The Cambridge Companion to Schoenberg

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

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The Cambridge Companion to

SCHOENBERG

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

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


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

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Chronology of Schoenberg’s life and works

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

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

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

Conversion to Protestantism
Schoenberg takes his first pupil, Vilma von Webenau

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

Begins Six Songs, Op. 3 (1899–1903)
Verklärte Nacht, Op. 4, premiere in Vienna 1902, Rosé Quartet

1900 Begins Gurrelieder (1900–03, 1911)

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

1901 Moves to Berlin

Brettl-lieder (Cabaret Songs)
Conducts and arranges for Buntes Theater
Der Schildbürger (comic opera libretto)
Marries Mathilde von Zemlinsky

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

Birth of daughter Gertrud
Meets Richard Strauss

1903 Returns to Vienna

Completes Six Songs, Op. 3, premiere of 1–5 in Vienna 1907, Anton Moser, Zemlinsky, piano
Begins Eight Songs, Op. 6 (1903–05)
Begins Six Songs for Voice and Orchestra, Op. 8 (1903–05)
First scores published (Opp. 1–2, Dreililien Verlag, Berlin)
Awarded Liszt Stipend
Teaches in Schwarzwald School and privately (Egon Wellesz, Heinrich Jalowetz, Elsa Bienenfeld, and others)
Meets Gustav Mahler

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

Society of Creative Musicians cofounded with Zemlinsky
Begins teaching Alban Berg and Anton Webern
1905 Completes *Eight Songs, Op. 6* (1903–05), premiere in Vienna 1907, Theo Drill-Oridge, Arthur Preuss, Zemlinsky, piano

Completes *String Quartet No. 1 in D Minor, Op. 7* (1904–05), premiere in Vienna 1907, Rosé Quartet


1906 *Chamber Symphony No. 1, Op. 9*, premiere in Vienna 1907, Rosé Quartet with wind players from the Hofoper

Begins Second Chamber Symphony, Op. 38 (1906–39)

Birth of son Georg

Begins teaching Erwin Stein

1907 Begins *String Quartet No. 2*, Op. 10 (1907–08)

*Two Ballads, Op. 12*, premiere of No. 1 in Vienna 1920, Olga Bauer-Pilecka, Ernst Bachrich, piano


Begins Two Songs, Op. 14 (1907–08)

Begins painting, meets Richard Gerstl


Completes *Two Songs, Op. 14*, premiere in Vienna 1921, Erika Wagner, Ernst Bachrich, piano

Completes *String Quartet No. 2, Op. 10*, premiere in Vienna, Marie Gutheil-Schoder, Rosé Quartet

Marital crisis and death of Gerstl


*Three Pieces for Piano, Op. 11*, premiere in Vienna 1910, Werndorff


First essay published, “About Music Criticism”

Signs contract with Universal Edition

Begins teaching Josef Polnauer, Karl Linke

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**Three Pieces for Chamber Orchestra**, frag.
Begins *Harmonielehre* (1910–11)
First Exhibition of Paintings in Vienna
Adjunct teaching of harmony and counterpoint at the Academy of Music and Fine Arts

1911 Moves to Berlin

Completes **Gurrelieder**, premiere in Vienna 1913, cond. Schreker
Figured-bass arrangements for the Monuments of Austrian Music
Teaches at Stern Conservatory (including Edward Clark)
Begins correspondence with Wassily Kandinsky; paintings and writings included in the *Blaue Reiter* (Blue Rider) Exhibition and *Almanac* (1912)

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

**Seraphita**, for Orchestra and Chorus, frag.
Conducts *Pelleas und Melisande* in Prague, Amsterdam, and St. Petersburg
Publication of *Arnold Schönberg*, essays in his honor by pupils and colleagues
Begins teaching Eduard Steuermann

Begins **Four Orchestral Songs**, Op. 22 (1913–16)
“Skandalkonzert” in Vienna, disruption of concert of works by Schoenberg, Berg, Webern, Mahler, Zemlinsky, shortly after triumphant premiere of *Gurrelieder*
American premiere of Five Pieces for Orchestra in Chicago, cond. Frederick Stock

1914 Begins Choral Symphony, frag. (1914–15)
Conducts Five Pieces for Orchestra in London and Amsterdam

1915 Returns to Vienna
Conducts Beethoven’s Ninth Symphony in Vienna
Begins text of **Die Jakobsleiter** (1915–16)
Writes poem “Totentanz der Prinzipien” (Death Dance of Principles)
First term of service in Austrian Army (1915–16), ends with medical release
1916 Completes *Four Orchestral Songs, Op. 22*, premiere in Frankfurt am Main 1932, Hertha Reinecke, cond. Hans Rosbaud

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

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

1918 Moves to Viennese suburb of Mödling

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

Series of Ten Public Rehearsals of First Chamber Symphony

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

1919 Teaches Josef Rufer, Rudolf Serkin, Hanns Eisler


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

Named president of International Mahler League

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

*Weihnachtsmusik*, arrangement of Christmas Carols

Johann Strauss arrangements for the Verein

Schoenberg and his family asked to leave summer resort of Mattsee

Publication of Egon Wellesz, *Arnold Schönberg*


*Harmonielehre*, Revised 3rd edn

Meets Francis Poulenc and Darius Milhaud

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

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Completes **Suite for Piano Op. 25**, premiere in Vienna 1924, Steuermann
Begins **Wind Quintet**, Op. 26 (1923–24)
Meeting with his students to explain twelve-tone method
Correspondence with Josef Matthias Hauer about twelve-tone composition
Kandinsky asks him to join the Bauhaus; breaks with Kandinsky over anti-Semitic remarks
Death of Mathilde Schönberg, writes the poem “Requiem”
Teaches Roberto Gerhard

1924 Completes **Wind Quintet, Op. 26**, premiere in Vienna
Premieres of *Erwartung* in Prague and *Die glückliche Hand* in Vienna
50th birthday concerts
Marries Gertrud Kolisch
Meets Giacomo Puccini

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

*Three Satires for Mixed Chorus, Op. 28*, premiere unknown
Begins work on the first of many manifestations of the unfinished treatise on *The Musical Idea*
Conducts *Serenade* at International Society for Contemporary Music Festival in Venice
Named as Ferruccio Busoni’s successor at the Prussian Academy of the Arts in Berlin

1926 Moves to Berlin
Begins Variations for Orchestra, Op. 31 (1926–28)
Begins play *Der biblische Weg* (The Biblical Way) (1926–27)
Universal publishes *Texte*, an anthology of libretti and literary writings
Teaches Gerhard, Walter Gronostay, Winfried Zillig, Rufer, Walter Goehr, Adolph Weiss
Honorary Member of Academy of Santa Cecilia, Rome

1927 **String Quartet No. 3, Op. 30**, premiere in Vienna, Kolisch Quartet
Completes *Der biblische Weg*, partially staged reading in Vienna 2001
Teaches Marc Blitzstein, Nikos Skalkottas
Festival of Schoenberg’s works in Paris
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1928 Completes Variations for Orchestra, Op. 31, premiere in Berlin, cond. Wilhelm Furtwängler

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


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

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

Begins libretto of Moses und Aron

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

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

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

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

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

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

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

Teaches Norbert von Hannenheim, Natalie Prawossudowitsch

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


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

Teaches Rudolf Goehr, Erich Schmid

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

Conducts Erwartung in London for BBC

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

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

Teaches Henry Cowell, Hans Heinz Stuckenschmidt
1932 Begins Concerto for Cello and Orchestra after a Harpsichord Concerto by G. M. Monn (1932–33)
Radio lecture on Four Orchestral Songs, Op. 22 prior to premiere in Frankfurt, cond. Rosbaud
Birth of daughter Nuria

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

Concerto for String Quartet and Orchestra after the Concerto Grosso, Op. 6, No. 7 by G. F. Handel, premiere in Prague 1934, Kolisch Quartet, cond. Karl Jiráček
Leaves Berlin, May 17, traveling first to France and then in October to New York
Jewish members denounced at a March meeting of the Prussian Academy; Schoenberg’s contract cancelled in September
Explicit declaration of return to the Community of Israel, witnessed and signed, Paris 1933
Teaches at Malkin Conservatory in Boston and in New York; Lois Lautner is his first pupil in the USA

1934 Suite for String Orchestra, G Major, premiere in Los Angeles 1935, cond. Otto Klemperer
Begins Violin Concerto, Op. 36 (1934–36)
Princeton lecture on twelve-tone composition
Conducts Pelleas und Melisande in Boston
Moves to Hollywood, California
“Two speeches on the Jewish Situation,” and other writings and activities concerning the Jewish cause

1935 Summer composition seminar at the University of Southern California
Meets Charlie Chaplin
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1936 Completes Violin Concerto, Op. 36, premiere in Philadelphia 1940, Louis Krasner, cond. Leopold Stokowski

String Quartet No. 4, Op. 37, premiere in Los Angeles 1937, Kolisch Quartet
Professor of Music at University of California at Los Angeles
Begins work on Preliminary Exercises in Counterpoint (1936–50, pub. 1963)
Teaches Dika Newlin, Clara Steuermann
Meets George Gershwin


Begins work on Fundamentals of Musical Composition (1937–48, pub. 1967)
Kolisch Quartet performs the Four String Quartets at UCLA
Publication of the book of essays Schoenberg, ed. Merle Armitage
Birth of son Ronald


Teaches Leon Kirchner


Teaches Klemperer

1940 Columbia recording of Pierrot lunaire, cond. Schoenberg

Teaches Earl Kim

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

Birth of son Lawrence
Schoenberg, Gertrud, and Nuria become American citizens

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


Teaches Patricia Carpenter
Leonard Stein becomes his teaching assistant
Models for Beginners in Composition

Teaches Lou Harrison

1944 Works on *Die Jakobsleiter*

Retires from UCLA

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

Rejected for Guggenheim Fellowship

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

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

Suffers heart attack

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

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

Teaches Richard Hoffmann

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

Completes *Structural Functions of Harmony*

*Dr. Faustus* controversy with Thomas Mann


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

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

Named Honorary Citizen of the City of Vienna

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

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

Publication of *Style and Idea*

Program Notes on *Verklärte Nacht*

1951 Named honorary president of Israel Music Academy

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

Dies July 13 in Los Angeles