

# RESEARCH

## Report

Hilary Apfelstadt, editor

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### "Every-Day Music": The Tonal Sketch to Arnold Schoenberg's *De Profundis*

by  
Mark Shapiro

ON June 20, 1950, Arnold Schoenberg began to compose what would be his last complete work, the *Psalm 130*, which he called his opus 50b. The setting was completed twelve days later, on July 2.<sup>1</sup> Schoenberg died the following summer, without finishing his *Modern Psalm*, opus 50c, the third element of what was to be a choral trilogy. The first piece, a setting of Dagobert Runes's poem *Dreimal Tausend Jahre*, was composed in 1949. Schoenberg had originally planned to group it with opus 49, a trio of tonal folk-song settings for unaccompanied choir.

But then the composer had the idea to gather his three final works into a valedictory *magnum opus*, in which, for once and for all, he would come to terms with his spiritual problems. The *Modern Psalms*, in particular, would carry the weight of biblical texts. Believing he was writing a significant, needed sequel to King David's obsolete collection, Schoe-

berg began where the monarch had left off, numbering his first psalm 151. At last the composer would give full expression to his religious ambivalence and spiritual pain. And in achieving his own redemption, he would blaze a fresh trail for the rest of humanity. Accordingly, the Runes setting became opus 50a, the *De Profundis* opus 50b, and the unfinished *Modern Psalm* opus 50c.

Like other Schoenberg miniatures, *Psalm 130* (in Latin *De Profundis*, in Hebrew *Mi-m'akim*) is a focused and powerful work, epitomizing the composer's highest art. Close study of *Psalm 130* shows the elderly, ailing Schoenberg contending vigorously with the musical and moral issues that energized him throughout his creative life.<sup>2</sup> The concept sketches,

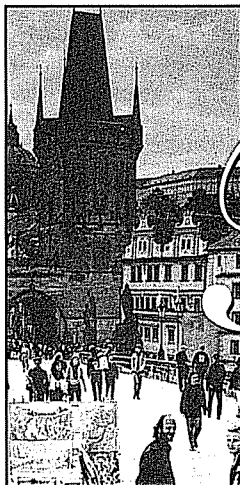
transcribed in the Gesamtausgabe, are a treasure trove of insights.

#### Background

The setting of *Psalm 130* was commissioned by the Los Angeles-based conductor Chemjo Vinaver, who sought a new piece by Schoenberg for a forthcoming anthology of Jewish liturgical music. Although it is not clear how Schoenberg came to set this particular psalm, it is not hard to imagine that, in failing health and pining for recognition, he might have been especially drawn to it.<sup>3</sup> Schoenberg, who was elated by the founding of the State of Israel in 1948, wanted to dedicate the Psalm to that country, because he hoped the fledgling state might benefit

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from the royalties. *Psalm 130* was published in Vinaver's *Anthology of Jewish Music*, which came into print in 1953, two years after Schoenberg's death.

Vinaver had suggested to Schoenberg that the composer incorporate authentic Hassidic melodies in his setting, along the lines of what Schoenberg had achieved with his treatment of the Kol Nidre, the celebrated melody associated with the Jewish Day of Atonement. Vinaver had provided some examples of Hassidic songs for Schoenberg to consider. While expressing his gratitude for Vinaver's suggestion, Schoenberg decided not to quote the melodies literally, but to keep only their flavor, perhaps drawing particular inspiration from their prosody.<sup>4</sup>

In *Psalm 130*, which encapsulates the religious tension the composer felt throughout his life, the battle between radical and conservative strains is joined afresh. An examination of the surviving sketch material yields many clues to the composer's state of mind in approaching this subject matter.

## Two Conversions

Schoenberg's conflicted feelings about religion can be traced to his childhood. His mother was a pious Orthodox Jew whose family included a large number of cantors, while his father was a freethinker who rejected orthodoxy.<sup>5</sup> Although there

are reports of disagreements between Samuel Schoenberg and his wife, little is known about the religious climate of the composer's youth. Schoenberg scholar Alexander Ringer surmises that "the Schoenberg household for the most part was traditionally religious" while supposing that the Schoenberg family, like many others, "succumbed quite readily to the lures of assimilation."<sup>6</sup> Many relevant questions could be asked. Did the family observe dietary laws, cover their heads, and keep the Sabbath? Ringer notes that whether Schoenberg had a Bar Mitzvah "is still an open question."<sup>7</sup> Although Schoenberg relied on Vinaver to provide a scansion of *Psalm 130*, it seems unlikely the composer knew no Hebrew at all.

On March 25, 1898, according to biographer Allan Shawn, the twenty-three-year-old Schoenberg was baptised a Lutheran. The circumstances of the conversion are not well understood. Schoenberg, who talked freely about many other things, apparently did not choose to discuss this conversion. Shawn supposes that Schoenberg came under the influence of the opera singer Walter Pieau, who was his close friend, and a Protestant.<sup>8</sup> Nicholas Slonimsky wrongly asserts that "as a matter of record, Schoenberg had abandoned his Jewish faith in Vienna on March 21, 1898, and in a spirit of political accommodation converted to Catholicism, which was the principal faith in

Austria...."<sup>9</sup>

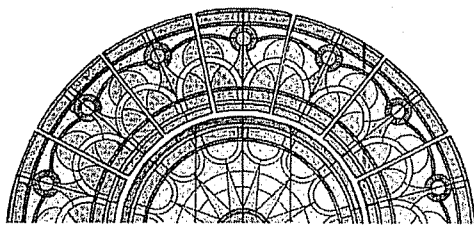
It is striking that the knowledgeable Slonimsky, an enthusiastic Schoenbergian, would make this mistake. Pamela White relates that "[m]any Jewish Viennese converted to Lutheranism, perhaps feeling that in some way it was a lesser degree of betrayal than converting to Catholicism." Citing Ringer, White further notes that the worker movement, to which Schoenberg was connected through his direction of a workers' chorus, held the Catholic Church in abhorrence.<sup>10</sup>

In 1933, after the Nazis came to power, Schoenberg, though a vehemently German composer, was dismissed from his post at the Prussian Academy of Arts in Berlin, because the authorities, notwithstanding his youthful conversion, considered him still a Jew. He fled to Paris and, on July 24, 1933, was reconverted to Judaism in an intimate ceremony that was witnessed, according to some sources, by the artist Marc Chagall.<sup>11</sup>

Such a trajectory, beginning in a childhood marked by religious disagreement between his parents, encompassing two religious conversions, all in a climate of fierce anti-Semitism, inevitably left torment in its wake. Schoenberg was never able to approach religious subjects with equanimity. He yearned for spiritual truth and fulfillment, but was profoundly at odds with religious tradition. Alexander Ringer speculates that Schoenberg's spirituality was calibrated in such a way that his religious compositions needed to remain unfinished in order for it to be expressed.<sup>12</sup> It is at least as likely that religious subjects, while deeply attractive, and necessary, to Schoenberg, were at the same time fraught with conflicts so intractable that even he, deploying all the resources of his extraordinary intellect, could not resolve them. At best he might find the precise music to communicate the painful ambivalence.

## The First (Tonall!) Sketch

A study of the sketches for *Psalm 130* brings into focus these aspects of Schoenberg's music on religious subjects. The first sketch, A1, shows an abortive attempt at a tonal setting. Editor Christian Schmidt notes that the sketch has two elements that will return in the finished piece: a six-voice texture, and the juxtaposition of sung and spoken parts. Otherwise Schmidt appears to discern no



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deeper relationship between this initial sketch and the work in its final form.<sup>13</sup>

Schmidt is right to point to the remarkable commingling of song and speech in the finished composition. One might expect that their interaction to follow a rule—the spoken word would systematically echo the sung, or vice-versa—but Schoenberg mixes it up. Typically for him, there is fantasy within constraint. At times, the speakers echo the singers, as in m. 2; elsewhere they get ahead, as at the end of m. 3 (“keraticha”). This is the soundscape of an active synagogue. At the same time, the muttering seems to impart a furtive, anxious, disturbed quality: Schoenberg may be hinting that it is dangerous to be a Jew.

It is a question whether the spoken words are meant, like audible supertitles, to enhance communication, along the lines discussed by Joseph Auner,<sup>14</sup> or whether they are meant to be appreciated as a color in their own right, perhaps as a kind of percussion. Maybe both. (They might even serve as barometers of mood, if only Schoenberg had given us more guidance. How, for example, should we

call out the climactic unison outburst in mm. 52-3? Should we be harsh, or exuberant? In the absence of explicit instructions in the score, the performer must decide. And what a difference it makes!)

## Why?

Why did Schoenberg begin with the tonal sketch? It is possible that, aware of the needs and abilities of those who would be most likely to use the work, Schoenberg hoped to enhance “accessibility and comprehensibility and to find a common ground between his own compositional concerns and the practical demands of performance and the audience.”<sup>15</sup> Certainly this issue preoccupied the composer throughout his American years, during which his tonal output was small but significant.

Schoenberg scholar Michael Mäckelmann conjectures that Schoenberg decided to write a dodecaphonic setting because he had committed himself to the idea of a progressively more complex trilogy that would set *Psalm 130* between the already existing *Dreimal Tausend Jahre*

and the still germinating *Modern Psalm*. Since *Dreimal Tausend Jahre* was a twelve-tone work, a twelve-tone setting of *Psalm 130* would foster a greater unity. For Mäckelmann’s hypothesis to be tenable, we might have to assume that Schoenberg made this decision about the trilogy just after setting aside the sketch A1. It is not clear that the sequence of events supports Mäckelmann’s hypothesis. He does not mention the tonal sketch.<sup>16</sup>

Sketch A1 affords an opportunity to test the claims of those musicians, like Schoenberg, who argue that twelve-tone technique must be understood as (no more than) the most suitable means to a particular expressive end. As Schoenberg commented to Kolisch,<sup>17</sup> “[m]y works are twelve-tone compositions, not twelve-tone compositions.” The six measures of the tonal sketch, by showing what was first contemplated, shed valuable light on the completed setting. (Figure 1.)

The tonal setting is a kind of double canon. The tenor voice initiates a quasi-cantorial motive, evocative of synagogue chant becoming ditonic.<sup>18</sup> In the course of six measures, this motive is heard once,

A1 [I', 1-2, 3-4a-5]

♩ = 80

Shir Ha maa lot, mi maa ma kim

Shir Ha maa lot, Mi ma kim mi maa ma kim

Shir Ha maa lot

mi maa ma kim

maa ka kim

T. Ten

Bar. Bs.

Tetrachord (box added)

Figure 1. Superseded 6-measure tonal sketch for “De Profundis,” Opus 50b.

Schoenberg, Arnold. Gesamtausgabe. Abteilung V: Chorwerke. Reihe B, Band 19. Herausgegeben von Christian Martin Schmidt. Mainz. B Schott’s Sohne. 1977.

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then two octaves higher. The first pitch is sounded for a long time. There's a feeling of stasis, and quiet despair. The repetitions at the octave and double octave yield what is in effect a harmonic pedal, iterated through two octaves. It is not inconceivable that the rising octaves constitute a madrigalism, expressing in sound the notion of prayer mounting from the depths ("de profundis") to God.

This image of the ladder of prayer resonated very deeply with Schoenberg. Ringer reports that Schoenberg preserved among his papers a clipping from the the Berliner *Tageblatt* headlined "The Last vision of Adolphe Willette." Willette was an artist who had published anti-Semitic caricatures during the Dreyfus affair. The newspaper's description of Willette's death caught Schoenberg's fancy: "I am rising higher and higher," he said with an expression of profound happiness. 'Now I am ascending straight up, always up, continuously without stopping, quick as an arrow—straight into Paradise.' Then he sank to the ground and was silent. He was dead." Ringer quotes a note Schoenberg wrote in the margin: "I kept this because it is so exactly death, as it occurs in the *Jakobsleiter*."<sup>19</sup> The acoustical phenomenon of rising pitch, to which Schoenberg was, of course, sensitive, plays an important role in the finished setting of *Psalm 130*.

In the tonal sketch A1, Schoenberg is writing double counterpoint in thirds. The two bass voices introduce a classically rounded motive, two bars long, that rises from its point of departure, and de-

scends immediately back to it. The voices move in parallel, mostly minor, thirds. The dark sound of two bass voices singing in duet becomes a significant structural element in the finished work. It occurs twice, once in m. 7, and again in m. 46. The first occurrence sets off the developmental phase of the Psalm, after an introductory statement that begins quietly and ends in fanfare on the name "Adonai" ("Lord"). The second occurrence heralds the concluding statement of the Psalm. The two moments bracket the "guts" of the piece, setting apart its opening and closing gestures.

The sketch A1 is striking for its poise. Lines rise and fall in evident equilibrium. Schoenberg may have felt the conception was too placid, although, in the second bar, an undercurrent of ambivalence reveals itself in a subtle way that is retained in the finished setting. As the editor notes, there is an evident musical tension between the sounds of singing and speaking. This is, certainly, a signal feature of opus 50b. At least as telling is the *rhythmic* tension between the binary rhythm of the singing and the triplet rhythm of the speaking. There is a formal, institutional quality to the duple rhythm that is somehow subverted by the spoken triplets. In the final version, this relationship is switched, although Schoenberg does not develop it in a systematic way.

The canonic material is, at first, modal rather than tonal. Then, in measure 5, there occurs a harmonic event that may be seen as the Big Bang that generates the finished work. The mezzo-soprano and

alto voice enter in measure 4. In major thirds, they take up the music the basses have been singing. This leads, in m. 5, to a prominent cross-relation: G – B<sup>b</sup>, followed by B<sup>b</sup> – D. Vertically stacked, these pitches yield the tetrachord [0,3,4,7] (Forte 4-17), whose "major-minor" sonority—a favorite of Schoenberg's—neatly evokes the bitter ambivalence so characteristic of Schoenberg's spiritual life.

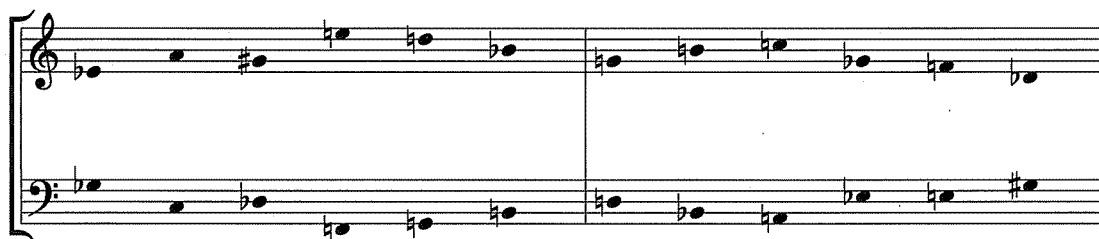
In measure 6 of the superseded sketch, the bass voices, the second soprano, and the alto pause on a verticality that offers the same sonority: an acrid simultaneity of major and minor. It is revelatory to contemplate that this sonority, which pervades the twelve-tone rendering, originated in Schoenberg's imagination *in a tonal context*. The boundary separating tonal and twelve-tone musics may prove to be more a theoretical construct than a musical imperative.

## Twelve Tones

Here the tonal sketch A1 breaks off. We do not know, though it is interesting to speculate, how much time elapsed before Schoenberg moved on to A3 and A2. A3 shows the row Schoenberg used as the basis for the finished setting of *Psalm 130*, along with its combinatorial inversion, transposed down a major sixth. (Figure 2.)

Schmidt offers an opinion that the row forms shown in A3 are the only ones used in the finished work.<sup>20</sup> Michael Mackelmann, who may not have seen the sketches, has a somewhat more intricate

A3 [1', 6-7]



**Figure 2.** Row Forms from sketches for "De Profundis," Opus 50b.

Schoenberg, Arnold. Gesamtausgabe. Abteilung V: Chorwerke. Reihe B, Band 19.  
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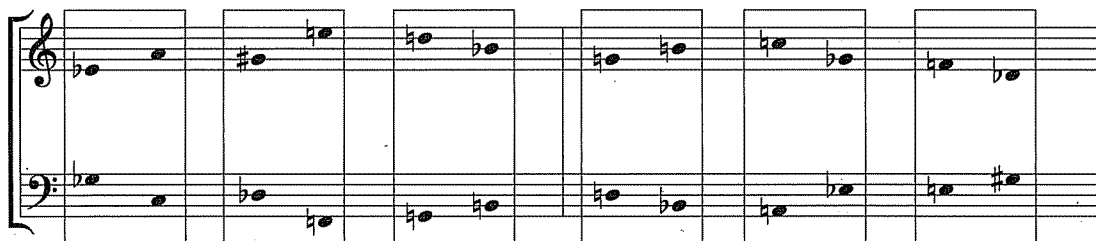
theory of the piece that draws on transpositions of the prime form at the major sixth and the tritone, as well as the inversion at the major sixth above. It may be preferable to embrace the economy of Schmidt's analysis.<sup>21</sup> As it happens, the combinatorial possibilities provided for by Mackelmänn's extra layer yield essen-

tially the same sonorities, and no greater analytic insight in terms of the music's sound, since this piece does not emphasize linear expressions of the row.

If we partition the combinatorially paired rows into tetrachords, the third tetrachord turns out to be [G – B<sup>b</sup> – B<sup>♯</sup> – D], the "major/minor" sonority—indeed,

the very same pitches—that we encountered in the "tonal" sketch A1. The musical idea that first appeared in a "tonal" context returns in a twelve-tone—kosher?—environment. (Figure 3.)

A3 [1<sup>r</sup>, 6-7]



**Figure 3.** Row forms for "De Profundis" with partitioning of tetrachords.

Schoenberg, Arnold. Gesamtausgabe. Abteilung V: Chorwerke. Reihe B, Band 19.

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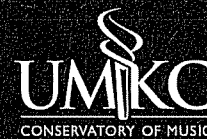
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## Orthodoxy?

One is tempted to conclude that Schoenberg's orthodox strain prevailed. Instead of venturing into radical tonal waters, he kept to the—by now—familiar, and safe, harbor of dodecaphony. This may be read as a powerful instance of the working method that Schoenberg described to the psychologist Julius Bahle in 1933:

Stage I: Unnameable sense of a sounding-and-moving-space, of a form with characteristic relationships...

Stage II: ["T]ranslating the poem into everyday music..."

Stage III: [L]arge or small number of themes soon also appear, often proving unusable....

Stage IV: [I] begin a more detailed working-out either by means of short sketches with varying degrees of finality and unequal value; often, though, I in fact write the piece straight down ... *certainly guided by the initial conception.* (italics added)<sup>22</sup>

Perhaps it is not surprising—though it is certainly touching—that, in frail old age, Schoenberg should be relying on his most characteristic—his most automatic—mental processes. Consistent with Schoenberg's explanation to Bahle, it may also be possible, though it seems less plausible, that even before he began to work on it Schoenberg planned for *De Profundis* to be twelve-tone music. In that case, A1 could represent a premeditatedly transitional "everyday music" of the kind Schoenberg identifies as Stage II, which the composer set aside as soon as it had served its intended purpose of stimulating his imagination. If, on the other hand, Schoenberg had an authentic change of heart after attempting the tonal version of A1, many hypotheses could be adduced by way of explanation. Mackelmann's, given above, is one. If Mackelmann is correct, the three consecutive works of Op. 50 could themselves be seen to constitute a "ladder of prayer" of the kind described by Ringer.

Pamela White comments that "it is probably no coincidence that the most often remarked-upon change in [Schoenberg's] musical style, the emergence of twelve-tone serialism ca. 1922 out of a

period of very limited compositional activity, took place roughly at the same time as [his] open reaffirmation of Jewish faith."<sup>23</sup> It goes without saying that no such connection can be established with absolute certainty, but it resonates with Alexander Ringer:

[H]is uncanny 'emancipation' of the insidious 'historical dissonance,' affecting all but the most insensitive of 'modern' Jews, brought to full fruition what the much heralded emancipation of musical dissonance had merely promised: a seemingly inescapable element of perpetual unresolved tensions, unconditionally accepted as such, now furnished the liberating ethical wherewithal for aesthetic exploits of an entirely new order.<sup>24</sup>

Ringer notes that "one way or another Schoenberg confronted his Jewish origins every day" and that this "inevitably reinforced the Jewish sense of existential dissonance." There beckoned equally what composer Adolf Bernhard Marx identified as "the genuine message of Judaism," a message "so firmly imprinted on [Schoenberg's] mind that nothing could erase it," as Ringer states.<sup>25</sup>

Certainly Schoenberg's anti-Semitic detractors made a connection between his Judaism and the sound of his music. Joseph Auner refers to Richard Eichenauer's polemical *Musik und Rasse*, in which Eichenauer points to Schoenberg as "the incarnation of the Jewish obsession to 'destroy harmonic polyphony, which is totally foreign to them.'"<sup>26</sup> Auner observes that "Schoenberg was, of course, intimately associated with what he described as the 'battle' of tonality and dissonance that he had been fighting vigorously, and further points out that "the broader social political significance of this battle also did not escape him."<sup>27</sup> In the essay "Opinion or Insight?", Schoenberg repudiates his contemporaries who were attempting a rapprochement with tonal harmony, likening them to "believers who buy an indulgence." Such composers were using key signatures "as if putting on a Christian-German mantle for loving their neighbour (something they rarely used to wear), to cloak their secret, sinful converse with dissonances."<sup>28</sup>

Clearly Schoenberg himself felt a di-

chotomy opposing “Christian-German-tonal” and “Jewish-atonal.” The dichotomy may or may not be real. Either way, embracing it is a problematic step. Can it be taken affirmatively, or are we only (re)creating a ghetto? Schoenberg’s grisly encounters with anti-Semitism had schooled him in two painfully incompatible truths: separatism endangered the body; assimilation eroded the soul. So we cannot be surprised to see, with Joseph Auner, “how problematic and contested Schoenberg’s own identity had become.”<sup>29</sup> Ultimately, for political reasons and musical ones, Schoenberg came to understand that “the tradition that had sustained him and his work had itself become a torso.”<sup>30</sup> Accordingly, “[w]ith the destabilization of his sense of tradition it became increasingly difficult for Schoenberg to define a single path forward.”<sup>31</sup> Considerations like these would inevitably complicate the composer’s choice of musical idiom for a late work like *De Profundis*, especially given the public contexts in which this work was to function.

In any event, what Schoenberg created, in the leap from the “tonal” to the twelve-tone setting of opus 50b, was a harmonic environment more, not less, rigorously controlled than it otherwise might have been. He invoked a constraint—a row—that enabled him to saturate his composition with a characteristic sonority, in a closely organized way. The rejected sketch A1, containing as it does the 4-17 sonority, goes far toward exonerating Schoenberg of charges, like those leveled by Walter Piston, that the vertical aspect of twelve-tone music was no more than accidental.<sup>32</sup>

In *De Profundis*, an essential harmonic element, originally a by-product of a contrapuntal collision in a tonal environment, could ultimately be most coherently managed in a twelve-tone context. Here is an instance of what theorist Martha Hyde has shown to be Schoenberg’s “technique for deriving twelve-tone harmonic structure from a single basic set.”<sup>33</sup> Discussing Schoenberg’s op. 6, *Verklärte Nacht*, analyst Boris Pillin emphasizes that “the chords are the *resultant* of the lines rather than their *determinant*.” Sketches to Op. 50b show Schoenberg taking this alchemy further. A verticality ensuing from linear interactions in a tonal environment becomes the basis for a tone row that will

turn around and control the harmonic language of the setting as a whole.

Ultimately, because of the non-literal nature of the musical enterprise, it cannot be claimed with certainty that Schoenberg’s twelve-tone music is the authentic embodiment in sound of the composer’s Jewish identity. It is possible that Schoenberg’s Jewish soul and twelve-tone music are unrelated entities. Nonetheless, it may be that after Schoenberg had embarked on the tonal version of *De Profundis*, he came to reflect on the setting’s eventual destination—Chemjo Vinaver’s anthology of Jewish music—and to feel in some intuitive way the greater suitability of the twelve-tone language for this context.

#### NOTES

<sup>1</sup> These dates are given in the Critical Report of the Gesamtausgabe, V-B-19, p. X.

<sup>2</sup> Allen Shawn, *Arnold Schoenberg’s Journey* (New York, NY: Farrar, Strauss & Giroux, 2002). On page 274, Shawn describes a visit Robert Craft paid to Schoenberg on July 5, 1950. Craft found the composer “stooped and wizened,” looking older than his years.

<sup>3</sup> Willi Reich, *Schoenberg: A Critical Biography*, translated by Leo Black (New York, NY: Da Capo, 1971). On page 230, Reich quotes Schoenberg’s memorandum describing his physical deterioration. Lessem refers to “the cloud of mistrust and suspicion that shrouded [Schoenberg’s] relationship to his American environment and sat heavily upon him until the end.” Lessem mentions a letter Schoenberg wrote on April 28, 1950, to protest “what he considered official propaganda against him, in particular a

CBS ban on his music for being (so he had heard) too controversial.”

<sup>4</sup> Willi Reich (page 230) and many others have reviewed the genesis of *De Profundis*.

<sup>5</sup> H. H. Stuckenschmidt, *Arnold Schoenberg: His Life, World and Work*, translated by H. Searle (New York, NY: G. Schirmer, 1977), p. 18.

<sup>6</sup> Alexander Ringer, “Assimilation and the Emancipation of Historical Dissonance” in *Constructive Dissonance*, ed. Julianne Brand and Christopher Hailey (Berkeley and Los Angeles, CA: University of California Press, 1977), p. 26.

<sup>7</sup> Ibid.

<sup>8</sup> Allen Shawn discusses Schoenberg’s religious background and conversions on pp. 3-8.

<sup>9</sup> Nicholas Slonimsky, *The Concise Baker’s Biographical Dictionary of Musicians, Eighth Edition* (New York, NY: Schirmer Books, 1994), p. 894.

<sup>10</sup> Pamela White, *Schoenberg and the God-Idea: The Opera Moses und Aron* (Ann Arbor, MI: UMI Research Press, 1985), p. 53.

<sup>11</sup> On page 81, Pamela White quotes a letter Schoenberg wrote to Berg on October 16, 1933. Schoenberg reports that the only witnesses were his wife, the rabbi, and “a certain Dr. Marianoff.” He makes no mention of Chagall. However, Allen Shawn places Chagall at the scene.

<sup>12</sup> Alexander Ringer, *Arnold Schoenberg: The Composer as Jew* (New York, NY: Oxford, 1990). See chapter 10 “Faith and Symbol.”

<sup>13</sup> See Schmidt’s commentary in the Gesamtausgabe, p. 104.

<sup>14</sup> Joseph Auner, “Schoenberg and His Public in 1930: The Six Pieces for Male Chorus, Op. 35” in *Schoenberg and his World*, ed. Walter Frisch (Princeton, NJ: Princeton University Press, 1999), p. 90.

<sup>15</sup> Ibid.

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- <sup>16</sup> Michael Mackelmann, *Arnold Schoenberg und das Judentum* (Hamburg: Karl Dieter Wagner, 1984), p. 336ff.
- <sup>17</sup> Quoted in Jan Swafford, *The Vintage Guide to Classical Music* (New York, NY: Random House, 1992), p. 398.
- <sup>18</sup> William Thomson, *Schoenberg's Error* (Philadelphia, PA: University of Pennsylvania, 1991). Thomson discusses ditonic melodies on pp. 103-4.
- <sup>19</sup> Alexander Ringer, *Arnold Schoenberg: The Composer as Jew*, p. 178.
- <sup>20</sup> Gesamtausgabe, p. 104.
- <sup>21</sup> Michael Mackelmann, *Arnold Schoenberg und das Judentum*, pp. 338-339. Mackelmann's analysis is echoed by Clytus Gottwald in his liner notes to the recording by the BBC Singers under Pierre Boulez.
- <sup>22</sup> Quoted Willi Reich, *Schoenberg: A Critical Biography* p. 238.
- <sup>23</sup> Pamela White, *Schoenberg and the God-Idea*, p. 83.
- <sup>24</sup> Alexander Ringer, "Assimilation and the Emancipation of Historical Dissonance," p. 24.
- <sup>25</sup> Alexander Ringer, "Assimilation and the Emancipation of Historical Dissonance," pp. 25 ff.
- <sup>26</sup> Joseph Auner, "Schoenberg's Handel Concerto and the Ruins of Tradition," in *Journal of the American Musicological Society* xlix/2 (1996), p. 279.
- <sup>27</sup> Ibid. p. 283.
- <sup>28</sup> Arnold Schoenberg, *Style and Idea*, translated by Leo Black (Berkeley, CA: University of California, 1984), p. 259.
- <sup>29</sup> Joseph Auner, "Schoenberg's Handel Concerto," p. 296.
- <sup>30</sup> Ibid., p. 310.
- <sup>31</sup> Ibid., p. 311.
- <sup>32</sup> Walter Piston, *Counterpoint* (New York, NY: Norton, 1947), p. 230.
- <sup>33</sup> Martha Hyde, "The Format and Function of Schoenberg's Twelve-tone Sketches" in *Journal of the American Musicological Society* xxxvi/3 (1983), p. 457. Hyde illuminates this point through a detailed sketch study.

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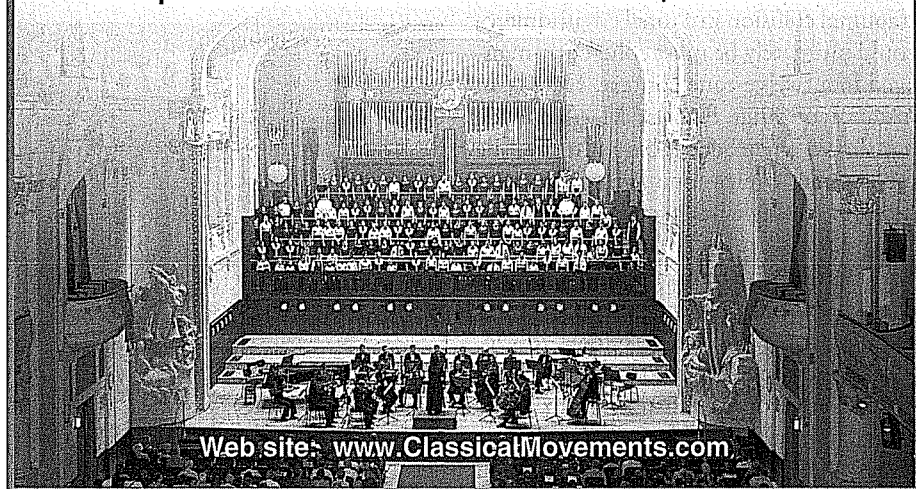
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