mixture of Verlaine and infantilism."[12] Indeed, the three poems selected by Schoenberg are not at the level of the verse he set in the early atonal period; in some ways they are a throwback to the more sentimental *Stimmungslyrik* of the later nineteenth century.

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The poems trace an emotional trajectory from optimism in "Sommermüd" (Summer Weariness), in which God and nature are praised, to a much darker outlook in "Tot" (Dead) and "Mädchenlied" (Maiden's Song). The stars and faith of the first poem are rendered powerless in the last one to help the maiden's "poor heart": "Dem hilft kein Stern, kein Gebet" (No star, no prayer can help it).

The Op. 48 songs were composed with Schoenberg's mature twelve-tone technique. Row forms are divided into three- or four-note segments that are treated not only horizontally but vertically, as harmonic entities (trichords or tetrachords). The songs of Op. 48 display another aspect of Schoenberg's later twelve-tone technique, hexachordal combinatoriality, whereby the first six-note segment of the row will be identical in pitch content to the second segment of another row form at certain levels of transposition or inversion, thus allowing for the aggregate of all twelve pitches to be presented simultaneously in the vertical and horizontal dimensions. The deployment of the row forms in Op. 48 is also closely linked with the poetic structure. Schoenberg divides "Sommermüd" into three strophe-like segments and a postlude. In each segment, the alternation of pitch content between two row forms (P^0 and I^5) corresponds with the design of the poem, in which contrasting sentiments are presented in an antithetical style.[13]

Schoenberg's choice of texts often bore a relation to his current life situation (as when the George poems of 1907–08 captured his feelings about the affair of Schoenberg's wife with the painter Richard Gerstl). Although we should be wary of making too direct an association, it seems more than likely that the worsening political and cultural climate in Berlin in the winter and spring of 1933 contributed to Schoenberg's selection of these Haringer poems.

It is probably a coincidence that what was to be Schoenberg's last song, "Mädchenlied," shares its title with three others in his oeuvre. This title was not unusual in German lyric poetry or lieder of the nineteenth and early twentieth centuries. Yet, like Brahms, returning at the end of his career to a folk poem that had inspired his Op. 1, and commenting to a friend that "the serpent bites his tail," there is a suggestive symmetry in Schoenberg's choice. The earliest of Schoenberg's "Mädchenlied" songs dates from before 1896 and uses a Geibel text in an innocent *volkston* about how the absence of the girl's lover spoils the world around her. The Haringer poem Schoenberg selected in 1933 is much less naive. No lover is mentioned, just sadness, despair, and thoughts of suicide.

By 1933 the Austro-German culture that supported the composition, performance, and publication of lieder had virtually dissolved. There was little place for the Op. 48 songs, or for Schoenberg's other works, in the

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world created by the Nazis. But Schoenberg's personal story was not to conclude in the gloomy tone of the maiden, and perhaps that is why – at least at an unconscious level – the Haringer songs were put in a drawer or a trunk as Schoenberg and his family took off for the new world, a new life, and a new phase of his compositional career.

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