THE DEVELOPMENT OF SCHOENBERG'S TWELVE-TONE TECHNIQUE
FROM OPUS NINE TO OPUS TWENTY-SIX

THESIS

Presented to the Graduate Council of the North Texas State University in Partial Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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CHAPTER I

THE FORMATIVE YEARS

The laws of nature manifested in a man of genius are but the laws of the men of the future.

--Arnold Schoenberg, Harmonielehre

Arnold Schoenberg was born in Vienna, Austria, in 1874. His parents were of the middle class and, because of their modest circumstances, were able to give their children no more than a middle-class education.\(^1\) Both parents loved and practiced music. Thus, music played its traditional part in this education. Two of their children chose it as their profession--Heinrich, who became a bass singer at the German Opera in Prague, and Arnold.\(^2\)

Vienna, as capital of Austria and home of the Hapsburg emperors, was the crossroads of many cultures. The city represented the peak of industrial and commercial civilization in the 1870's.\(^3\) The ruling political body was quite conservative, and wars and crises seemed distant to the average Viennese citizen. However, signs of a new epoch

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\(^2\)Ibid., p. 17.

\(^3\)Ibid., p. 17.
were becoming evident in the wave of a new spirit from the victorious neighboring state of Germany.  

In the home of Schoenberg's parents, however, these signs of a new epoch had little effect. His father was a merchant with an amateur's interest in music, and his mother, a piano teacher. The boy's early history was not very different from that of many other talented Viennese youths of similar circumstances. His father died when Arnold was fifteen. His mother, because of constant financial problems, had little time to look after his musical education. As a result, the greater part of his achievements as a practical and theoretical musician was brought about through his own efforts.

Schoenberg's boyhood is relatively obscure. However, since intense interest in all of the arts was general among the Viennese youth of that period, we may be sure that the rich cultural life of the capital provided him with constant inspiration. He began the study of violin in his eighth year of school, and his first attempts at composition were made during this same period. He later learned to play the violoncello, again by teaching himself. He composed duets, trios, and quartets specifically for the chamber ensembles in which he and his schoolmates performed.

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7 Stuckenschmidt, *op. cit.*, p. 17. 8 Ibid., p. 18.
Early in his life Schoenberg became acquainted with the works of Wagner; he himself once remarked to Dika Newlin that he had heard each Wagnerian work twenty to thirty times in his youth.\(^9\) David Josef Bach, a friend of his boyhood, has described how Schoenberg met Alexander von Zemlinsky (composer, 1872-1942), who was conductor of the orchestral society "Polyhymnia," a union of students who were enthusiastic about music.\(^10\) Zemlinsky interested Schoenberg in pursuing more serious musical studies. What was apparently Schoenberg's first award for composition was given to him by the short-lived "Polyhymnia" for his *Schilfflied* on a text of Nikolaus Lenau (of about 1895).\(^11\) Zemlinsky soon recognized the talent that Schoenberg possessed, and offered to instruct him in counterpoint. For many months he gave him regular instruction—the only formal instruction Schoenberg ever received.\(^12\) Although Zemlinsky was much more mature musically, he was only two years older than Schoenberg, and their relationship of teacher and pupil rapidly changed to a close friendship. But despite the encouragement of Zemlinsky and others, Schoenberg did not yet think of music as his profession. In 1891 he began work in a Viennese private bank, but was unhappy during the entire period of his employment.

\(^9\)Ibid., p. 18.


\(^12\)Wellesz, *op. cit.*, p. 12.
there, which ended in 1895 when his employer was forced to declare bankruptcy.\(^{13}\) From that time on, his life was irrevocably dedicated to music.

The controversy which had centered around the music of Brahms and Wagner in the generation preceding Schoenberg's was still very much a part of the musical society in which the young composer matured. And although Schoenberg's friends were decidedly of the Wagnerian school, his independence as a composer was early evidenced by his refusal to be influenced by any one style or type of composition.\(^{14}\)

In the summer of 1897, Schoenberg wrote the piano score of Zemlinsky's opera *Sarema*. He also wrote a string quartet in D major which, after considerable revision at the direction of Zemlinsky, was performed the following season by a quartet specially formed for the purpose, the Wiener Tonkünstler Verein; and again the next year by the Fitzner Quartet in Vienna. This was the first public performance of a work by Schoenberg, and it met with great approval, since it was written along traditional lines.\(^{15}\) During this period he also composed several of the *Lieder* which were published later as Opus 1--3. These are regarded as Schoenberg's first mature compositions.\(^{16}\) "Freihold," number six of Opus 3, dedicated to Zemlinsky, showed that Schoenberg

\(^{13}\)Stuckenschmidt, *op. cit.*, p. 19.
\(^{16}\)Stuckenschmidt, *op. cit.*, p. 20.
had already attained the full height of technical mastery.\textsuperscript{17} These \textit{Lieder} were sung for the first time in December of 1900, with Zemlinsky playing the rich and unusually polyphonic accompaniment. At the end of the performance, there was a mild "scene" in the hall. "And from that time," Schoenberg was later quoted, "the scandal has never ceased."\textsuperscript{18}

In 1895 Schoenberg had taken the conductorship of the metal workers' choral society in Stockerau near Vienna. But this income was not adequate, and he was forced to take on other types of musical work which were completely opposed to his entire musical philosophy. Beginning in 1900, he scored song hits and operettas, which kept him from completing many other works. One of the most important of these was the \textit{Gurrelieder} which he had begun at the turn of the century.\textsuperscript{19}

Schoenberg became engaged to Zemlinsky's sister at about this same time, and they were married in 1901. In hopes of finding a better livelihood, the couple soon moved to Berlin, where Schoenberg was engaged as conductor of Ernst von Wolzogen's "Ueberbrett1" at the Berlin Bunte Theater. According to H. H. Stuckenschmidt, "It seems like an irony of fate that the musician of his time least likely to compromise, the man who would rather do without a public than

make the slightest concession to the taste of the masses, had to spend his time scoring and conducting light music.\textsuperscript{20} Schoenberg composed one song for this medium with trumpet obbligato, but it proved to be too difficult and was dropped after the first performance.\textsuperscript{21}

In 1902, while still in Berlin, Schoenberg once again began work on the \textit{Gurrelieder}. This mighty choral work, on poems of Jens Peter Jacobsen, a Danish poet of the late nineteenth century, was not actually completed until 1911.\textsuperscript{22} However, Richard Strauss, after seeing the first part of the \textit{Gurrelieder}, helped Schoenberg to obtain the Liszt scholarship and recommended him as a teacher of composition at the Stern Conservatoire. Schoenberg then resigned his position as cabaret conductor, but in July of 1903 he returned to Vienna. The only large work which he had written during the twenty months spent in Berlin was the symphonic poem \textit{Pelleas und Melisande}.\textsuperscript{23} Strauss had suggested to Schoenberg Maurice Maeterlinck's drama as a possible libretto, and this led to the opera's composition.\textsuperscript{24} It was composed in 1902 and completed in 1903 up to the scene in the vaults under the castle, which is orchestrated with a mysterious glissando in the trombones.\textsuperscript{25}

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\textsuperscript{20}Stuckenschmidt, \textit{op. cit.}, p. 21. & \textsuperscript{21}\textit{Ibid.}, p. 21. \\
\textsuperscript{22}Wellesz, \textit{op. cit.}, p. 17. & \textsuperscript{23}Stuckenschmidt, \textit{op. cit.}, p. 22. \\
\textsuperscript{24}\textit{Ibid.}, p. 22. & \textsuperscript{25}Wellesz, \textit{op. cit.}, p. 18.
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At this early stage in his career as a composer, Schoenberg had already proven himself to be a musician of the progressive school and even of the avant-garde in his string sextet *Verklärte Nacht*, the *Gurrelieder*, and *Pelleas und Melisande*. But his works were not radically different from other compositions of that time. In 1895 Richard Strauss had aroused controversy among the more conservative musicians with *Till Eulenspiegel*; Alexander Scriabin was experimenting with new ideas derived from the world of Chopin; Debussy had already employed new ideas of functionless harmony; Mahler's *Fourth Symphony*, and the first organ works of Max Reger had enlarged the possibilities of polyphonic writing through more extensive use of chromatic harmony; and Puccini's *Tosca*, as well as his other operas, were all enriching the harmonic and melodic vocabulary of music.

Upon returning to Vienna, Schoenberg resumed the orchestration of the *Gurrelieder* but did not complete it. In the autumn of 1903, he began teaching in the school of Frau Dr. Schwarzwald. In this school, Schoenberg taught harmony and counterpoint, Zemlinsky form and orchestration, and Dr. Elsa Bienenfeld the history of music. Gustav Mahler

was director of the Court Opera (which is now the State Opera) at that time. Arnold Rosé had drawn Mahler's attention to Schoenberg's string sextet, and Mahler subsequently attended one of the rehearsals of Schoenberg's work by the Rosé Quartet. He was strongly impressed, and from that time on he became a willing and helpful friend and promoter.29

A change in Schoenberg's style began to take place during this year, and the period thus began during which he was to become master of the strict form that dated back to the classics.30

No one who has studied Schoenberg's books of sketches could possibly term Schoenberg's music as "manufactured" or solely intellectual. During the period in which he composed the first and second string quartets, the chamber music, and many songs and sketches, he made exclusive use of these books, and a study of them offers a penetrating glimpse into the psychology of Schoenberg's creative mind.31

Schoenberg rarely spent his time on one composition alone, preferring to begin or continue other works whenever relevant ideas were conceived.

Although he knew little of the efforts of other major composers of his time, Schoenberg often reached similar

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29Ibid., p. 19.
30Ibid., p. 19.
31Wellesz, op. cit., p. 19.
results independently. Because of his own personal radicalism he emphasized them more strongly than did his contemporaries. 32

32 Stuckenschmidt, op. cit., p. 23.
CHAPTER II

THE CHAMBER SYMPHONY

Schemes of musical arrangement, even if they exist a priori, should only be discovered after they have been used.

--Arnold Schoenberg

Schoenberg was never confronted with the problem of using "old" or "new" forms as such: each of his works determined its own form through its content and direction. He never wrote forms but always music. Although the Chamber Symphony will be shown to contain certain elements that may be analyzed in a more or less "traditional" manner, it retains many ideas and elements which cannot be said to fit into any of the standard forms.

Schoenberg's feeling for form is apparent throughout his compositions, whether tonal, non-tonal, or twelve-tone music. The freedom and power of this feeling always allowed him to do what was necessary according to the dictates of the composition's content. "In a real work of art it is like this: everything looks as if it had come first, because everything was born at the same time. The feeling already is the form, the thought already is the work."  

2Ibid., p. 168.
The Chamber Symphony in E Major, Opus 9, was written during the summer of 1906, which Schoenberg spent on the Tegernsee. In one sense the piece, written for fifteen solo instruments, was a reaction against the large, often augmented, contemporary orchestras. More important, however, is the fact that the unusual procedure shown in the scoring for fifteen solo instruments only is characteristic of the whole of Schoenberg's spiritual world and his surroundings. The most significant point of the Chamber Symphony is that it represents Schoenberg's mastery of traditional forms and techniques, and that it lays down new harmonic and melodic forms which point beyond the piece itself toward future procedures.

The Chamber Symphony was an important work in Schoenberg's own estimation. Writing in his volume of essays, Style and Idea, he says of the two chief themes of this work:

After I had completed the work I worried very much about the apparent absence of any relationship between the two themes. Directed only by my sense of form and the stream of ideas, I had not asked such questions while composing; but, as usual with me, doubts arose as soon as I had finished. They went so far that I had already raised the sword for the kill, taken the red pencil of the censor to cross out the theme b. Fortunately, I stood by my inspiration and ignored these mental tortures. About twenty years later, I saw the true relationship. It is of such a complicated nature that I doubt whether any composer would have cared deliberately to construct a theme in this way; but our subconscious does it involuntarily . . . It should be

3Wellesz, op. cit., p. 23.
4Stuckenschmidt, op. cit., p. 38. 5Ibid., p. 38.
mentioned that the last century considered such a procedure cerebral, and thus inconsistent with the dignity of genius. The very fact that there exist classical examples proves the foolishness of such an opinion. But the validity of this form of thinking is also demonstrated by the previously stated law of the unity of musical space, best formulated as follows: the unity of musical space demands an absolute and unitary perception.\(^6\)

It was not by accident that Schoenberg wrote a symphony of chamber proportions at this time. His tendency was then completely in this direction.\(^7\) The *Gurrelieder* and *Pelleas und Melisande* were his only previous orchestral works, and their lavish instrumental coloring, in line with the opulent *Verklaerte Nacht* for string sextet in 1899, had given way to the spare voices of individual instruments, where complex vocal line is accentuated and rich chromatic chords or sensuous color effects are dispensed with altogether.\(^8\)

The *Chamber Symphony* is scored for flute (interchanging with piccolo), oboe, English horn, clarinet in D and E flat, bass clarinet, bassoon, double-bassoon, two horns and string quintet. It has often been necessary to increase the number of strings when this work was to be performed in large quarters, thus balancing the fuller tone of the wind instruments. (Schoenberg's Opus 9b is a version of the *Chamber Symphony* with doubled string parts.) This arrangement has produced a


\(^7\)The Boston Symphony Orchestra Programs, year 1950-51, concert of November 10, 1950, notes by John N. Burk, p. 217.

\(^8\)Ibid., p. 219.
favorable result in that the unusual intervals in the string parts frequently affect the intonation, thus making the understanding of the work even more difficult; but when the additional strings are used, certain discrepancies tend to cancel one another. For these reasons, the listener is much more likely to understand the piece on hearing it for the first time if it is performed with a larger string section.  

Egon Wellesz, Schoenberg's disciple and first biographer, states that the Chamber Symphony's first performance took place "shortly after" the first performance of the D minor Quartet on February 5, 1907. However, Nicolas Slonimsky fixes the date as six years later, March 31, 1913. According to Wellesz, the Chamber Symphony was greeted by its first audience, in Vienna, with mingled bewilderment, fury, and derision; "The public did not trouble to wait for the end of the symphony, but interrupted the performance by banging seats, by whistling, and by their ostentatious departure." In order to avoid further disturbances at performances Schoenberg, on the occasion of a second recital that took place in the spring of that year, had cards printed bearing notice that the holder had the right "only to quiet listening, but to no expression of opinion whether

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9Wellesz, op. cit., p. 104.
10Boston Symphony Program Notes, p. 218.
11Wellesz, op. cit., p. 23.
by applause or by hissing."\textsuperscript{12} The Berlin Signale thought that the work should be named not the \textit{Chamber Symphony} but the "Chamber of Horrors Symphony."\textsuperscript{13}

To us, the harmonic idiom is comparatively tame. Time has altered taste so that we can regard the \textit{Chamber Symphony} as an important, transitional work of Schoenberg, leading away from the thematic diffuseness of the \textit{First Quartet}, the lush orchestration of the \textit{Gurrelieder}, and the programmatic aspects of \textit{Verklaerte Nacht}.\textsuperscript{14} However, this alteration of the general public's musical taste has taken some time to evolve. In the program notes of one of the Boston Symphony's concerts in 1950, in which the \textit{Chamber Symphony} with added strings was to be performed, it is mentioned that "Some will remember the complete dismay caused by the performance of Schoenberg's \textit{Five Orchestral Pieces} by the Boston Symphony Orchestra under the direction of Karl Muck on December 18, 1914." At the time, one critic compared the harmonic structure of the work to a "field of weeds and turnips mixed together," and the general opinion was that the composition was a most unaccountable jumbling together of abnormalities.\textsuperscript{15} In a lecture delivered at the Library of Congress on January 10, 1957, Egon Wellesz stated:

\textsuperscript{12}Ibid., p. 24.
\textsuperscript{13}Boston Symphony Program Notes, p. 220.
\textsuperscript{14}Ibid., p. 217.
\textsuperscript{15}Ibid., p. 218.
Today it now seems unbelievable that a work of his, like the string sextet Verkläerte Nacht, should meet with the most violent opposition at its first performance because of its "daring harmonies." But we should not blame the public for its attitude. I have come to understand that to the general public no innovation is at first so repellent as a new dissonance, yet nothing is so quickly assimilated and accepted by the ear.¹⁶

The Chamber Symphony is one of the last of Schoenberg's compositions which can be called tonal.¹⁷ The ways in which he formed new cadences and enlarged harmonic possibilities provide hints of the genius which was to become obvious in his later works. Its primary importance lies in the fact that it contains certain elements which point the way to the twelve-tone method of composition which Schoenberg was soon to develop.

The Chamber Symphony is in one movement, yet its structure is clearly similar to that of a symphony in several movements.¹⁸ The various sections, however, are so closely interwoven (the Development of the first movement, for instance, is placed between the Scherzo and Adagio) as to create the impression of an extensive first movement of a symphony in which extended episodes (Scherzo and Adagio, respectively) are interpolated between the Exposition and Development, and again between the Development


¹⁷Wellesz, Arnold Schoenberg, p. 105.

¹⁸Newlin, op. cit., p. 229.
and Recapitulation. Each element of the work is reduced to its very essentials, and the thematic structure attains unparalleled concision. This symphony presents the following scheme:

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<th>Time</th>
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<td>Intermediate section</td>
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<td>Closing section</td>
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<td>Repetition of the Principal section, and Transitory Passage to</td>
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<td>Second section (Trio and Development)</td>
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<td>Third section (Recapitulation)</td>
<td>54-60</td>
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<tr>
<td>III. Development</td>
<td>60-77</td>
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<tr>
<td>First section</td>
<td>60-67</td>
</tr>
<tr>
<td>Second section</td>
<td>67-71</td>
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<tr>
<td>Third section</td>
<td>71-77</td>
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<tr>
<td>IV. Slow Movement</td>
<td>77-90</td>
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<tr>
<td>V. Finale</td>
<td>90-end</td>
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<tr>
<td>Recapitulation of the themes contained in Exposition, with indifferent sequence</td>
<td>90-100</td>
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In the beginning of the Chamber Symphony the six-part

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19 Arnold Schoenberg, Preface to the Chamber Symphony, Opus 9, Universal Edition No. 225, Vienna, 1912.

20 Stuckenschmidt, op. cit., p. 65.

21 Score Introduction.
chord based on fourths, whose notes, transposed a fifth higher, at once appear as a theme, is a forerunner of the serial method:\textsuperscript{22}

\begin{figure}
\centering
\includegraphics[width=0.5\textwidth]{chord.png}
\caption{Chamber Symphony, measures 6-7}
\end{figure}

It combines half of the circle of fifths into one chord and one theme; its notes as such can still be heard diatonically, but because of their arrangement in fourths they deny the principle of diatonic writing and also that of tonality to a considerable extent.\textsuperscript{23} The chord is still treated tonally; in a quick modulation Schoenberg resolves it evasively into F major, the A flat acting as a leading note to A. Such chromatic "side-slips," with the feeling of a leading note, in which every note in a chord can be regarded as an anticipation of its neighboring notes above or below, are a stylistic mark of great importance in the music of Schoenberg's middle period.\textsuperscript{24}

\begin{flushright}
\textsuperscript{22}\textit{René Leibowitz, Schoenberg and His School}, translated by Dika Newlin, (New York, 1949), pp. 65-66.
\textsuperscript{23}\textit{Stuckenschmidt, op. cit.}, p. 38.
\textsuperscript{24}\textit{Ibid.}, p. 38.
\end{flushright}
In the Georgelieder, Opus 15, these "side-slips" occupy an important place. Their function is only apparently a tonal one; in reality they break up key-feeling more and more, since by this means (which in older music was achieved only through the Neapolitan sixth) every desired resolution of discords is possible without establishing a predominant tonality.

In addition to extensive use of such fourth-chords, especially in the horn theme, Schoenberg makes lavish use of the whole-tone scale in constructing the main theme, and in other harmonic and melodic structures. One example of this is found in the following portion of the Chamber Symphony in which Schoenberg's mastery of concise forms is also applied to the contrapuntal elaboration of three thematic ideas:

\[ \text{Ibid., p. 39.} \quad \text{Ibid., p. 38.} \]

\[ \text{Leibowitz, op. cit., 66-67.} \]
Within this relaxed tonality, in a harmony of surprising freedom and constant alteration, Schoenberg adheres to the tonal laws of sonata structure; there are tonic-and-dominant relations, subsidiary themes, reprises, developments, and the five sections which flow into one another without a break.
keep to the movements of a classical sonata, and also in their totality form an expanded sonata movement. 28.

The fourth-chord appears immediately at the beginning of the piece, divided into an ascending theme which introduces the main movement, and followed by another rising theme in whole tones, modulating from E through several degrees of the scale. A contrasting idea in F minor follows; the ideas are developed with complex treatment of motives, and follow the principle of constant variation which even then governed Schoenberg's technique of composition. 29

After a short transition, the "second subject," a lyrical melody in A major, begins at figure 21 in the score:

Figure 3--Chamber Symphony, Subsidiary Section

This theme is very song-like and romantic, moving in contrary motion to a moving bass line. The main section and this theme are of sharp contrast are motivically related through the dotted rhythm of a rising three-note figure. The final section of this first, broad exposition movement

restates the principal theme more briefly and in a varied form, and through a chordal transition works up from triads to very characteristic ninth- and eleventh-chords, then leaps into the Scherzo with a fortissimo sequence of thirds.\footnote{Ibid., p. 39.}

The second section, or Scherzo, is in 3/4 but contains frequent changes of meter. The Scherzo is written in C minor, with two answering percussive themes, and is followed by a faster section, the Trio. After the Trio, the Scherzo motifs are developed further. Then the Scherzo ends with its reprise, leading into the third section of the work, which begins at figure 60.\footnote{Stuckenschmidt, p. 39.}

In this section the real development is found; the thematic material previously presented in the Exposition and Scherzo are subjected to a great many processes of variation. Through his methods of regrouping the motifs, his harmonic and rhythmic changes and contrapuntal interweavings, Schoenberg here carries the development of the late Beethoven to its boldest consequences.\footnote{Ibid., p. 40.} The theme of fourths, which was stated early in the work, gains an increasing importance at the end of the development section. At figure 77 it dominates the ten fantasia-like introductory bars of the fourth main section:
This introduction resembles the beginning of the whole work and leads to the real Adagio section.

The theme of the Adagio section begins on an up-beat in 4/4 and is sequential:

It is almost impossible to define tonally, even though G forms a certain center of gravity in the harmonic structure. In contrast, a second idea appears in B major at figure 86, altered by whole-tone scales:

The motivic material of both ideas is developed, and quickly leads to the fifth section at figure 90. This section, the
Finale, begins with a reprise of the theme from the first transitional passage just before the "second subject" in the Exposition. The themes of the first section are once again subjected to a development in which Schoenberg's ability to determine tonalities by periphrasis rather than by cadences achieves its acme. The "second subject" dominates the last part of the final section; after a reprise of the inverted (descending) fourth-theme the main idea is quoted once more, and in a very fast, stretto-like motion the coda moves in a complex cadence towards the final chord of E major.

According to Schoenberg's own testimony the work was much revised in some sections; others were written down spontaneously. (Simultaneously with this chamber symphony he also began a second one in E flat minor, which remained half completed at the time. Its sketches went with Schoenberg to the United States, where in 1940--thirty-four years later--he finished it.) Together with a reduction of the orchestra to one each of the aforementioned instrumentation, this work shows a reduction in weight and a turning away from heavy rhetoric. The first Chamber Symphony is only half as long as the early chamber music works and orchestral and choral pieces. Its character is lively, light and energetic. Even the cantabile subsidiary theme in A major,

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33Ibid., p. 40. 34Newlin, op. cit., p. 229.
35Stuckenschmidt, op. cit., p. 41.
despite all its intensity of melodic tension, no longer has anything of the heated over-dramatization of the earlier works. Here, in the midst of an incredible intellectual process of relaxation of key, there can be felt a striving for clear contours, a lucidity of expression and a mastering of the expressivo style.

The first performance of the Chamber Symphony in 1907 was given by the Rosé Quartet and the wind ensemble of the Hofoper in Vienna. In the course of this year, which also saw Mahler's departure from Vienna, several works of less importance were written--the mixed a cappella chorus Friede auf Erden, one of the Ballades, Opus 12, and one of the Lieder, Opus 14. But the two decisive works of Schoenberg's transitional period were composed in part simultaneously and were completed shortly one after the other: the F sharp minor String Quartet, Opus 10, and the Stefan George Lieder, Opus 15. With the Chamber Symphony, Schoenberg entered upon a new phase of polyphonic evolution. In order to understand the importance of this innovation, we must remember the orchestral hypertrophy in which post-Wagnerian style had culminated. The instrumental apparatus of symphonic music and chamber music alike had become stereotyped;

36Ibid., p. 41. 37Leibowitz, op. cit., p. 66.
38Stuckenschmidt, op. cit., p. 41.
for every work, composers turned to instrumental combinations which were given in advance. Schoenberg's Opus 9 changed all this; in it, the free choice of instruments, which had not existed in this form since Mozart, was revived.\(^{39}\).

\(^{39}\)Leibowitz, \textit{op. cit.}, p. 67.
CHAPTER III

THE TRANSITIONAL PERIOD

In order to understand Schoenberg's unique musical personality we must bear in mind that he was a self-taught man with an unusually quick and controversial mind. He liked to speak in paradoxes and to refer commonplace words to their original meaning, a fact which makes it nearly impossible to translate his German into English. The tendency to think musically in opposites, jumping from high to low pitch and so on, does not emerge so much from his early works, but becomes apparent in those of his second, his so-called "atonal" period. The term "atonal" was originally applied to Schoenberg's music by the Viennese critics. Schoenberg himself called the term nonsensical. "Music without tones--what does that mean? The right expression would be 'a-tonical,' a music without the dominance of one center."3

Schoenberg, who had explored new and striking sonorities, obviously felt that the large orchestra was for him not the proper means of expressing in sound what he wished. He favored the chamber music style of composition, and his

2Ibid., p. 4. 3Ibid., p. 5.
mind worked too quickly to find the appropriate realization of his inner vision in the heavy sound of the orchestra. 4

In his decision to concentrate on small combinations of instruments, Schoenberg was influenced by Anton von Webern, his most devoted adherent and friend. According to Wellesz

It is my conviction that it was Webern who convinced Schoenberg that the Liszt-Strauss orchestral technique had outlived itself and that it was his (Schoenberg's) task to write a new kind of music that would be as different from that of his contemporaries as the paintings of the so-called "Pointillists" were from those of their predecessors. 5

This new style becomes apparent in the last movement of Schoenberg's second Quartet, Opus 10, in F sharp minor, which was composed in 1907-08. This movement is the first atonal composition he wrote, and it is significant that in this movement the soprano begins with the words: "I feel air from other spheres." 6 Here we have the decisive break with the harmonic development which began in the Romantic era with the introduction of the chord of the diminished seventh, first on the dominant, as a dramatic effect, but soon as a means to underline melodic tension. 7 When diminished seventh chords on the dominant had lost the effect of surprise, composers after the middle of the nineteenth century constructed them on the mediant and finally on every

tone of the scale. The next step was the use of dissonances without a resolution, and composers like Max Reger used clusters of diminished sevenths, moving chromatically up and down, as middle parts. At the same time, Debussy used clusters of unresolved ninths diatonically, thus recreating the effect of the twelfth and thirteenth century organa.

The result of both lines of harmonic development was the replacement of the tonic-dominant effect of the cadence and, with it, of classical modulation, by an oscillating harmonic texture which left the musical development in suspense. Such a procedure, of course, affected the melodic line, which became subservient to the harmonic progression.

For Schoenberg, however, melody and harmony were of equal importance. Basing his teaching of harmony on the chorales of Bach, he always stressed the point that a melodic highpoint must coincide with a harmonic highpoint, even if the old cadential effect of tonic and dominant were replaced by other means which created a similar effect. This tendency was worked out by him first in the Three Piano Pieces, Opus 11, in which no triads are used, but the dissonances are treated as if they were common chords.

8Wellesz, Origins, p. 7. 9Rufer, op. cit., pp. 18-19. 10Ibid., p. 16. 11Ibid., p. 58. 12Stuckenschmidt, op. cit., p. 34.
Wellesz states:

I regard the Three Piano Pieces and the following Six Short Piano Pieces, Opus 19, as something like the sketches of a painter who, in order to train his hand, tries out a new technique on a small scale before embarking upon the final work. In fact, the change in Schoenberg's style coincides with his attempt to paint, and the pictures which he painted in this period reveal the inferno through which he must have gone in those years.  

In 1912 Schoenberg completed Pierrot Lunaire, and the Four Melodies for Voice and Orchestra in 1913-14. The war came, and Schoenberg wrote nothing further until 1923, when his Five Pieces for Piano, Opus 23, was published. This work represents the first major step towards the twelve-tone technique, which one finds for the first time fully developed in a movement of his Serenade for Bass and Seven Instruments, Opus 24, in the movement "Theme and Variations."  

In 1916, a young man came to Egon Wellesz to show him some of his musical compositions. Wellesz relates "I had never seen such a mixture of amateurish writing, without any training in harmony and counterpoint, and of passages of undisputed originality." The man, an elementary-school teacher, was Josef Matthias Hauer. He stated that he wished to write music like the ancient Greeks. His compositions were all quite short. Each piece consisted of twelve tones, divided into four sections of three tones. This meant that

14Rufer, op. cit., pp. 61-63.
15Wellesz, Origins, pp. 7-8.
each melody represented the whole compass of the chromatic scale, but the tones were chosen in such a clever way that the layout of a row sounded almost diatonic.\textsuperscript{16}

Hauer's compositions became known to the small group of Schoenberg's friends and were eventually brought to him. Schoenberg had, at that time, occasionally made use of the serial technique. But undoubtedly Hauer's twelve-tone compositions showed him the way out of the crisis of his transitional period; they came to him as the right impulse at the right moment.\textsuperscript{17} Schoenberg later maintained that he "invented" the row-technique and, conversely, that he was uninfluenced by Hauer. Nevertheless, the idea of organizing the twelve tones according to some new principle, together with details of method and terminology, could only have come from his contact with the young teacher.\textsuperscript{18}

It is easy to see from the first compositions of this period that the technique had not matured during any previous "fallow" period. The five piano pieces of Opus 23 show a definite striving towards new types of organization, but only the last of them, \textit{Walzer}, is completely realized in the row-technique. And even it uses the row in the most primitive fashion possible. There is a single twelve-tone

\begin{itemize}
\item \textsuperscript{16}Ibid., p. 8.
\item \textsuperscript{17}Wellesz, \textit{Origins}, p. 9.
\item \textsuperscript{18}Richard S. Hill, Analytical Notes on Record Cover to \textit{Wind Quintet}, Columbia ML 5217.
\end{itemize}
row, used only in its original form, and only two statements of the retrograde of the row are introduced near the end of the piece in an accompaniment figure.\textsuperscript{19}

What is the row of twelve tones, basically? Wellesz states:

\begin{quote}
I should like to call it the creative idea of the work, its essence. In fact, the composition depends upon the use one can make of the row, just as in the former, traditional music the effect of a work depends upon the theme. A row can be as ineffective as a dull theme of a fugue, and the composer will try in vain to make it alive by his technical skill. It needs more than that in a twelve-tone composition to turn its Platonic idea into the sphere of musical reality.\textsuperscript{20}
\end{quote}

The real importance of the twelve-tone system would seem to lie in its structural possibilities. It combines the inherent potentialities of the theme of a movement in sonata form with those of the theme of a fugue and of variations. It creates a coherent texture throughout the single movements and the work as a whole. It is needless to say that this kind of coherence can also be achieved in serial compositions, that is, in movements in which not the full row of twelve tones, but only seven or eight or nine tones, form the basic row.\textsuperscript{21}

The principle of the series of tones and the twelve-tone row is not an entirely new system invented by Hauer or Schoenberg. It is rather a revival of the technique of

\textsuperscript{19}Rufer, \textit{op. cit.}, pp. 76-77.


\textsuperscript{21}\textit{Ibid.}, p. 10.
formulas which originated in the East, and then came to the West with plain-chant, and it is one of the basic principles of early polyphonic music. If one works out this principle of composition and transfers it from diatonic to chromatic rows of tones, one finally arrives at Schoenberg's twelve-tone system.

In a letter to Nicolas Slonimsky dated June 3, 1937, Schoenberg described the development of his composition with twelve notes:

The method of composing with twelve tones had had many "first steps." The first step was taken about December, 1914, when I sketched a symphony, the last part of which later became the Jakobs-leiter, but which has never been continued. The Scherzo of this symphony was based on a theme consisting of the twelve tones. But this was only one of the themes. I was still far away from the idea of using such a basic theme as a unifying means for a whole work. After that I was always occupied with the aim of basing the structure of my music consciously on a unifying idea, which produced not only all the other ideas but also regulated their accompaniment and the chords, the "harmonies."

Schoenberg goes on to explain that there were many attempts to achieve this aim, but very little of it was finished or published:

Suddenly I became conscious of the real purpose of my efforts; it was unity and order which had led me this way unconsciously. It was neither a straight way, nor did it arise through mannerism, as often happens with revolutions in art. Personally, I hate being called a revolutionary, which I am not. What

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22 Ibid., p. 10.  
23 Rufer, op. cit., pp. 11-12.  
24 Ibid., p. 22.
I did was neither revolution nor anarchy. I have always possessed a strongly developed feeling for form and a great aversion to exaggerations. With me nothing comes under a law, because nothing was ever unlawful; on the contrary, it is an ascent to a higher and better order.²⁵

It would seem that the method of composing with twelve tones grew out of the necessity of creating a new procedure in musical construction which seemed fitted to replace those formal and structural differences provided formerly by tonal harmonies. This method then consists primarily of the constant and exclusive use of a set of twelve different tones. No tone is repeated within the series and all twelve tones of the chromatic scale are used, but in a different order.²⁶ According to Rufer:

The elements of a musical idea are partly incorporated in the horizontal plane as successive sounds, and partly in the vertical plane as simultaneous sounds. The mutual relation of tones regulates the succession of intervals as well as the succession of harmonies, and organizes phrasing.²⁷

Not until the Suite fur Klavier, Opus 25, does Schoenberg begin using transpositions of the basic row. But even here it is introduced for a special purpose. The row includes a tritone, G to D flat, and Schoenberg inverts it about an axis that will produce the interval on the same two notes; he also transposes the row up a tritone, so that the same notes will also appear in these transpositions.²⁸

Needless to say, the emphasis on these two notes makes them

²⁵Ibid., p. 22. ²⁶Ibid., p. 97. ²⁷Ibid., p. 88. ²⁸Ibid., p.
predominate throughout the Suite, and Schoenberg has to display considerable ingenuity to restore the balance between his "twelve equal notes." 29

In the Chamber Symphony Schoenberg had demonstrated his mastery of the classical techniques while exposing new and somewhat daring innovations which pointed the way to future developments. In each of his later works, further development in the direction of twelve-tone composition may be observed.

Throughout his transitional period, and long after, Schoenberg was unceasingly criticized for his "intellectual" or "contrived" approach to musical composition. Schoenberg once answered the question "Feeling or Intellect?" by a reference to Balzac's philosophical story Seraphita, where it is said that the heart must lie within the domain of the head; and he developed the idea further:

It is not the heart alone which creates all that is beautiful, emotional, pathetic, affectionate and charming; nor is it the brain alone which is able to produce the well-constructed, the soundly organized, the logical, and the complicated. First, everything of supreme value in art must show heart as well as brain. Secondly, the real creative genius has no difficulty in controlling his feelings mentally; nor must the brain produce only the dry and unappealing while concentrating on correctness and logic. But one might become suspicious of the sincerity of works incessantly exhibit their heart; which demand our pity; which invite us to dream with them of a vague and undefined beauty and of unfounded, baseless emotions; which exaggerate because of the absence of reliable yardsticks; whose simplicity is want,

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29 Hill, record cover notes.
meagreness and dryness; whose sweetness is artificial and whose appeal attains only to the surface of the superficial. Such works only demonstrate the complete absence of a brain and show that this sentimentality has its origin in a very poor heart.  

Such a statement would seem to imply that Schoenberg felt that invented principles of construction are always less important than those which are discovered unconsciously: "If more happens than one can think out, this can only happen in the subconscious." Music is an art of expression. This statement, however, is only correct if, while equating the concept "expression" with feeling, one also thinks of its wider function, of expressing something. One does not only express feelings, but also thoughts or visual images, not only in words, but also in notes, colors, and a great variety of other ways. However, there are relatively few people, according to Schoenberg, who are able to understand what music has to say purely through their musical faculties.

The supposition that a piece of music must evoke images of some kind, and that if these are not forthcoming the work is unintelligible or worthless, is as widely believed as only false and banal ideas can be. One does not demand this of any other art, but remains content with the way its material affects us.

Inventing themes is identical with giving them shape. In the twelve-tone idiom this means shaping them out of an original series, which arises out of the basic conception

30 Rufer, op. cit., p. 8.  
31 Ibid., p. 13.  
32 Ibid., p. 7.
of the piece as the preliminary formation of the entire thematic material.\textsuperscript{33} This shaping takes place through the use of the artistic means which still apply here—those which were used and developed by classical and pre-classical music on the basis of the principle of repetition, and the principle of motivic working in polyphonic music, or motivic variation in homophonic music.\textsuperscript{34} In tonal music the motivic interval is derived from the key (scale, or triad), in twelve-tone music from the series.

Ernst Krenek, in a lecture on twelve-tone music given at the Free University of Berlin in November, 1951, referred to the centuries-old practice in the development of Western music of using intervals as motivic material; these are already found in the Gregorian chorale in the form of inversions, retrogrades and retrograde inversions. He said that chorale arrangements clearly used intervals from the Canto Fermo as motivic elements in the development of the parts which play around it contrapuntally, and that Beethoven in his Quartets, Opus 132 and 131, and in the Gross Fuge, based the whole thematic development on rising and falling steps of a second as motivic elements.\textsuperscript{35}

\textsuperscript{33}\textit{Ibid.}, p. 135.  \textsuperscript{34}\textit{Ibid.}, p. 136.  \textsuperscript{35}\textit{Ibid.}, p. 139.
Figure 7--Motivic Elements of Beethoven's Quartets, Opus 132 and 131, and the Gross Fuge.

Thus we find that Schoenberg's method of composing music with twelve notes related only to one another was influenced by and evolved from many different and varied sources. It was the inevitable style for a genius so conscious of form and clarity, of conciseness and simplicity. In his own analysis of the Four String Quartets, Schoenberg states:

Fluent coherence and logic in music arise from factors which have not yet been unmistakably defined. In the older styles repetitions, variations and transformations of the fundamental elements created aural and visual coherences and, supported by subdivisions, they marked out the extent and content of a work, following the demands of comprehensibility. In spite of this, all these old masters have also written preludes, introductions, fantasies, toccatas, fugues, and many similar compositions in which they allowed their powers of imagination free and unlimited scope; in doing this they renounced the use of almost all the formal and articulating means which provided the form in others of their works.

In fact musical theory has not yet attempted to uncover many of these factors, which are the functional attendants of the motifs, their derivation and coherences. In my book Structural Functions of Harmony I have criticized this fact and have at least given such harmonic foundations on which "free forms" can be based. And that is all that we know up to now.36

36Ibid., p. 169.
CHAPTER IV

THE WIND QUINTET, OPUS 26

Not until the **Wind Quintet, Opus 26**, did Schoenberg's experimentation with the twelve-tone method reach its logical end and give us the first composition written with all the resources that are now associated with the technique.\(^1\) This, of course, is not to say that for Schoenberg the Quintet marks the culmination of his efforts in the twelve-tone idiom. It was, in fact, only a beginning in one sense, and periodically he instituted changes in the method to perfect it even further. For example, in the **Quintet** he used the various transpositions merely to provide himself with different series of notes.\(^2\) Since they had no functional significance for him at this stage, he could use more than one transposition simultaneously. Starting with the **Begleitungsmusik, Opus 34 (Accompaniment Music to a Film Scene)**, however, the transpositions were treated exactly like keys.\(^3\) By using only one at a time, he could establish pitch-levels and build structures resembling the forms of classical music. What he gained thereby from the point of view of form, however, deprived him of free use of the transpositions and lessened motility, or the ability to

\(^1\)Hill, Record Cover Notes. \(^2\)Ibid. \(^3\)Ibid.
exhibit spontaneous motion, in the design of subtly varied themes.4 It is precisely this characteristic that is exemplified at its richest in the Wind Quintet, making it a work particularly worth close study.5

The entire Quintet is constructed from the following two patterns: the ascending series is the basic row, and the descending series is its inverted mirror. The figures below stand for the number of half steps between each pair of notes. By definition this interval is the same for both row and mirror, since where the row ascends by any interval, the mirror descends by the same interval, and vice versa.6 Both series may be used either from left to right, or from right to left. In the latter case, it is said to be the crab or retrograde of the row or mirror. The patterns may also be transposed so that their first note falls on each of the twelve chromatic notes.

![Figure 8--The Wind Quintet, Original Row and Inversion](image)

From this example, it will be seen immediately that Schoenberg has designed this particular row with certain

4Rufer, op. cit., p. 97. 5Ibid., p. 168.
6Hill, Record Cover Notes.
special characteristics. It divides naturally into two almost symmetrical halves, the only difference being that the first half ends by descending a half step whereas the second descends a minor third. If the terminal notes of these two (notes 1, 6, 7, and 12) are extracted, they may be formed into either of two chords, one with the notes separated by perfect fifths—E flat, B flat, F, and C. In between these terminals are two segments of four notes each, with the notes in each segment separated by whole tones. Because a twelve-tone composer works with a melodic pattern rather than a scale, the one thing found least often in a twelve-tone composition is a fast run up or down a diatonic or chromatic scale. Such a run can be contrived—practically any arrangement of the notes is possible—but it generally requires considerable manipulation of the notes, and the attempt is rarely made. With this particular row, however, Schoenberg had a scale of sorts immediately available, and he made good use of it by dropping the four terminals into the accompaniment and running through the remainder. It is not quite a whole-tone scale, since it has a half step as the junction of the two segments, but it enables the composer to traverse a considerable distance within the piece quickly and easily.

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7Rufer, op. cit., p. 15.
8Hill, Record Cover Notes.
9Ibid.
Contrapuntally, Schoenberg's music always has such a high specific gravity that anything approaching an exact analysis would require a description of practically each measure.¹⁰ At the same time, there is an overall plan to each movement of the Quintet, and if one takes notice of the principal themes it is soon revealed. The only difficulty is that the themes are themselves varied—perhaps no more than is the case in many nineteenth-century compositions, but nonetheless enough to make some forewarning essential. For example, the two structurally important themes of the first movement appear in the following forms (among others):

![Figure 9--Wind Quintet, Forms of the First Movement's Main Themes.](image)

The second series serves much the same purpose as the second theme in conventional sonata movement, although actually it is more closely related to the first theme than would be usual in a sonata-allegro form.¹¹ It is, in fact,

¹⁰Ibid.

¹¹Leibowitz, *op. cit.*, p. 111.
the mirrored inversion of the main theme, raised a major third. When these two basic patterns are distinguished from their often quite complicated backgrounds, however, the structure of the movement emerges.

In the second movement the oboe states the main theme. As always, it is derived from the row, but this time it begins on the fourth note:

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\[ \begin{array}{c}
  \text{\textbf{Figure 10--Wind Quintet, Main Theme of Second Movement}} \\
  \text{A mirrored inversion of the first four notes of the theme may usually be found close after any statement of the main theme.}^{12} \text{ Although these themes delimit the sections of the movement, they are used far less in the elaboration of those sections than the scale-like figure of the second half of the main theme.}^{13} \text{ These four-note scales undergo all sorts of development--in strettos, in four-chord sequences, and twice in free cadenzas. With the hexachord terminals arranged in fourths as the underlying chord, they even make a fine descending sweep to end the movement.}^{14} \\
\end{array} \]
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The slow third movement starts with a theme that divides the row between the horn and bassoon:

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12Hill, Record Cover Notes. 13Ibid. 14Ibid.
This general pattern continues through three full statements of the retrograde series, and then when the bassoon is replaced by the clarinet (with added figurations in the flute and oboe), there are three more full statements of the mirrored inversion. There is a deceptively similar stretto beginning at measure 46, but here the various transpositions of the mirror do not interlock, but go in separate directions. After a brief fast section, however, the interlocking, mirrored form of the row returns at measure 82. This is developed rather thoroughly, ending in a free cadenza which leads back to the opening theme. A very short faster section, constructed on a new theme, subsides almost immediately into the slow tempo, and after a few measures the movement ends without a further citation of the main theme.

The "Rondo" is built less on a theme than a rhythm. The clarinet sets up the rhythm, and then, its first notes overlapping the final notes of the clarinet, the flute repeats it. The flute's statement starts with the seventh note of the retrograde, and thus introduces the theme at a
higher pitch. Two measures later, the bassoon repeats the flute's version two octaves lower. These three entries are closely enough related to make a single example sufficient illustration:

![Figure 12--Wind Quintet, Rhythmic Theme of the "Rondo" Section.](image)

At measure 18 the crab of the row is used to supply the pitches to go with this identical rhythm:

![Figure 13--Wind Quintet, Retrograde of Original Row](image)

At measure 29, the theme begins on the sixth note of the retrograde inversion, supplying a new series of pitches, and finally at measure 34, we see a return to the original form of the theme, raised by an octave. More or less recognizable repetitions of the full theme may be found at measures 83, 105, and 110, but even before these points, the rhythm of the opening three notes has been so thoroughly established that Schoenberg now uses it in a number of rather novel ways:
Figure 14--Wind Quintet, Fragmented Variations of Main Theme.

The movement contains 359 measures. At measure 298 the tempo decreases and a single statement of the opening theme of the first movement is heard, but nowhere in its course is there another full statement of the opening theme of this movement. Strangely enough, the lack is scarcely noticeable. Schoenberg drives the movement along with such propulsion and with so many ideas that the old can be safely forgotten. There are hints of a return to the main theme at measures 335 and 347, but neither gets past the opening three E flats before moving to other notes. The Quintet closes with all five instruments playing a unison E flat, the first note of the work's row and mirror.

15Hill, Record Cover Notes.
CHAPTER V

CONCLUSION

With the completion of the Wind Quintet Schoenberg had reached a new stage in the development of his compositional techniques. In his later works, he achieved an even greater mastery of the twelve-tone method, adhering less strictly to the original rules of twelve-tone composition and composing with more freedom of style. In his book Style and Idea, Schoenberg reveals once again his convictions concerning the necessity of laws and control of form in musical composition:

Whether one calls oneself conservative or revolutionary, whether one composes in a conventional or progressive manner, whether one tries to imitate old styles or is destined to express new ideas—one must be convinced of the infallibility of one's own fantasy and one must believe in one's own inspiration. Nevertheless, the desire for a conscious control of the new means and forms will arise in every artist's mind; and he will wish to know consciously the laws and rules which govern the forms which he has conceived "as in a dream." Strongly convincing as the dream may have been, the conviction that the new sounds obey the laws of nature and of our manner of thinking—the conviction that order, logic, comprehensibility and form cannot be present without obedience to such laws—forces the composer along the road of exploration. He must find, if not laws or rules, at least ways to justify the dissonant character of these harmonies and their successions.¹

¹Rufer, op. cit., p. 5.
It was this feeling that guided Schoenberg in his every endeavor. And because of it, he was able to achieve a clarity of style and a mastery of concise simplicity that was unequalled by any of his contemporaries.

When Hitler came to power in 1933, Schoenberg was ousted from his state-sponsored position as professor of composition at the Prussian Academy of Arts in Berlin.² In May he moved to Paris, and then to the United States, where he arrived on the last day of October, 1933.³ Schoenberg was not entirely unknown in America, and was offered a teaching position at Boston's Malkin Conservatory. Competition was keen for scholarships to study with him.⁴ His Accompaniment to a Film Scene had recently been performed in the Hollywood Bowl under the direction of Nicolas Slonimsky, and one composition of his, the piano piece Opus 33b, had even been published in America.⁵

Because of his health, Schoenberg and his family moved to California in 1934. At first, he taught a small private composition class and gave lessons to several film composers and arrangers. Some of those who studied with him during

²Newlin, op. cit., p. 273.
this period include Oscar Levant, Ralph Ranger, Roger Nixon, Warren Langlie, and John Cage.⁶

In 1936 Schoenberg accepted the Alchin chair of composition at the University of Southern California, but retained this position for only one year. The following year he was appointed Professor of Music in the University of California, Los Angeles (UCLA). It was here that he resided until his death. During the time in which he taught at the University, Schoenberg conducted a variety of lecture classes and seminars, ranging all the way from elementary counterpoint to graduate classes in composition and advanced theory. Typically, his models for instruction were Bach, Beethoven, Mozart, Haydn, Schubert, Schumann, and Brahms; rarely did he refer to other composers.⁷

Schoenberg's first composition written in America was the Suite for Strings in G major, which was intended for high school orchestra and was the first of his works since 1907 to contain indication of key signature.⁸ In 1936, his second American work, the Violin Concerto, Opus 36, was composed. Other important works either composed or completed in the United States were Kol Nidre, for speaker, chorus and small orchestra; Ode to Napoleon, for speaker, piano, and string quartet; Theme and Variations for Wind Orchestra, (a version of which was also written for full

orchestra); and his last complete work, the De Profundis, Opus 50b, a short, twelve-tone setting of the 130th Psalm in Hebrew for six-part mixed chorus, which alternates between singing and speaking.9

The Schoenberg of the Chamber Symphony, aged thirty-one, was a very serious young artist, much troubled by the onslaughts which his music was causing in Vienna. But his subsequent career and works have shown plainly enough that he was never fundamentally discouraged nor dissuaded from following his own path. He became the center of a movement which freed music from its long established chordal customs, equalized the twelve tones of the scale, and allowed the composer arbitrary selection in the ordering and use of them. Eventually, the listening public, while not fully accepting or appreciating a music which by its constitution was strange and challenging to many, came to respect the independence of Arnold Schoenberg and to admire his obvious courage and remarkable expertness (reputed or perceived).10 Schoenberg became highly valued as a teacher, during the part of his life spent in America. His later works show a tendency toward reversion to unmistakable tonality, such as the Theme and Variations, Opus 43.11

9Ibid., p. 486.
10Boston Symphony Program Notes, p. 218.
11Ibid., p. 219.
Nevertheless, all these works demonstrate the remarkable agility of his intellect, even during the final years of his life.

When Schoenberg's "Twelve-tone System" was debated lengthily in such a way that the originator of it all was looked upon as an inventor of tonal complexities rather than as a musician and artist, he once remarked to one of his followers:

I am somewhat sad that people talk so much of atonality, of twelve-tone systems, of technical methods, when it comes to my music. All music, all human work, has a skeleton, a circulatory and nervous system. I wish that my music could be considered as an honest and intelligent person who comes to us saying something he feels deeply and which is of significance to all of us.¹²

¹²Ibid., p. 226.
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