Arnold Schönberg

and Composition with Twelve Tones

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Contents

8 Introduction

12 Basic Principles

16 History. The Development of the Twelve-Tone Method to 1923

- Being based on tradition ...
- Working with Tones
- ... destined to become tradition

66 Glossary. Compositional Technique and Analysis

92 Lecture. Arnold Schönberg on the Twelve-Tone Method

114 Twelve-Tone Method in 50 Objects

216 Select Bibliography

218 Register of Persons

220 Imprint and Abbreviations

History. The Development of the Twelve-Tone Method to 1923

"[…] 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.'"[1]

Being based on tradition …[2]

Origins

Arnold Schönberg was born into a Jewish family. His ancestors moved from Hungarian and Czech crown lands of the Habsburg Empire to Vienna's Leopoldstadt. This district of the city evolved from the former Jewish ghetto in Unterer Werd and, after a varied history, was the center of Jewish life in Vienna.[3] Schönberg's father Samuel came from a modest background and was employed in different trades over the course of his life.[4] As Arnold Schönberg later recalled, neither of his parents were in any way *"actively engaged with the arts"* and *"certainly had no more than 'ordinary musical talent.'"*[5] Aside from a few violin lessons, the young Schönberg had to create his musical path independently. His first compositions were based on impressions from his immediate surroundings, which included the sounds of the café orchestra and military bands in the nearby Augarten and Prater parks. Friendships played an important role in furthering his education, especially with Oskar Adler, who was an avid musician, and Alexander Zemlinsky, a composer only a few years older than Schönberg.[6] By talking about and playing music, Schönberg acquired familiarity with a great diversity of styles, which can be seen in the heterogeneity of his creative work from around 1890.

Although his environment was influenced primarily by Jewish culture, Schönberg hardly identified with his religious background at first. Nothing is known about attendance at the synagogue or the observation of traditional celebrations and customs within his family circle. Apart from school, where religion was taught separately according to denomination, Schönberg seems to have had little contact with Jewish practices.[7] But he was certainly affected by the rampant antisemitism of the time. When he was twenty-two he experienced the impact of the Imperial Council elections of March 1897, which saw Karl Lueger's Christian Social Party prevail by means of antisemitic attacks. Vienna's 2nd District, Leopoldstadt, was the only district in which a majority of voters chose liberal candidates, and the subsequent run-off vote on 22 March was followed by open violence, which caused damage in the immediate surroundings of the composer.[8] Schönberg's conversion to Protestantism on 25 March, 1898 was done in conformity with many of his Jewish contemporaries, who hoped that assimilation would bring to their lives a guarantee of equal social status. A strong identification with German culture often coincided with this. Schönberg's childhood friend David Josef Bach described the situation concretely using the example of Vienna's Academic High School. His class had *"sixty students, among them fifty Jews and the rest Catholics,"* whose common denominator was a patriotism with German nationalist leanings. *Unverfälschte Deutsche Worte* [Pure German Words], a periodical of the racist politician and Richard Wagner admirer Georg von Schönerer, who wanted the Austrian monarchy to focus on a Germanic heartland, was received enthusiastically. Even antisemitic comic papers circulated occassionally.[9] Schönberg explained the historical situation later in a lecture:

> […] When we young Austrian-Jewish artists grew up, our self-esteem suffered very much from the pressure of certain circumstances. It was the time when Richard Wagner's work started its victorious career,

1 Arnold Schönberg: Composition with Twelve Tones (1949) (ASSV 3.1.2.5.); quoted from idem: *Style and Idea*. Edited by Leonard Stein (Berkeley, Los Angeles 1984), 214–245, here 218.

2 Arnold Schönberg: Nationale Musik (1931) (ASSV 5.3.1.87); English translation published as idem: National Music (2), in *Style and Idea*, see fn. 1, 169–174, here 174 (*"I venture to credit myself with having written truly new music which, being based on tradition, is destined to become tradition."*)

3 For the history of Leopoldstadt, see Felicitas Heimann-Jelinek: "… eine prächtige Synagoge …". Streiflichter auf die jüdische Geschichte der Leopoldstadt, in *Wien II., Leopoldstadt. Die andere Heimatkunde*. Edited by Werner Hanak and Mechtild Widrich (Wien, München 1999), 43–55, and also the other essays in this volume.

4 For more on Schönberg's family history, see Therese Muxeneder: Arnold Schönbergs Konfrontationen mit Antisemitismus (I), in *Journal of the Arnold Schönberg Center 14/2017*. Edited by Eike Feß and Therese Muxeneder (Wien 2017), 11–32, here p. 15–16.

5 Arnold Schönberg to Carl Moll, 28 November 1931 (ASCC 2126).

6 See Therese Muxeneder: Arnold Schönbergs Jugendkreise, in *Journal of the Arnold Schönberg Center 12/2015*. Edited by Eike Feß und Therese Muxeneder (Wien 2015), 264–335, here 284–295.

7 Schönberg had *"little knowledge of traditional prayers and* [had] *not even properly memorized the wording of the essential confessions of faith* […]." Therese Muxeneder:

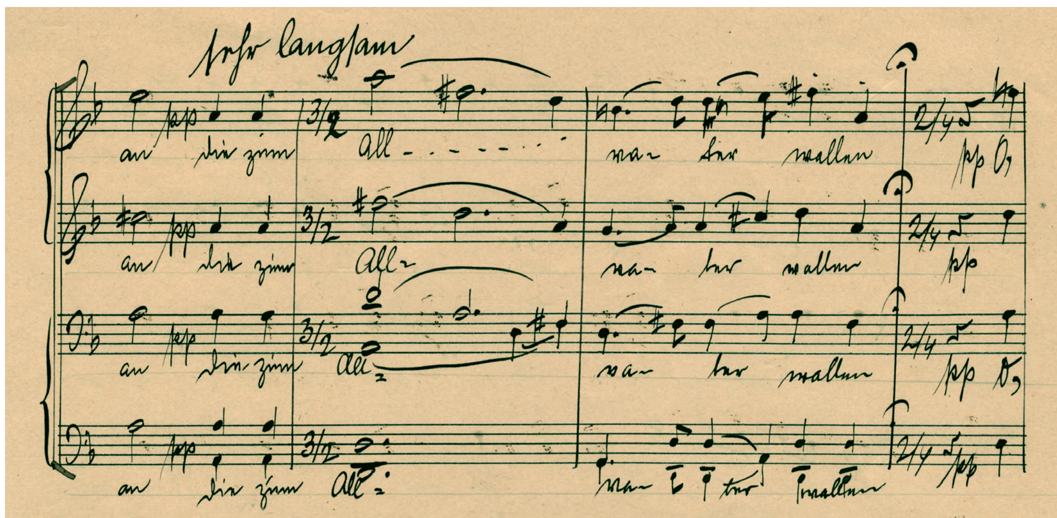

Plate 1: *Der deutsche Michel* [Michael the German]. Fair copy
Walhalla motive (Arnold Schönberg Center, Wien [MS73, U591])

and the success of his music and poems was followed by an infiltration of his *Weltanschauung*, of his philosophy […]; you were not a true Wagnerian if you did not believe in *Deutschtum*, in Teutonism; and you could not be a true Wagnerian without being a follower of his anti-Semitic essay, *Das Judentum in der Musik*, 'Judaism in Music'.

Wagner […] gave Jewry a chance: 'Out of the ghetto!' he proclaimed, and asked Jews to become true humans, which included the promise of having the same rights on German mental culture, the promise of being considered like true citizens.[10]

His musical setting of a poem glorifying war, *Der deutsche Michel* [Michael the German], written by the Austrian author Ottokar Kernstock and published in 1899, provides evidence of this attitude. The music was composed at a time when Schönberg secured a small income for himself by directing an amateur choir, and he surely chose the verses in awareness of their nationalistic content. A focal point of the piece included a quotation of the Walhalla motive from Wagner's *Ring of the Nibelung* (Plate 1) and thereby presented a widely understood symbol of German nationalist mentality.[11]

Models

It is possible that *Der deutsche Michel* is not so much a political statement as an affirmation of Richard Wagner as a compositional ideal. Accordingly, one should consider also a related work for choir written by Schönberg at about the same time, *Ei, du Lütte* [Oh, you little one]. Here, the choice of a Low-German poem for an amateur choir bound by the limitations of their Austrian dialect seems strange – unless one understands it as an homage to Johannes Brahms, draped in the regional language of Brahms's close friend, the poet Klaus Groth.[12] It seems Schönberg wanted to pay tribute to those composers who, in his youth, were still part of living history. Wagner and

Arnold Schönbergs Konfrontationen mit Antisemitismus (I), see fn. 4, 24.

8 The family's apartment at Leopoldgasse 9 was not affected, but surrounding buildings were badly damaged; see ibidem, 21–23.

9 David Josef Bach: Politik der Schuljungen, in *Arbeiter-Zeitung* 17/3 (3 Januar 1905), 5; see also Therese Muxeneder: *Arnold Schönberg & Jung-Wien* (Wien 2018), 87.

10 Arnold Schönberg: When we young Austrian Jewish Artists (1935) (ASSV 6.2.5.); quoted from idem: Two Speeches on the Jewish Situation, in idem: *Style and Idea*, see fn. 1, 501–505, here 502–503; the euphemistic account of Richard Wagner's position, and especially the fictitious quote attributed to him, cannot be discussed here.

11 See Franz Blei: *Erzählung eines Lebens* (Wien 2004), 95: *"Wagner's Walhalla was among the strange elements that formed part of German-nationalist politics in Austria, as was the obviously antisemitic Hep-Hep* […]".

Brahms remained role models for his musical language through all its stylistic changes. From the latter he inherited the technique of "developing variation," which generates unity within a composition through the organic transformation of a theme or motive – *"economy, yet richness,"* Schönberg said, summing up the lesson he learned from Brahms's work. Wagner, on the other hand, was the godfather of the *"relatedness of tones and chords"*[13]: the method of freely handling complex harmonies without losing sight of the integrity of the whole. But the foundation of his compositional beliefs was based on another composer's works, which he learned to see and value as his initiation to true artistic experience:

> […] with money I had earned for teaching German to a Greek, I bought second-hand a few scores of Beethoven: the third and fourth symphony, two Rasumovsky string quartets, and the *Great Fugue* for string quartet, opus 133. From this minute, I was possessed by an urge in me to write string quartets.[14]

The at most seventeen-year-old composer[15] chose a surprisingly worthy group of pieces: Beethoven's *Rasumovsky Quartets* are considered a milestone in the history of the genre; his *Great Fugue* is a prime example of avant-garde quartet writing[16]; and his *Symphony No. 3, Eroica*, is often used as a model for formal design.[17] Schönberg's account of acquiring these scores shows that he was a genuinely ambitious young artist, who wanted not only public acclaim, but also a place for his works in the virtual museum of great masters.[18] He felt beholden to a musical tradition shaped by the German-speaking world, in which the significance of composers was assessed not least by their contribution to "progress" in the means of artistic production. Schönberg was determined to make an important contribution to the continuation of this tradition himself.[19]

Departure

Standing opposite his rootedness in musical tradition was Schönberg's practical interest in contemporary artistic trends. His earliest complete string quartet that is extant was composed in the year Brahms died, in 1897, and it still reflects the influence of that composer, though it also clearly shows the impact of Antonín Dvořák's tunefulness. Immediately thereafter, Schönberg turned to more current examples: *"Mahler and Strauss had appeared on the musical scene, and so fascinating was their advent that every musician was immediately forced to take sides, pro or contra."*[20] Although Gustav Mahler later became a role model, it was the meteoric rise of Richard Strauss that first made the greater impression on the young artist. Strauss, who was about ten years older than Schönberg, had reinvigorated the Lisztian genre of the symphonic poem and was acknowledged as the apex of the musical avant-garde. In 1898, Schönberg began his own orchestral work based on a poem of Nikolaus Lenau titled *Frühlings Tod* [Spring's Death]; but with 135 bars of fair copy, and an even more extensive short score, it was abandoned. The composer may have felt that, despite his "*surprising sureness with the mastery of the expanded sound-palette*,"[21] he was as yet hardly equal to the orchestral virtuosity of Strauss's tone poems *Also sprach Zarathurstra* and *Don Quixote*, the scores of which had just appeared in print. During the summer holiday of 1899, which Schönberg spent in Payerbach with his friend

12 The collection appeared in several versions.

13 Arnold Schönberg: Nationale Musik, see fn. 2, 174.

14 Arnold Schönberg: Analysis, (in the form of Program notes) of the four String Quartets (1950) (ASSV 5.2.1.10.); quoted from *Schoenberg's Program Notes and Musical Analyses*. Edited by Daniel J. Jenkins (New York 2016), 354–396, here 357 (Schoenberg in Words 5).

15 This dating results from the first encounter with Oskar Adler, which Schönberg recorded after the event; see Therese Muxeneder: Arnold Schönbergs Jugendkreise, see fn. 6, 280.

16 *"Though I would not pretend that my piano piece Opus 11, No. 3, looks like a string quartet of Haydn, I have heard many a good musician, when listening to Beethoven's Great Fugue, cry out: 'This sounds like atonal music'."* Arnold Schönberg: My Evolution (1949) (ASSV 4.1.44.); quoted from idem: *Style and Idea*, see fn. 1, 79–92, here 88.

17 See Arnold Schönberg: Analysis, (in the form of Program notes) of the four String Quartets, see fn. 14, 359.

18 For more on the idea of a concert hall as a museum, see J. Peter Burkholder: Museum Pieces: The Historicist Mainstream in Music of the Last Hundred Years, in *The Journal of Musicology* 2/2 (Spring 1983), 115–134, here 116–118.

19 Ibidem, 121.

20 Arnold Schönberg: Analysis, (in the form of Program notes) of the four String Quartets, see fn. 14, 358.

21 Rainer Boestfleisch: Die frühen Orchesterwerke Arnold Schönbergs, in *Orchesterwerke Schönbergs. Entstehung –*

music which that method was thought to have continued. Filled with self-confidence, he wrote thus to his pubisher Emil Hertzka:

> Dear Director Hertzka, please leave the German-language designations in my music exactly as I have put them down. The Germans still have supremacy in music at this time. That they will have it for at least fifty more years, is undeniably thanks to me. For this reason, I want to highlight the need for those abroad to learn the necessary German for so long as they are interested in getting to know my music.[154]

For the ensemble pieces that were to be delivered to the publisher Hansen and published as the *Serenade*, op. 24, Schönberg partly made use of his extensive sketches. As he continued work on the Minuet (op. 24/ii), he adopted compositional strategies that were by now well tested: tone rows were abstracted from existing themes and given new character through changes of rhythm and octave register.[155] He then applied himself to the vocal movement *Sonett Nr. 217 von Petrarca* [Petrarch Sonnet no. 217] (op. 24/iv), which he had started about one and a half years earlier: its newly conceived tone row would now be used to determine the entire composition. The voice part was taken with almost no alteration from the sketch made in October 1922. The remaining voices utilized the experience Schönberg had gained in composing the Waltz, op. 23/v: all motives, melodies, and harmonies arise through the distribution of the pitch series across the whole instrumental ensemble, and the succession of tones is left untouched. In order to keep track of this structural challenge, he assembled a mechanical device using paper, colored pencils, and his typewriter, which allows the tones to be shifted freely in relation to their numerical position (Plate 16). For the continuation of the *Tanzscene* [dance scene] (op. 24/v) he had sketched in October 1920, Schönberg used twelve-tone constellations to compose repeating patterns, which produce a folksy character. The theme that begins in bar 63, in the tempo of a "Ländler" dance, is made from the same six tones, while the waltz-like accompanying patterns are made from the remaining six tones of the chromatic total (Example 19). The melody is kept simple, the harmony is unsophisticated and clear, just as in accessible entertainment music.[156] Schönberg worked on the *Tanzscene* for a week, then composed a short Adagio *Lied ohne Worte* [Song without Words] (op. 24/vi) in just one day, which forms a point of rest before the final movement; the final movement was then written between 11 April and 14 April 1923 and brings the entire cycle to a close.

154 Letter from 10 March 1923 (ASCC 7119); quoted in Arnold Schönberg: *Kammermusik II*, see fn. 104, 389.

155 See ibidem, 356.

156 Schönberg later mentioned this passage as an important stage on the path to the twelve-tone method. Arnold Schönberg: My Evolution, see fn. 16, 90.

Plate 16: Ruler for "Sonet" from *Serenade*, op. 24/iv (Arnold Schönberg Center, Wien [MS24])

Example 19: *Serenade*, op. 24/v, mm. 63–70

Glossary. Compositional Technique and Analysis

"All formal aspirations aim at understandableness. The 12 tone composition is such an aspiration."[1] – "I did not call it a 'system' but a 'method', and considered it as a tool of composition."[2]

Arnold Schönberg was a teacher for over fifty years of his life. He conveyed to his students a *"good course in handicraft"*[3] that was founded on the centuries-old tradition of major/minor tonality. Contemporary musical developments played a subsidiary role. John Cage recalled: *"Years ago when I was studying with Arnold Schoenberg someone asked him to explain his technique of twelve-tone-composition. His reply was immediate: 'That is none of your business.'"*[4] He rarely agreed to present analyses of his own works as examples, and in such cases he discussed questions about the twelve-tone method mostly in the context of more general topics.[5] According to his student Dika Newlin, Schönberg had a confident mastery of his system, but he believed the time was not yet ripe for a generalizing theory.[6] The twelve-tone method was understood to be in constant expansion and transformation, and it resisted any binding codification: instructions in twelve-tone composition were therefore almost necessarily doomed to fail.[7]

This glossary is intended to assist both in the examination of twelve-tone works and in the engagement with past and present literature on the twelve-tone method. Basic concepts from Schönberg's musical writings are presented alongside established analytical terminology.[8] The rows that appear in the musical examples are specified according to the slightly adapted standards of analytical nomenclature of the English-speaking world (→ Row Designations). The accompanying compendium of terms implies that the entries could be read consecutively to constitute a course on the aesthetic and compositional aspects of the twelve-tone method.

Musical Idea
Comprehensibility
Grundgestalt [Basic Shape]
Row/Set

Row Designations
Interval Class
Matrix
Form
Regions
Harmony
Tonality
Rhythm and Phrasing

Aggregate
Partitioning
Isomorphic Partitioning
Complementarity
Invariance
Hexachord
Tetrachord
Trichord

1 *"1) all formal aspirations (Anstrengungen) aim at understandableness | 2) The 12 tone comp. is such an aspiration"* Arnold Schönberg, Address Book USA 1934–1951 D (Arnold Schönberg Center, Wien | ASCI A4032).

2 Arnold Schönberg: Mr. Richard Hill's article … (1936?) (ASSV 5.3.1.144.); quoted from "Schoenberg's Tone-Rows", in idem: *Style and Idea*. Edited by Leonard Stein. Berkeley, Los Angeles 1984, 213–214, here 213.

3 Arnold Schönberg: *Theory of Harmony*. Translated by Roy E. Carter (London 1978), 12.

4 John Cage: Composition as Process, in *Silence* (Hanover 1973), 33.

5 Robert U. Nelson: Schoenberg's Variation Seminar, in *Musical Quarterly* 50/2 (April 1964), 141–164.

6 Dika Newlin: Schoenberg in America. 1933–1948. Retrospect and Prospect I, in *Music-Survey* 1/5 (1949), 131.

7 See Felix Wörner: Vermittlung von Schönbergs Zwölftontechnik. Konzeption und Verfahrensweisen in den Lehrbüchern zur Zwölftontechnik im deutschsprachigen Raum in den 1950er Jahren (Eimert, Jelinek, Rufer), in *Arnold Schönbergs Schachzüge | Brilliant Moves. Dodekaphonie und Spiele-Konstruktionen | Dodecaphony and Game Constructions. Bericht zum Symposium | Report of the Symposium, 3.–5. Juni 2004.* Edited by Christian Meyer (Wien 2006), 275–292 (Journal of the Arnold Schönberg Center 7/2005).

8 See among others George Perle: *Serial Composition and Atonality. An Introduction to the Music of Schoenberg, Berg, and Webern* (Berkeley 1962).

of a basic shape",[34] the concept of a "Grundgestalt" can be applied equally to the motivic-thematic structuring of tonal works[35] and to the form-giving function of a twelve-tone row. Grundgestalt is, therefore, a common principle in both major-minor tonal composition and in twelve-tone composition.

Harmony

In the lecture "Composition with Twelve Tones" from 1949, Schönberg articulated the belief that series of tones act as fundamental elements of organic unity irrespective of their direction of (horizontal or vertical) movement:

> The two-or-more-dimensional space in which musical ideas are presented is a unit. […]. The mutual relation of tones regulates the succession of intervals as well as their association into harmonies; the rhythm regulates the succession of tones as well as the succession of harmonics and organizes phrasing. And this explains why […] a basic set of twelve tones […] can be used in either dimension, as a whole or in parts.[36]

The theory of a multi-dimensional musical space also applies, generally speaking, to both harmonic and thematic procedures in functional harmony. It may be true that not every tonal melody can, through its verticalization, be reframed as a logical harmonic entity, but the structure of such melodies always rests upon a harmonic blueprint that can be manifested in a chord-based counterpart. Conversely, every chord progression can be expressed linearly, without losing its harmonic significance. Schönberg's thinking found its resultant realization in the twelve-tone method, for the row and its derivations, which form the basis of every musical event, can appear both melodically, as a linear sequence of pitches, or in the form of simultaneously sounded pitch collections. In an early piece of writing on the twelve-tone method, Schönberg stated further that the harmonies of a composition using serial organization should be understood as resulting from polyphonic structures: *"The path to be trodden here seems to me the following: not to look for harmonies, since there are no rules for those, no values, no laws of construction, no assessment. Rather, to write parts. From the way these sound, harmonies will later be abstracted."*[37] He gradually developed strategies to derive the harmonic dimension self-sufficiently from the structure of the row.[38] In this case, the chords are no longer the result of the concurrence of polyphonic voices, but are formed by means of the methodical → partitioning of a row. The close association of twelve-tone melody and harmony in the *Piano Piece*, op. 33a is an example of this. Six → tetrachords are always composed from four

34 Arnold Schönberg: Der lineare Kontrapunkt (1931) (ASSV 5.3.1.94.); quoted from idem: *Style and Idea*, see fn. 2, 289–295, here 290.

35 See, in particular, the analyses in Brahms the Progressive, see fn. 22.

36 Arnold Schönberg: Composition with Twelve Tones, see fn. 14, 220.

37 Arnold Schönberg: Neue Musik (1923) (ASSV 5.3.1.35.); quoted from idem: *Style and Idea*, see fn. 2, 137–139, here 137. Schönberg's statement parallels the mostly linear treatment of the row in the *Wind Quintet*, op. 26, which was written at the same time as the quoted text.

38 Ethan Haimo: *Schoenberg's Serial Odyssey*, see fn. 10, 31.

Example 2: *Moses and Aron*, Act 2, Scene 3, mm. 328–330, outline (P10)

Example 3: *Moses and Aron*, Act 2, Scene 3, mm. 328–330
Horns, trombones, double basses (P10, I1)

successive pitches of two → complementary row forms. These pitch collections initiate the piece as a series of six chords, and are then unfolded melodically in identical groupings shortly thereafter (Objects, 167).

The opera *Moses and Aron* demonstrates that Schönberg was able to plan the harmonic aspect of a serial composition in advance. In an outline for *The Golden Calf and the Altar*, first section after the introductory fanfare (*Moses and Aron*, Act II, from bar 328), only the theme in the contrabass is noted (Example 2; Objects, 175). The chordal accompaniment results from the reference to row form "T-7" (in Schönberg's nomenclature, see → row designations). In the short score Schönberg realized the chordal element of the passage on the basis of this row form in combination with the → complementary inversion (Example 3).

Hexachord

One often encounters the terms → trichord, → tetrachord, and hexachord in analyses of Schönberg's music. Hexachords (from Greek *hexa* "six" and *chordē* "string") refer to groups of six different tones: in other words, the subdivision, or Partitioning, of a twelve-tone row into two equal halves. The hexachordal → complementarity of some rows is among the most important organizational principles in Schönberg's twelve-tone works. In later works, the four hexachords of complementary pairs of rows are used increasingly freely (in the *Phantasy for Violin with Piano Accompaniment*, op. 47, for example); this begins with the *Ode to Napoleon Buonaparte*, op. 41, the composition of which is based rarely on complete progressions of the row but rather on the combination of complementary hexachords into twelve-tone → aggregates.[39] The setting of Strophe 14 provides a paradigmatic example

39 By means of variants of the first hexachord of the primary form, Schönberg establishes a complex network of thematic and harmonic correspondences throughout the work; for more on the twelve-tone method in the *Ode to Napoleon* see Dirk Buhrmann: *Arnold Schönbergs "Ode to Napoleon Buonaparte" op. 41 (1942)* (Hildesheim, Zürich 2002), 144–186 (Diskordanzen 11).

Lecture. Arnold Schönberg on the Twelve-Tone Method

"A composer, may he be cerebral as a constructor, and cold-hearted and unmoved as an engineer or, may he conceive as an somnambulist; in sweet dreams and in holy inspiration; however a composer may be – he is only determined by his inventive faculty; and only by his creativeness."[1]

The fact of the use of the twelve tones was now made public by pupils and friends of mine, and when in 1933 I came to America, I could not change my trademark: I was the man with "the system of the chromatic scale." Laymen, musicians, newspapermen, and critics whom I met wanted me to explain briefly what I had in mind. Thus, against my "free" will, I had to write a lecture and give it in several places, though I was sure of the immaturity of attempts to explain at this time properly the problems involved in this method. I was of course only capable to deliver a superficial explanation, a description of the methods of distribution of the twelve tones. I was always aware of this imperfection, and this is why I gave to the lecture the title – Method of Composing with Twelve Tones. I was convinced that in emphasizing composing – method of composing – I had created a splendid isolation between my inquisitive tormentors and myself.[2]

In the statement quoted above, Schönberg refers to one of his earliest lectures in the United States, which he gave on 10 February 1934 at the invitation of the University of Chicago and repeated less than a month later at Princeton University on 6 March. The text anticipates the essay "Composition with Twelve Tones" (ASSV3.1.2.5.), which was published much later in *Style and Idea*, but it is focused more on the technical aspect of composing. This text presents, in their initial form, many ideas that Schönberg would refine later, including his conception of the unity of musical space.

Shortly after his arrival in the United States, Schönberg possessed only a rudimentary knowledge of English. He began writing his lecture in German and switched languages near the end. He later dictated a complete English version to his wife for a typescript, and this, once corrected, served as the lecture text.[3] The original was furnished with numerous musical illustrations, which were based on handwritten examples, now lost, and reproduced with glass plates. The illustrations included here date back to the original slides, which were also used in subsequent instances.[4] The lecture was published for the first time by Claudio Spies in a bilingual version based on the manuscript, but without consideration of the final typescript.[5] The text below is a reader-friendly version that follows the English typescript. Some passages were crossed out with a blue pencil, probably sometime later, without any corresponding modification to the full text. Because these deletions were part of the original lecture version, they are reproduced below. Other later corrections were adopted; these were handwritten and mainly concern linguistic issues. The footnotes do not aspire to completely represent the text editing – that would fall under the purview of a future critical edition; but changes of content and relevant additions or deletions made by Schönberg are documented.

1 Method of composing with 12 tones which are only related with one another (1934) (ASSV 4.1.16.); Lecture, 113.

2 Arnold Schönberg: Analysis, (in the form of Program notes) of the four String Quartets (1950) (ASSV 5.2.1.10.); quoted from *Schoenberg's Program Notes and Musical Analyses*. Edited by J. Daniel Jenkins (New York 2016), 354–396, here 396 (Schoenberg in Words 5).

3 Manuscript T25.01 contains the incomplete first German-language version of the lecture. Typescript T18.03 (Arnold Schönberg Center, Wien) contains musical examples and detailed notes about the lecture. It was already used, most likely, in Chicago, for the piano examples thrice mention a "Mr. Willard." This is the Artur Schnabel pupil Willard MacGregor, who assisted Schönberg at the piano.

4 The glass plates reproduced here (Arnold Schönberg Center, Wien [Lantern Slide Plates 5]) probably originated with a later version of the lecture held at the University of California at Los Angeles in 1941 (ASSV 4.1.31.), for which the manuscript used previously in Chicago was newly photographed.

5 "Vortrag / 12 T K / Princeton", in *Perspectives of New Music* 13/1 (Fall–Winter 1973), 58–136. The English typescript was first published in *Schoenberg's Program Notes and Musical Analyses*, see fn. 2, 248–278 (Schoenberg in Words 5).

34 Schönberg erroneously wrote "inversion".

35 Correction by someone else: *of the SCHERZO (rondo, m. 116)*

36 *inversion.*

Here (Example 6), the first variant is build from the retrograde.[34] The fourth variant, build from the same retrograde, shows nevertheless more differences.

The anteceding sentence of the third variant is built from the consequent sentence of the retrograde set; but its consequent sentence is built from the anteceding sentence of the retrograde set.

The fifth variant is in the same manner built from the retrograde inversion; first six tones of the anteceding sentence, after that 6 tones of the consequent sentence.

A second group of our scheme is also offering an unlimited number of possibilities; herewith, not every tone of a set will be employed in the melody or in the principal voice, but only some of them.

This can be done

1. regular, for example in using the grouping of the sets, in 3 or 4 tones etc; or with isolated tones, picked out following a constantly employed scheme.

2. irregular.

In all these cases the remaining tones, not employed in the melody, can be used in the following manners:

1. they are concentrated to form chords;
2. they form co-ordinate or subordinate voices of contrapuntal importance;
3. they form subordinate voices of only local importance;
4. accompanying voices and accompanying figures.

Here is the place to recall to your mind the law of the unity of musical space, and the law of the absolute perception of musical space. In consequence to these laws it may be supposed that the effect of coherence, produced by the employment of the set, will not be lost by the circumstance that some tones of the set appear in the horizontal, accompanied by other tones, appearing in the vertical. Differences in room and time do not interrupt the comprehension, for the perception is absolute and up and down are not qualities of the proportions.

The theme of the bassoon of the Rondo[35] of the Quintet for Winds op. 26 (Example 7) is composed of four phrases. Each of these phrases consists of a group of 3 tones and the set is here divided into 4 groups of three tones.

Here is employed a transposition of the original basic-set. (I have till now not yet mentioned this possibility: to transpose each set or set-form at each tone of the chromatic scale in the same manner, as it is done with each major or minor key).

The employed form is here the retrograde of the basic set transposition.[36] The theme in the bassoon begins with the fourth group of three tones, the 12th, 11th and 10th tone.

The accompaniment consumes now the following two groups (9. 7. 8. and 6. 5. 4. tone) so, that the second phrase of the melody begins with the first group of three tones (3. 2. 1.) accompanied again by the following two groups (12. 11. 10. – 9. 8. 7.). The inversion-set is now passed through twice in addition to that;

Example 7: *Wind Quintet,* op. 26/iv, mm. 116–124
Example 8: *Wind Quintet,* op. 26/iii, mm. 1–8

Johann Sebastian Bach: The Well-Tempered Clavier Book 1, Fugue No. 24 in B minor, BWV 869 (1722)[1]

As late as 1950[2], Arnold Schönberg was still occupied with the study of the first book of Johann Sebastian Bach's *Well-Tempered Clavier*. An edition by pianist Carl Czerny dating from the 19th century had been in Schönberg's personal library for decades. Its page margins are yellowed with age, and some pages have become detached from the binding. There are only a few markings in it, most of which highlight peculiarities, unusual structural features, or hidden musical connections. An exception can be found on pages 114 to 119, containing the final Fugue No. 24 in B minor, the score of which is richly annotated with different kinds of writing. Above the first two bars of the fugue, the numbers one through twelve are listed near the noteheads. If one arranges the pitches according to Schönberg's numbering, then a scale results including all twelve tones from b (1) to a♯ (12). Schönberg tried a similar numbering in other places in pencil and red colored pencil. It does not always work, but where the fugue theme is repeated exactly in the bass, Schönberg comes across *"all 12"* again. A question is written in green colored pencil before the beginning of the piece: *"Is this the first composition with 12 tones?"*

The question had occupied Schönberg for a long time. In 1923 he seemed convinced that Bach had initiated the *"method of composing with twelve tones which are related only with one another"* through his consistent development of major/minor tonality in the 24 Preludes and Fugues of the Well-Tempered Clavier, where all 12 scale degrees of equal temperament are given major- and minor-key pieces. In a lecture titled "New Music, Outmoded Music, Style and Idea", first delivered in Prague in 1930, Schönberg emphasized what he considered to be the greater richness of Bach's works compared to Franco-Flemish Renaissance polyphony; in so doing, he constructed a paradigm of continuous musical progress:

> The secrets of the Netherlanders, strictly denied to the uninitiated, were based on a complete recognition of the possible contrapuntal relations between the seven tones of the diatonic scale. […] Bach, who knew more secrets than the Netherlanders ever possessed, enlarged these rules to such an extent that they comprised all the twelve tones of the chromatic scale.[3]

Schönberg later revisited the parallels between the German Baroque composer and his own work with humorous distance: *"I used to say, 'Bach is the first composer with twelve tones.' This was a joke, of course."*[4] He certainly did not believe he had discovered an early form of the twelve-tone method in Bach's music.[5] But in his predecessor's contrapuntally complex works, he recognized efforts to integrate all pitches of the chromatic scale into melodic processes and efforts to become, thereby, increasingly independent of the limits set by tonality. Schönberg was convinced that with the equal treatment of all twelve pitches, he was realizing in his own time the possibilities established by Bach.

[1] *Das Wohltemperirte Klavier von Joh. Seb. Bach.* Edited by Carl Czerny. Leipzig n. d. Personal copy of Arnold Schönberg.

[2] The time period is from Arnold Schönberg: Bach (ASSV 3.2.1.11.1), dated 10 March 1950; see idem: Bach, in idem: *Style and Idea.* Edited by Leonard Stein (Berkeley, Los Angeles 1984), 393–397.

[3] New Music, Outmoded Music, Style and Idea (1946–1949) (ASSV 3.1.2.3); quoted from idem: *Style and Idea,* see fn. 2, 113–124, here 117.

[4] Arnold Schönberg: Bach, see fn. 2, 393.

[5] For more on the music-historical problems of this theory, see Hans-Joachim Hinrichsen: Schönberg, Bach und der Kontrapunkt: Zur Konstruktion einer Legitimationsfigur, in *Autorschaft als historische Konstruktion. Arnold Schönberg: Vorgänger, Zeitgenossen, Nachfolger und Interpreten.* Edited by Andreas Meyer und Ullrich Scheideler (Stuttgart, Weimar 2001), 29–63.

Arnold Schönberg Center, Wien (SCO B21)

Arnold Schönberg Center, Wien (ASCI PH1975)

Felix, Gertrude and Arnold Greissle with Arnold Schönberg Traunkirchen (1923)

On 9 April 1923, in Mödling, near Vienna, Arnold Greissle was born to Schönberg's daughter Gertrud and her husband Felix Greissle, who was one of Schönberg's students. A few days later, on 14 April, Schönberg began work on a wind quintet, the notation of which he completed on 26 July 1924. According to Hans Heinz Stuckenschmidt, even Schönberg's students and supporters saw the piece as *"a sphinxlike entity – a riddle one could hardly hope to solve."*[1] A semblance of unapproachability has accompanied the piece to the present day. But the descriptions of the movements, "swinging/lively" (I), and "charming and cheerful" (II), as well as the spirited character of the final movement (IV), belie the cerebral aura of the work.

Pieces for wind quintet were becoming increasingly popular around 1920. Whereas works such as *Pierrot lunaire*, op. 21 or the *Serenade*, op. 24 needed specialist ensembles formed expressly for their performance, Schönberg could now add to the repertoire of a standard ensemble. Paul Hindemith published his *Kleine Kammermusik* [Little Chamber Music] op. 24/2 for wind quintet in 1922, and Carl Nielsen's *Wind Quintet*, op. 43 was premiered that same year in Copenhagen. Schönberg visited Denmark in January 1923 and directed his own works with the national chamber ensemble; while there, he entered into contract negotiations with the Wilhelm Hansen publishing house, which had just recently published Nielsen's Quintet.[2] It is unlikely that Schönberg's own contribution to the genre was planned as a speculative sound experiment. As during the composition of the *Chamber Symphony*, op. 9, he must have been convinced that he could turn his ideas into music within an atmospheric, melodically vibrant piece. Alone, while listening, the audience could hardly keep up with the speed at which his ideas developed. If in his opus 9 he successfully condensed a multi-movement symphony into a single movement lasting barely 20 minutes, the *Wind Quintet* shows, conversely, that by means of the twelve-tone method (used here comprehensively for the first time) large formal ideas could be realized independently of the structure-giving function of tonality. Schönberg therefore reverted to models that he had long avoided because of their close structural relationship with major/minor tonality. The first movement follows sonata form (History, 63), while the second movement is fashioned after the model of a scherzo. The third movement is in three-part song form, and the final movement easily suggests a rondo with its constant return of the main theme. Schönberg reclaimed for himself in a new way the compositional thinking of Viennese Classicism, to which he felt continuously indebted. Unlike works written during the freely atonal period, the formal construction of the piece was not terra incognita for educated musicians. The dedication on the *Wind Quintet*, op. 26, *"to little Arnold"*, reveals the grandfather's pride for his grandson and may reflect the hope for coming achievements. Schönberg was certainly convinced that his new work had set a path to the future.

1 Hans Heinz Stuckenschmidt: *Arnold Schönberg*. Zürich, Freiburg i. Br. 1951, 73.

2 For more on Schönberg possibly being motivated by the quintets of Paul Hindemith and Carl Nielsen, see Sven Ravnkilde: "Nielsen hier, Hindemith da: aufpassen, Arnold, Du mußt Dir ein eigenes Bläserquintett einfallen lassen!", in *Österreichische Musikzeitschrift* 51/6–7 (1996), 425–429.

Six Pieces for Male Chorus, op. 35/v Mercenaries. Row Table (1929)

Schönberg directed several choral societies in Vienna and its immediate surroundings around 1900. While doing so, he occasionally wrote pieces for his singers, but much of the vocal material was lost with the dissolution of the ensembles.[1] Nearly 30 years after his activity as a choral director, Schönberg received two commissions that led to a new engagement with the challenge of writing music for amateurs. Arrangements of vernacular melodies for mixed choir or voice and piano were written in 1928 and included in a "Folk Song Book for Young People". Some months later, on 5 September 1928, the physician and dedicated music publicist and political advocate Alfred Guttmann introduced himself to Schönberg in a letter: he had been *"trying to increase the musical literature of our singers for years."* As the artistic advisor to the Workers' Choral Union he requested *"one or two choral pieces* [...] *for a collection of 200 to 300 male choral works that is in preparation."*[2] Schönberg seemed offended by the impertinence of being placed equally with other composers in such a large collection.[3] But a half year later, he decided nonetheless to dedicate his full attention to the project. So as not to overtax the amateur singers, he wrote a four-voice tonal canon. But after completing three quarters of it, he set the draft aside and began to write a new piece, which *"keeps close to my real style, but nevertheless may not be as impossible to perform as it seems at first glance. For the individual vocal parts are not so difficult, but rather very well suited to the voice."*[4] At the same time he prepared texts for five additional pieces for male chorus; these were already coupled with musical ideas, but were not completed until 1930. Aware of the difficulties of his musical language, Schönberg pointed out to Guttmann that during rehearsals *"one should not practice the chordal effect, as indeed almost always happens with male chorus."*[5] Schönberg nevertheless knew to accommodate the singers by simplifying the harmonies occurring within the framework of the linear arrangement of the twelve-tone setting. The chorus titled "Landsknechte" op. 35/v limits itself mostly to the primary form of the row and its inversion transposed by a perfect fifth, which are circled in the row table with red and yellow pencil. The row itself facilitates the creation of melodious intervals of thirds and sixths.[6] While the rhythm is complex and carefully planned, the setting is still comparatively simple and features hearable harmonic focal points. The fact that the chords are linked imitatively to the sounds of horses' hooves and rifle salvos may have also helped motivate the singers.

1 For more on Schönberg's activity as a choral director, as well as the preserved and missing works for this ensemble, see Hartmut Krones: Der junge Schönberg und die Arbeiterkultur, in *Der junge Schönberg in Wien | The Young Schönberg in Vienna. Bericht zum Symposium | Report of the Symposium, 4.–6. Oktober 2007.* Edited by Christian Meyer (Wien 2015), 193–214 (Journal of the Arnold Schönberg Center 10/2015).

2 Alfred Guttmann to Arnold Schönberg, 5 September 1928 (ASCC 11257).

3 The corresponding letter was not preserved, but its contents can be surmised from a further letter from Guttmann (28 September 1928 [ASCC 12334]) and the draft of a reply from Schönberg (ASCC 7554).

4 Arnold Schönberg to Alfred Guttmann, 17 March 1929 (ASCC 1678).

5 Ibidem.

6 Joseph H. Auner: Schönberg und sein Publikum im Jahr 1930. Die Sechs Stücke für Männerchor a cappella op. 35, in *Autorschaft als historische Konstruktion. Arnold Schönberg – Vorgänger, Zeitgenossen, Nachfolger und Interpreten.* Edited by Andreas Meyer and Ullrich Scheideler (Stuttgart, Weimar 2001), 275.

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