This chapter begins by discussing some of the inconsistencies in the biographies of Arnold Schoenberg. It mentions the ambiguities regarding his nationality. It talks about the problems that he faced in finding economic security. It tells of his experiences and reputation as a teacher and as a composer. It examines his style and methods of teaching and composing. It discusses his experiences in the United States as well as in Europe.

Letters, Diaries, etc. (1948–1951)
Adrian Daub
E. Randol Schoenberg (ed.)
in The Doctor Faustus Dossier: Arnold Schoenberg, Thomas Mann, and Their Contemporaries, 1930-1951
This section presents the letters, excerpts from diaries, and other materials exchanged and/or written after Thomas Mann's delivery of a copy of Doctor Faustus to Arnold Schoenberg in January of 1948.
A Galician Jew who came to Vienna on a government scholarship, Schenker arrived just as a fully racial anti-semitism was developing; the binary pattern of thought discussed in Chapter 3 became most pernicious when linked to the binary opposition Jew/not Jew. True to the tradition of German cultural conservatism, Schenker constructed his identity through an extreme appropriation of high German culture, while at the same time maintaining his personal adherence to the Jewish tradition. Though attempts to explain Schenker's theory in terms of that tradition are ultimately unconvincing, his situation in an increasingly anti-semitic society explains much about the motivation of Schenker's project and the way it developed. These issues of culture and race are drawn out through comparisons with two of the principal Others of Schenker's cultural and intellectual universe: Richard Wagner, to whom Schenker's entire project can be understood as a response, and Arnold Schoenberg.

Letters, Diaries, etc. (1930–1948)
Adrian Daub

E. Randol Schoenberg (ed.)

in The Doctor Faustus Dossier: Arnold Schoenberg, Thomas Mann, and Their Contemporaries, 1930-1951

This section presents the letters, excerpts from diaries, and other materials exchanged and/or written before Thomas Mann's delivery of a copy of Doctor Faustus to Arnold Schoenberg in January of 1948.
This chapter presents a firsthand account by Arnold Schoenberg's assistant Richard Hoffmann and an analytical essay by Bernhold Schmid. Among the anecdotes that Hoffmann shares is how he was requested to record those sections of Doctor Faustus which dealt, in some way, with music, and how Schoenberg would smile in appreciation as he played and replayed these excerpts at his leisure. Schmid's essay deals with the long and bitter dispute between Arnold Schoenberg and Thomas Mann. The dispute is structured into two phases: one concerns the private sphere, which ended with a postscript added to Doctor Faustus by Mann, and Schoenberg's letter of thanks; and the other the public sphere, initiated by Schoenberg with a letter to the Saturday Review of Literature, which resulted in the press engaging in the dispute.

A “True Modernist”

Ehrhard Bahr

This chapter revisits the controversy between Thomas Mann and Arnold Schoenberg regarding the employment of twelve-tone composition in Doctor Faustus. It draws on the conflict to show that Mann had the highest respect for the composer and his achievements. Mann's personal dedication to Schoenberg in a copy of Doctor Faustus indicates that he was aware that the composer represented the true modernist; a recognition that his Faust figure never deserved until perhaps his last composition. Schoenberg's choral and instrumental music, composed in Los Angeles, is presented as the most important achievement of exile modernism in its refusal to make compromises with mass culture and its attempts to find content and forms that speak to contemporary audiences. Finally, the chapter compares the corpus of Schoenberg's
exile compositions to the works of his fellow exiles: Mann, Bertolt Brecht, Alfred Döblin, and Franz Werfel.

Jewish Identities
Klara Moricz
Published in print: 2008 Published Online: May 2012
Item type: book

This book mounts a challenge to prevailing essentialist assumptions about “Jewish music,” which maintain that ethnic groups, nations, or religious communities possess an essence which must manifest itself in art created by members of that group. It scrutinizes concepts of Jewish identity and reorders ideas about twentieth-century “Jewish music” in three case studies: Russian-Jewish composers of the first two decades of the twentieth century; the Swiss-American Ernest Bloch; and Arnold Schoenberg. Examining these composers in the context of emerging Jewish nationalism, widespread racial theories, and utopian tendencies in modernist art and twentieth-century politics, the author describes a trajectory from paradigmatic nationalist techniques, through assumptions about the unintended presence of racial essences, to an abstract notion of Judaism.

Introduction
Adrian Daub
in The Doctor Faustus Dossier: Arnold Schoenberg, Thomas Mann, and Their Contemporaries, 1930-1951

This introductory chapter provides the necessary context for the two protagonists (Arnold Schoenberg and Thomas Mann), as well as the leading supporting figure (Theodor Adorno). It aims to guide readers through the thicket of acquaintances, old grudges and new anxieties, problems of politics and aesthetics that resonate—sometimes faintly, sometimes clearly—between the lines in the essays and exchanges gathered in this volume. These are, after all, one reason scholars, students, and lay readers have returned to the Faustus controversy time and time again. The other is that rarely has a literary controversy spoken so directly to a unique place and time: Faustus could not have been written, and Faustus could not have generated the controversy that it
did, outside of the highly peculiar setting of Southern California during the Second World War.

Composers of the Nazi Era
Michael H. Kater

How does creativity thrive in the face of fascism? How can a highly artistic individual function professionally in so threatening a climate? This is a detailed study of the often interrelated careers of eight outstanding German composers who lived and worked amid the dictatorship of the Third Reich: Werner Egk, Paul Hindemith, Kurt Weill, Karl Amadeus Hartmann, Carl Orff, Hans Pfitzner, Arnold Schoenberg, and Richard Strauss. This book weighs issues of accommodation and resistance to ask whether these artists corrupted themselves in the service of a criminal regime — and if so, whether this is evident in their music. He also considers the degrees to which the Nazis politically, socially, economically, and aesthetically succeeded in their treatment of these individuals, whose lives and compositions represent diverse responses to totalitarianism.

Arnold Schoenberg's A Survivor from Warsaw in Postwar Europe
Joy H. Calico

Arnold Schoenberg's A Survivor from Warsaw seemed designed to irritate every exposed nerve in postwar Europe. A twelve-tone piece in three languages about the Holocaust, it was written for an American audience by a Jewish composer whose oeuvre had been the Nazis’ prime exemplar of entartete (degenerate) music. Both admired and reviled as a pioneer of dodecaphony, Schoenberg had immigrated to the United States and become an American citizen. At approximately seven minutes, A Survivor is too short to occupy half of a concert, yet it is too fraught to easily share the bill with anything else. A cultural history of postwar Europe on both sides of the Cold War divide comes into focus when viewed through the lens of A Survivor. This book investigates the meanings attached to the work as it circulated through Europe between 1948 and 1968 in a kind of symbolic musical remigration, focusing on six case studies: West Germany, Austria, Norway, East Germany, Poland, and
Czechoslovakia. The details are specific to each, but common themes emerge in anxieties about musical modernism, Holocaust memory and culpability, the coexistence of Jews and former Nazis, anti-Semitism, dislocation, and the presence of occupying forces.

Austria
Joy H. Calico

in Arnold Schoenberg's A Survivor from Warsaw in Postwar Europe

Hermann Scherchen conducted the Austrian premiere of A Survivor from Warsaw on April 10, 1951, at the Fourth International Music Fest in Vienna. The performance is situated in the context of Austria's Allied occupation, as well as Austria's embrace of Allied-conferred “first-victim status,” which held that Austria was Hitler's first victim and not accountable for wartime events, including the Holocaust. Schoenberg was ambivalent about reengaging with Viennese musical life, as is evident in correspondence between the composer and his former student H. E. Apostel, the administrator Egon Seefehlner, and Scherchen. The Viennese performance is notable because the English-language narration was translated into and performed in German in a version by Hanns von Winter, a former Nazi. The reviews reflect the partisanship of their sponsoring political entities, Allied or otherwise, and make reference to Thomas Mann's novel Doctor Faustus and to Gustav Mahler.

The Poietic Fallacy
Richard Taruskin

in The Danger of Music and Other Anti-Utopian Essays

This chapter focuses on the music career of the composer Arnold Schoenberg and the book Arnold Schoenberg's Journey by Allen Shawn. The music of Schoenberg has been influential and controversial out of all proportion to the frequency with which it has ever been performed or otherwise disseminates. The din surrounding the name of this composer has always threatened to drown his music out. Allen Shawn, a composer on the faculty of Bennington College, wants to rescue the music from the
din through his book. In his book Shawn opposes the poietic fallacy—the conviction that what matters most in a work of art is the making of it, the maker's input. He constantly emphasizes listener response as a measure of Schoenberg's value, and constantly implies that that response should not be mediated by “theories,” Schoenberg's or anyone else's. Many of Schoenberg's most painful works such as Erwartung, make their first appeal on a visceral, humane level.

Early Years in Vienna and Berlin: 1874–1906
Joseph Auner

in A Schoenberg Reader: Documents of a Life
Published in print: 2003 Published Online: October 2013
Item type: chapter

This chapter provides an overall chronology of Arnold Schoenberg's life and works, along with a recollection of his childhood and musical education. It also looks at his early years in Vienna and Berlin through the First String Quartet, Op. 7. The rest of the chapter describes Schoenberg's résumé around the year 1944, his home life and musicality among his relatives, his early musical life and friendships, and his beginnings as a composer. It also considers documents dating to 1891–1906 containing Schoenberg's views on essence and appearance, the Bible and the modern world, socialism and aesthetics, nature and stylization, program music, concert life, Gustav Mahler's Third Symphony, and the First String Quartet, Op. 7.

Arnold Schoenberg (1874–1951)
David Manning

in Vaughan Williams on Music
Published in print: 2007 Published Online: October 2011
Item type: chapter

In terms of development and harmony, Arnold Schoenberg's method is among the major turning points of musical thought in the twentieth century. During the 1920s he created the 12-tone technique, a compositional method that was influential. It manipulated an ordered series of all 12 notes in the chromatic scale. Schoenberg also coined the developing variation term, and was the first composer in the modern era to embrace ways of creating motifs without compromising the
melodic idea. Early in his career, he was widely known for his success in simultaneously extending the traditionally opposed Romantic styles of Johannes Brahms and Richard Wagner. Schoenberg would later come to personify innovations in atonality, which would become the most controversial feature of art music in the twentieth century.

“Dance of Death”
Glenn Watkins

in Proof through the Night: Music and the Great War

The German empire of 1914, an unequal federation of twenty-five constituent states of which Prussia was the strongest, had been forged in the Franco-Prussian War of 1871. For those who most identified with the arts, the term Kultur defined the very essence of the Great War, and its meaning was symbolized by historical figures such as Johann Wolfgang von Goethe, Immanuel Kant, and Ludwig van Beethoven. Despite the presence of a distinct Viennese School in the world of music from the eighteenth century on, at the outset of the Great War the concept of an independent Austrian state or, more particularly, a Vienna-centered culture—was difficult to identify in light of the multiple nationalities within the Hapsburg monarchy and Austria's cultural and linguistic ties with Germany. In the prewar years, Expressionist poets and musicians, many of whom became furious pacifists once the conflict exploded, set about inventing a new syntax, and the poets recorded their spectral visions of the impending war in numerous verses. This chapter also looks at Arnold Schoenberg's oratorio, Die Jakobsleiter.

Beginnings: Eger and Vienna
Stephen Lehmann and Marion Faber

in Rudolf Serkin: A Life

Serkin's father, Mordko Serkin was born of an orthodox Jewish family in Belarus. He was gifted with a talent for singing but quit the stage at the behest of his father-in-law, prior to his marriage with Auguste Schargel, who also came from a Jewish family in Poland. After the birth of three
children, the Serkin family finally settled in the town of Eger in Bohemia. Rudolf was the fifth of seven Serkin siblings. Serkin's early life was a tale of poverty and persecution but his musical talent manifested early on and at the age of nine, he moved to Vienna to study under Richard Robert, and later on, with Joseph Marx and Arnold Schoenberg. His family moved to Vienna upon the outbreak of World War One and Serkin was able to conduct a few tours and recitals. Other influential people in his life include Eugenie Schwarzwald and Adolf Busch.

Weimar on the Pacific
Ehrhard Bahr

In the 1930s and 1940s, Los Angeles became an unlikely cultural sanctuary for a distinguished group of German artists and intellectuals—including Thomas Mann, Theodore W. Adorno, Bertolt Brecht, Fritz Lang, and Arnold Schoenberg—who had fled Nazi Germany. During their years in exile, they would produce a substantial body of major works to address the crisis of modernism that resulted from the rise of National Socialism. Weimar Germany and its culture, with its meld of eighteenth-century German classicism and twentieth-century modernism, served as a touchstone for this group of diverse talents and opinions. This is the first book to examine these artists and intellectuals as a group. It looks at selected works of Adorno, Schoenberg, Brecht, Lang, Mann, Max Horkheimer, Richard Joseph Neutra, Rudolph Michael Schindler, and Alfred Döblin, and weighs Los Angeles's influence on them and their impact on German modernism. Touching on such examples as film noir and Mann's Doctor Faustus, the book shows how this community of exiles reconstituted modernism in the face of the traumatic political and historical changes they were living through.

Arnold Schoenberg: “George Gershwin” (1938)
Robert Wyatt and John Andrew Johnson

This chapter presents an excerpt from the book George Gershwin, edited by Merle Armitage focusing on Gershwin's relationship with fellow
composer Arnold Schoenberg. The book highlights the little known friendship between Gershwin and Schoenberg. It describes how Gershwin helped to secure Schoenberg's passage from Europe when he fled the Nazis in 1933. Schoenberg also frequently visited the Gershwins in California.

West Germany
Joy H. Calico

in Arnold Schoenberg's A Survivor from Warsaw in Postwar Europe

Published in print: 2014 Published Online: September 2014

The Federal Republic of Germany (FRG, or West Germany) figures prominently in most American musicological narratives of Western Europe during the Cold War, both because of its distinctive relationship with the United States and because of its unrivaled support for new music. That support included dedicated international events, most famously Darmstadt's Internationale Ferienkurse für Neue Musik (IFNM), working in tandem with radio stations to commission, record, disseminate, and promote new repertoire. Schoenberg was the centerpiece of those early efforts. Less well documented in American musicology is the fact that this agenda also met with considerable resistance. The subject of this chapter is the West German resistance to A Survivor. This chapter treats the piece's West German premiere, which took place under Hermann Scherchen at Darmstadt on August 20, 1950, as well as a 1956 incident in which the music critic and former Nazi Hans Schnoor was involved in a scandal, culminating in a series of lawsuits involving Fred Prieberg over his use of “the language of National Socialist journalism” to describe Schoenberg and A Survivor. The scandal was big news—Walter Dirks made sure the story received broad coverage in the general press, and Heinrich Strobel covered it in Melos.

A Schoenberg Reader
Joseph Auner

Published in print: 2003 Published Online: October 2013

Arnold Schoenberg's close involvement with many of the principal developments of twentieth-century music, most importantly the break with tonality and the creation of twelve-tone composition, generated
controversy from the time of his earliest works to the present day. This new collection of Schoenberg's essays, letters, literary writings, musical sketches, paintings, and drawings offers insights into the composer's life, work, and thought. The documents reveal the relationships between various aspects of Schoenberg's activities in composition, music theory, criticism, painting, performance, and teaching. They also show the significance of events in his personal and family life, his evolving Jewish identity, his political concerns, and his close interactions with such figures as Gustav and Alma Mahler, Alban Berg, Wassily Kandinsky, and Thomas Mann. Extensive commentary places the documents and materials in context and traces important themes throughout Schoenberg's career, from turn-of-century Vienna to Weimar Berlin, to 1950s Los Angeles.