

ABSTRACTS

(ordered alphabetically, by author)

“A BRIDGE TO A ‘NEW LIFE’: THE SIGNIFICANCE OF WALTZES IN SCHOENBERG’S CHAMBER MUSIC”

Alexander Carpenter, University of Alberta

In the (no longer) “secret” programme for his first string quartet, Arnold Schoenberg prominently places a waltz in a section designated as the transition from conflict and despair to a “new life.” It is my contention that waltzes often serve this function in Schoenberg’s music, and perhaps in his chamber music most explicitly. For Schoenberg, waltzes are bridges, connecting states of conflict and resolution, past and present; they are important personal and musical gestures, tied at once to memory—to reminiscence and forgetting—but also acting as harbingers of change. In this paper, I look at where waltzes occur in some of Schoenberg’s most important chamber music, from the early and autobiographical string quartets to the pivotal “neo-classical” chamber works of the 1920s to the eschatological String Trio of 1946. In each case, this most Viennese of dances is for Schoenberg a bridge that simultaneously represents stepping forward while glancing backwards.



Alexander Carpenter holds a PhD in Historical Musicology from the University of Toronto. He is an Assistant Professor in the Department of Fine Arts at the University of Alberta, Augustana Campus. Dr. Carpenter’s research interests include the music of Arnold Schoenberg, popular music and music criticism.

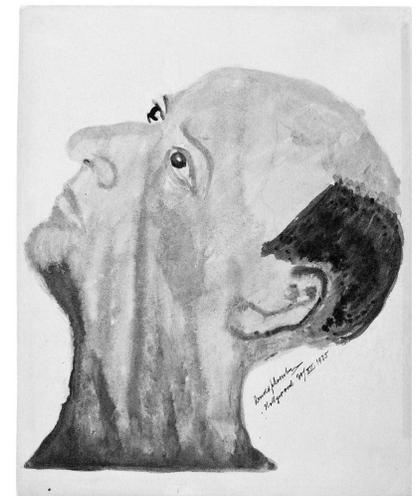
“SCHOENBERG AND THE AESTHETICS OF MUSICAL TIME AND SPACE”

John Covach, University of Rochester, Eastman School of Music

In his classic lecture on the twelve-tone method, Schoenberg refers to a unitary understanding of time and space, which he tells us is influenced by Emanuel Swedenborg’s discussion of heaven as portrayed in Balzac’s philosophical novel, *Séraphita*. As it turns out, this is only one of many places in Schoenberg’s thought where a pronounced sense of mysticism and non-traditional spirituality can be clearly detected. This paper will explore Schoenberg’s fascination with mystical ideas, focusing especially on the presence of such ideas within the culture of fin-de-siècle Vienna. The philosophical writings of Swedenborg, German Anthroposophist Rudolf Steiner, philosopher Arthur Schopenhauer, and others will be examined for the ways in which these works can shed light on Schoenberg’s engagement with musical poetics and aesthetics.

John Covach is Professor of Music and Chair of the College Music Department at the University of Rochester, and Professor of Music Theory at the Eastman School of Music. He received his B.Mus., M.Mus. and Ph.D. degrees from the University of Michigan. He was a Fulbright scholar in Vienna, Austria during 1987-88, and has done post-doctoral work in philosophy under Charles Bambach at the University of Texas-Dallas. Professor Covach has taught at the Interlochen Arts Academy, The University of North Texas College of Music, and the University of North Carolina at Chapel Hill.

Professor Covach has published dozens of articles on topics dealing with popular music, twelve-tone music, and the philosophy and aesthetics of music. He has published a seminal textbook, *What’s That Sound? An Introduction to Rock Music* (W.W. Norton



& Co., 2006), and has co-edited *Understanding Rock* (Oxford, 1997), *American Rock and the Classical Tradition* (Harwood, 2000), and *Traditions, Institutions, and American Popular Music* (Harwood, 2000). Covach currently serves on the Editorial Board of the Cambridge University Press journal, *Twentieth Century Music*, and is a General Editor of *Tracking Pop*, a monograph series devoted to topics in popular music to be published by the University of Michigan Press. As a guitarist, he remains active as a member of the progressive-rock band, Land of Chocolate, which has performed throughout the United States and Europe.

“SCHOENBERG’S STRING QUARTET NO.1 IN DRESDEN (1907): PROGRAMMING THE UNPROGRAMMABLE, PERFORMING THE UNPERFORMABLE”

James Deaville, School for Studies in Art and Culture (Music), Carleton University

Although the Viennese premieres of the First and Second String Quartets (1907, 1908) and the *Kammersymphonie* (1907) have received considerable attention (see Martin Eybl, *Die Befreiung des Augenblicks: Schönbergs Skandalkonzerte 1907 und 1908*), a 1907 performance of Op. 7 in Dresden also is noteworthy, not least because it occurred under the aegis of an association of which Richard Strauss was *Vorsitzender*. The *Allgemeine Deutsche Musikverein* was founded by Liszt and associates in 1861, and since that time had devoted itself to the performance of contemporary works (with the odd larger “consecrated” work by German composers of the past to serve as validation). Schoenberg became a member in 1902, twice received support (1000 marks) from the Liszt-Stiftung of the Verein and had his music performed at four festivals: the first string quartet in Dresden in late June, 1907; Five Pieces for Orchestra in Weimar, 1920; *Friede auf Erden* in Frankfurt, 1924; and *Die glückliche Hand* in Duisburg, 1929. The post-war programming did not involve particular risks for the organization, but String Quartet No. 1 in 1907 was a different matter. As documents published and unpublished from the ADMV reveal, not only was the selection of Schoenberg controversial, but the actual performing ensemble was not certain, since the local Petri Quartet determined that they could not play the work. At the last minute, the Rosé Quartet had to step in, thereby assuring the performance if not a warm reception. For this performance, Schoenberg was required to write a two-page analysis of the composition, for the special festival issues of *Die Musik*. Considered together, the various components of Schoenberg’s participation in the Dresden festival make for an illuminating study of the issues his music faced when performed outside of Vienna in these early years.



James Deaville is Associate Professor in the Music program of the School for Studies in Art and Culture, Carleton University. His published works range widely throughout the 19th and 20th centuries on topics that include Franz Liszt, the Allgemeine Deutsche Musikverein, African-American entertainers in *Jahrhundertwende* Vienna, and television news music. He has published books with Schott, UMI and Pendragon, has contributed to books published by Cambridge, Princeton, Yale, Routledge, Ashgate and Pendragon, and has published articles in *Journal of the Society for American Music*, *JAMS* (a review), *Journal of Musicological Research*, *Canadian University Music Review*, *Journal of the American Liszt Society*, and others.

"SCHOENBERG'S FIRST CHAMBER SYMPHONY AND THE TRANSFORMATION OF TONALITY"

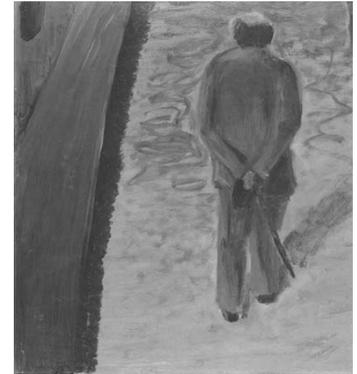
Murray Dineen, University of Ottawa

In this lecture, I take up some of the threads sown in a recent essay in *Music Theory Spectrum*, the Journal of the Society for Music Theory.* In that essay, I propose a kind of tonal musical space in which intervals come to stand in lieu of a pitch center in the creation of a tonality. In essence, tonal spaces in the music of what Schoenberg calls "developing variation" (Haydn through to Brahms) are created with a single pitch at their center. In the *Spectrum* essay, I propose a pitch space created by the consistent use of intervals – by, for example, relating pitches through combinations of intervals such as perfect fifths, major and minor seconds, and major or minor thirds. If intervals are used consistently and clearly, and in such a manner so as to form tonal shapes by which pitches can be related to each other, then a tonic or tonal center

becomes largely redundant (this in accord with what Schoenberg called "suspended" or "fluctuating" tonality). In this lecture, I consider afresh this model of tonality transformed from its centric form into a non-centric pitch space. And I apply it to the analysis of Schoenberg's First Chamber Symphony, op. 9.

*"Schoenberg's Modulatory Calculations: Wn Fonds 21 Berg 6/III/66, and Tonality." *Music Theory Spectrum* 25, no. 1 (Spring 2005): 97-112.

Murray Dineen is professor of music theory and musicology at the University of Ottawa. Professor Dineen was awarded the Ph.D. in Historical Musicology with a Concentration in Theory from Columbia University, where he wrote a dissertation on Schoenberg's notion of a tonal problem under the guidance of Patricia Carpenter. He has written since on a wide range of subjects from Adorno to Zarlino. He currently holds a three-year research grant from the Social Sciences and Humanities Research Council of Canada for a study entitled "Adorno, Schoenberg, and the European Left from 1918 to 1934." He is the English-language editor of *Intersections: A Canadian Journal of Music*.



"SCHOENBERG AS WEBERN" (Keynote Address)

Allen Forte, Battell Professor Emeritus, Yale University



Based upon musical and chronological evidence, it is likely that the "Three Pieces for Chamber Orchestra" that Schoenberg composed in 1910 were strongly influenced by the short "experimental" works of his pupil Anton Webern. Among the interesting features of this music, which include slurring and articulation, are instrumentation and rhythmic patterning.

My discussion focuses upon certain significant details of the eminent student's influence upon contemporaneous music composed by his famous master, including rhythm, timbre, and other structural features, which are not strongly evident in the later music of Schoenberg as clearly derivative from Webern's stylistic palette.

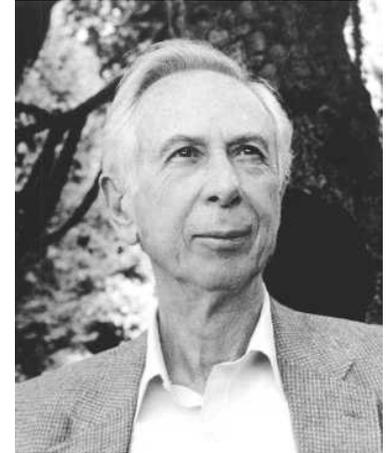
Allen Forte is Battell Professor of Music Theory Emeritus in the Department of Music, Yale University, where he was instrumental in initiating the Ph.D. program in music theory. His publications include some twelve books and eighty articles, published in *Journal of Music Theory*, *Music Theory Spectrum*, *Music Analysis*, *Perspectives of New Music*, and

Journal of the American Musicological Society, reflecting his interest in pitch-class set theory, the study of avant-garde music of the twentieth century, principally that of the Second Viennese School and the music of Olivier Messiaen, Schenkerian analysis, and other aspects of music theory. In addition, he has written about and recorded music of the classic American popular song repertoire. His 1958 monograph on the development of diminutions in American jazz was the first detailed analytical study of that repertoire. Professor Forte was founding President of the Society for Music Theory and is a Fellow of the American Academy of Arts and Sciences. During his tenure at Yale, Professor Forte advised seventy-eight Ph.D. dissertations. In 2000 Yale established an endowed professorship in his name, the Allen Forte Professorship of Music Theory. He resides in Hamden, Connecticut with his wife, concert pianist Madeleine Forte.

“THE APOSTASY OF GEORGE ROCHBERG”

Alan Gillmor, Emeritus Professor, School for Studies in Art and Culture (Music), Carleton University

An exploration of the American composer George Rochberg’s much-publicized rejection of musical modernism—in particular serialism—in the early 1960s. The paper will explore Rochberg’s concepts of musical time and space, duration in music and its relationship to the roles of memory, identity, intuition, and perception in the shaping of human experience, and explain his notion of the “metaphysical gap between human consciousness and cosmos,” which he derived in part from Wittgenstein’s proposition that ethical and aesthetic judgments lie outside the property of language. Through an examination of Rochberg’s copious published writings, as well as personal letters to the Canadian composer Istvan Anhalt and to the author, the paper will elucidate Rochberg’s notion (borrowed from Lévi-Strauss) of serialism as a “secondary” language cut off from the intuitive roots that anchor art objects to ongoing cultural values.



Commenting on the two dominant approaches to high-culture music in the first two decades of the post-1945 era, Rochberg identified a problem common to both. Although seemingly polar opposites in their approaches to the organization (or nonorganization) of sound, both total serialism and chance music, in Rochberg’s view, are inherently incapable of projecting the three-dimensionality of time perception—past present, and future—in artistically meaningful ways. Chance music, associated in particular with John Cage and his disciples, seems content to accept a continuous Zen-like present as sufficient in itself. Serialism, in particular total serialism, on the other hand, by objectifying duration, is similarly restricted by allowing its form-giving properties to be compromised. In short, it fails to provide an organic three-dimensional model of duration as experienced through the human perception of time: past (memory) and future (anticipation) become conflated into a continuous present, and the crucial balance between information and redundancy has malfunctioned.

Throughout much of the 1950s and 1960s serialism became firmly entrenched in high-culture circles as the new orthodoxy, and Rochberg has the distinction of being one of the most vigorous dissenting voices from within the academy to warn of the dangers of an inbred, pseudo-scientific art divorced from the outside world and “the hungers of the human spirit.”

Alan M. Gillmor was educated at the University of Michigan (B.Mus., M.A.) and the University of Toronto (Ph.D.). He taught at McGill University and Carleton University, from which he retired in 2003 as Professor Emeritus. Dr. Gillmor’s scholarly publications have appeared in professional journals both in North America and Europe, and his monograph on the French composer Erik Satie (1988, 1990) was shortlisted in 1990 for the Ottawa-Carleton Book Award for non-fiction. His edition of an extensive correspondence between George Rochberg and Istvan Anhalt—*Eagle Minds: Selected Correspondence of Istvan Anhalt and George Rochberg (1961-2005)*—is scheduled for publication this fall by Wilfrid Laurier University Press.

"SCHOENBERG'S SEVENTEEN PIANO FRAGMENTS: A LECTURE RECITAL"

Yoko Hirota, Laurentian University

For pianists, one of the most striking features of Arnold Schoenberg’s piano writing is the importance given to specific attacks, articulations, and phrasings. These characteristics can be found not only in his five published piano works, but also in seventeen fragments discovered after the composer’s death. An examination of the first six fragments reveals the influence of Brahms. However in the seventh fragment, written in the same year as his pivotal Opus 11, the composer’s language changes dramatically. Schoenberg seems to have had extremely precise ideas about sonority: assigning crescendi and decrescendi on single notes in the eighth fragment; and creating new attack and articulation signs in the ninth. Dynamic independence of line, a noteworthy feature in all of Schoenberg’s piano works, becomes most prominent in the tenth fragment. These and other features of Schoenberg’s piano works and fragments demonstrate the evolution of the composer’s exploration of colour and expressivity.

Japanese-Canadian pianist **Yoko Hirota** is a leading interpreter of the contemporary piano repertory. She holds Bachelor of Music and Master of Music degrees in piano performance from the State University of New York at Buffalo, and a doctorate in piano performance from McGill University, where she studied with Louis-Philippe Pelletier. In addition to studies in North America, Ms. Hirota has studied in Europe with renowned interpreters of contemporary piano music such as Gabor Csalog (Bartók Music Conservatory, Hungary), Herbert Henck (Germany), and Florent Boffard (L'Ensemble InterContemporain, France). Ms. Hirota's commitment to the interpretation of contemporary music is reflected in the many awards she has received, including a Jury's Special-Mention Prize for excellence in the interpretation of twentieth-century repertoire awarded at the 1996 Clara Liechtenstein Piano Competition (Montreal).

In 2006, her CD *The Piano Music of Arnold Schoenberg with 17 Fragments* was released to critical acclaim, and was listed as an "Essential Track" by *The Globe and Mail*. Ms. Hirota is known as a particularly strong advocate of contemporary Canadian music. She has performed throughout North America, most recently as featured soloist with the Sudbury Symphony Orchestra in a world premiere performance of *Oiseau de givre*, a work for piano and orchestra composed for her by the Canadian composer, Robert Lemay. In addition to her performance career, Yoko Hirota is an Assistant Professor of Piano Performance at Laurentian University. She is also co-founder and co-artistic director of the non-profit contemporary-music organization, *5-Penny New Music Concerts*.



“A CHRONOLOGY OF INTROS, AN ENTHRALLOGY OF CODAS: THE CASE OF SCHOENBERG’S CHAMBER SYMPHONY, OPUS 9”

Don McLean, Dean, Schulich School of Music, McGill University

In the twilight zone of fin-de-siècle tonality, composers faced new challenges in finding the right vocabulary and syntax with which to begin and end works. How does one convincingly construct the affirmation of tonality within a work when tonality itself is systematically disintegrating around it? How does one compellingly assemble the thematic components of a work in the changed form-functional environment of extended tonal or atonal pitch relations? Through a ‘chronology of intros’ we briefly review a variety of exemplary opening gambits in selected symphonic works by Bruckner, Strauss, Mahler, Debussy, Schoenberg, and Berg. Similarly, the challenge of balancing strategies for peroration or dissipation in closure leads us to a selective list of examples that a colleague of mine once aptly referred to as an ‘enthrallogy’ of codas. In the case of Schoenberg’s Chamber Symphony, a symphonic work richly scored in the guise of chamber music, the renowned opening quartal gesture and subsequent thematic materials set up their own chronology of form-functional expectation. And the closing sections of the exposition and the work overall layer up their own enthrallogy of ecstasy-inducing codas. We investigate the effect of these passages and the means by which they are accomplished.

Don McLean is Dean of the Schulich School of Music of McGill University. A music theorist specializing in Schenkerian theory and analysis and the music of Alban Berg, he is a graduate of the University of Toronto and the Royal Conservatory of Music. Professor McLean’s musical experience and professional training encompasses accompanying, composition, musicology, and music theory. McGill Music has experienced a period of remarkable growth during Dean McLean’s mandate. He has played a key role in securing funding from university, private, and government sources, towards the creation of CIRMMT (the Centre for Interdisciplinary Research in Music Media and Technology) at McGill and the realization of the award-winning New Music Building. The Schulich School is now internationally known for its training of creative and professional musicians, and for humanities-based and scientific-technological research on music.

KAMMERSYMPHONIE
für 15 Solo-Instrumente op.9
Arnold Schoenberg

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“THE YOUNG SCHOENBERG”

Christian Meyer, Director, Arnold Schoenberg Centre, Vienna

This lecture will examine Schoenberg's formative years, before he became a modernist "enfant terrible" among Viennese composers. Schoenberg was essentially an autodidact; his early lessons with Alexander Zemlinsky were the only formal training he received in composition. He tells us that his initial compositional efforts were merely imitations of the music he knew best: "violin duets and duet-arrangements of operas on the one hand, and the repertory of military bands which played in public parks on the other." He describes how his early sextet *Verklärte Nacht* shows evidence of the influence of both Brahms and Wagner: "the thematic construction is based on the Wagnerian model [...] and on Brahms' technique of – as I call it – developing variation." Prior to the composition of his symphonic poem *Pelleas und Melisande*, Schoenberg's musical language was lush with the sensuous sonorities of nineteenth-century Romanticism. *Verklärte Nacht* and the *Gurrelieder* are timeless witnesses to late-Romantic compositional style, poised on the gateway outward to "other planets."



This lecture reflects the Arnold Schoenberg Center's 2007 theme: "The young Schoenberg in Vienna before 1900." It focuses on Schoenberg's early years in Vienna's Leopoldstadt district, his school years, his early friendships with other artists, and his early stylistic development. It highlights in particular early musical and personal autographs, memorabilia, and richly anecdotal stories from contemporaries about the "conservative revolutionary" who changed the European musical landscape.

Born in Vienna, **Christian Meyer** studied piano as a teenager, and economics at the University of Vienna and Harvard until 1988. His dissertation on Export Promotion Politics was published in 1991. As a student he taught piano, was a musician in Rock and Jazz bands, and worked as music journalist and fundraiser for music and theatre projects. For three years, Meyer worked on the sales management team of Bösendorfer Piano Manufacturers. In 1993 he joined the Konzerthaus Vienna as business manager. In 1996 he started a freelance business named "Kulturbüro," which served as an artistic and managerial consultant to theatres, museums, festivals and governments. He has lectured on Music and Management themes at international universities and conservatoires, amongst them Vienna, Berlin, Paris, Madrid, Harvard, Moscow and Tokyo.

In 1997 Meyer was elected the first director of the Arnold Schoenberg Center Private Foundation, which he accompanied right from its start, from the shipping of the Schoenberg Legacy from Los Angeles to Vienna for the Center's 1998 opening in its current Palais Fanto location. His decade of Directorship at the Center has brought exhibition themes such as "Schoenberg-Kandinsky," "The Painter Schoenberg," as well as "Schoenberg and his God," as well as presentations of Schoenberg's dodecaphonic inventions, a dozen international symposia, more than 400 concerts, and a multitude of worldwide collaborations in the name of Arnold Schoenberg. Christian Meyer is the editor of the *Journal of the Arnold Schoenberg Center*.

“SCHOENBERG’S ‘AUGUSTIN’: JUXTAPOSING POPULAR MUSIC IN THE SECOND STRING QUARTET”

Severine Neff, University of North Carolina at Chapel Hill

Schoenberg's interest in popular forms was not only a life-long theoretical concern but also a compositional preoccupation. As a young man, he composed a cycle of theater songs, the *Brettli-Lieder*, and worked for Ernst von Wolzogen's cabaret group in Berlin. Later he arranged Johann Strauss's waltzes for concerts at the Society for Private Performance of Music in Vienna—and indeed, the "Blue Danube" remains the most analyzed work in all his theoretical writings. The inclusion of the folk tune "Ach, du lieber Augustin" in the Scherzo of the Second String Quartet, Op. 10, marks the first occasion that Schoenberg used pre-existing and popular materials in a major composition. My lecture will consider multiple interpretations of "Augustin"—historical, theoretical, analytic, and extra-musical. My arguments in particular will center on the ways in which Schoenberg utilized juxtaposition—a technique he associated with popular styles—in the Scherzo of the quartet.

Severine Neff (Eugene Falk Distinguished Professor) received a B.A. in music magna cum laude from Columbia University (1971), an M.A. in music theory from Yale University (1972) and a Ph.D. from Princeton University (1979). She has taught at Bates College, Barnard College of Columbia University, and the College-Conservatory of Music, University of Cincinnati, before coming to UNC-Chapel Hill in 1995. Her research interests include twentieth-century music, particularly the works of Arnold Schoenberg. She is currently working on a facsimile edition of Schoenberg's Second String Quartet in F# Minor, Op. 10.

She has been a Fellow at the Mannes Institute for Advanced Studies in Music Theory (2004), a J. William Fulbright Senior Scholar (1998-99) at Moscow State Conservatory, Moscow, Russia, and has received research awards from The Arnold Schoenberg Center, Vienna (2003), the Institute of Arts and Humanities, UNC-Chapel Hill (2002), the National Endowment for the Humanities (1993), Newberry Library (1985), and the Andrew W. Mellon Foundation at Cornell University (1981-83). Her research interests include twentieth-century music, particularly the works of Arnold Schoenberg. Neff is currently a member of the Editorial Board of *Music Theory Spectrum*.



“COMPUTERIZING SCHOENBERG’S COALITION CHESS”

Michel Paquette, School of Computer Science, Carleton University

Schoenberg's Coalition Chess is a strategic board game where four players form alliances to overcome their opponents. Although it is largely based on traditional Chess, Schoenberg's invention is like no other existing variant of the classic game. The expansion of the board, the addition of two sets of pieces and the added two-player strategy component converge to make this a unique contribution to board-game culture. In the past it appears to have been assumed that the complexity of Schoenberg's game has inhibited its widespread popularity. We bring new answers in the form of a multi-player, Internet-based, computerized gaming environment inside which users from around the globe will be able to meet and play. In this presentation, I will discuss the structure, rules, complexity, cooperation and implementation challenges involved in computerizing Schoenberg's Coalition Chess.



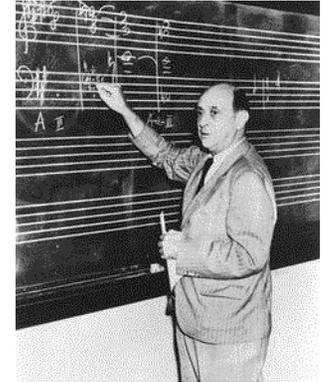
Michel Paquette received his M.Sc. in Computer Science at l'Université du Québec en Outaouais, Gatineau, Canada in 2005. During his M.Sc., he worked under the supervision of Prof. Andrzej Pelc and was a student member of the Research Chair in Distributed Computing at this university. He received his Bachelor of Electrical Engineering from l'École Polytechnique de Montréal, in 2002, to then occupy positions as college instructor and electrical engineer. He is currently a Ph.D. candidate at the School of Computer Science, Carleton University, Ottawa, Canada. He currently works under the supervision of Prof. Evangelos Kranakis and Prof. Andrzej Pelc. His principal research interests include communication algorithms in networks, fault-tolerance and distributed computing.

"PRECEDENTS OF SCHOENBERG'S COMPOSITIONAL PRACTICE IN THE CHAMBER WORKS OF HAYDN"

Bryan Proksch, McNeese State University, Louisiana

Arnold Schoenberg frequently appealed to the music of the past to justify his own practice, including that of Joseph Haydn. This paper will investigate the roots of Schoenberg's compositional and analytic practice in Haydn's music with specific reference to the Second String Quartet. This work has a number of harmonic and thematic oddities that have close parallels in Haydn's string quartets, including the use of flat-I as a key area (Op. 76/6/ii), the intense yet tonal application of chromaticism and juxtapositioning of harmonies (Op. 33/3/i), and the use of a cyclic "tonal problem" or *Grundgestalt* to drive the movements of a work forward towards closure in the finale (Op. 76/4).

Bryan Proksch (Ph.D. University of North Carolina at Chapel Hill, M.A. Pennsylvania State University, B.A. Centre College) is Assistant Professor of Music at McNeese State University in Lake Charles, Louisiana. He completed his Ph.D. at the University of North Carolina at Chapel Hill in the spring of 2006 with a dissertation entitled "Cyclic Integration in the Instrumental Music of Haydn and Mozart." He has presented at the Schoenberg Center in Vienna and at the national meeting of the American Musicological Society. His publications include a forthcoming article in the *Journal of the Arnold Schoenberg Center*, articles in the *International Trumpet Guild Journal* and the *Brass Bulletin*, a number of musical editions, and a variety of book reviews.



"FAMILY LIFE IN LOS ANGELES: REMINISCENCES"

Lawrence Schoenberg, Ronald Schoenberg, Nuria Schoenberg-Nono

In 1933, with the threat of Nazism and war consuming Europe, Arnold and Gertrud Schoenberg fled Vienna with their infant daughter Nuria. They came to America, where Schoenberg taught briefly at Boston's Malkin Conservatory before moving to Los Angeles in October of 1934. In Los Angeles, sons Ronald and Lawrence were born, and Schoenberg taught privately, as well as at the University of Southern California and the University of California at Los Angeles. While war was ravaging Europe, Schoenberg's Los Angeles years were relatively peaceful and stable, especially when viewed in the context of a life otherwise characterized by trial and adversity.

In this presentation, Lawrence and Ronald Schoenberg, and Nuria Schoenberg-Nono will share reminiscences of their childhood and family life in Los Angeles.



“SCHOENBERG AND LILLY LIESER, COMPOSER AND PATRONESS”

Irene Suchy, Universität für Musik und darstellende Kunst, Vienna

Schoenberg's relationship with patrons and patronesses is an aspect of his life that has received relatively little attention from musicologists. The present paper sheds light on previously unpublished correspondence between Schoenberg and Lilly Lieser (1875-1942), his eminent patroness. Until now, only Schoenberg's view of this relationship has been documented (in letters to Alexander Zemlinsky and Alma Mahler).

Lieser decided to support Schoenberg upon Alma Mahler's recommendation. From 1915-17 she provided Schoenberg with an apartment at Gloriettegasse 43, in Vienna's 13th district. She also bought a harmonium for the composer. The relationship began well, but by the autumn of 1917 their correspondence reveals that tensions were building. In 1918, Frau Lieser decided to sell the house, and asked Schoenberg to vacate the apartment, whereupon he moved his young family to Mödling.

Through an examination of correspondence and other forms of documentation, this lecture will document Lieser's tangible support for Schoenberg as well as her general concern for his well-being. This relationship will also be viewed in the light of Schoenberg's better-documented relationships with other patronesses, including Elizabeth Sprague-Coolidge, Alma Mahler, Gertrud Clarke-Whittal and Baroness Pasotini. The way in which decisions were arrived at in these relationships, the roles of the patroness and her counsellors, and the structure and forms of support they offered (including gifts, money, housing, and mediation with publishers and concert organizers) will be discussed.

Irene Suchy studied musicology at Vienna University and Vienna University for Music and Performing Arts. She earned her doctorate with a thesis on the history of Western music in Japan. She works as a radio and print journalist in Austria, as a lecturer at Vienna University for Music and Performing Arts, and as a freelance researcher. Her fields are music in exile (especially Japan), music patronage, gender musicology, and music in Second Republic Austria (especially that of her late husband, composer Otto M. Zykan). She initiated, co-edited and contributed to the first biography on Paul Wittgenstein (Irene Suchy, Allan Janik, and Georg Predota, eds. *Empty Sleeve - der Musiker und Mäzen Paul Wittgenstein*. (Innsbruck: Edition Brenner-Forum, 2006).



PAINTING 'I FEEL THE AIR OF ANOTHER PLANET'

Dennis Spiteri, Melbourne, Australia

This presentation will outline some of the ways in which music has exerted a powerful influence on my work as an artist. Focusing on two of my paintings that were inspired by Schoenberg's chamber works (*Verklärte Nacht*, Op. 4, and *String Quartet No. 2*, Op. 10), I will describe how the transformation from music to painting takes place in my work. I will also briefly examine how Kandinsky and the German Expressionist painters were influenced by the music of the Second Viennese School. This rich cross-fertilization between the arts serves as a model for the multi-media dialogue that I wish to foster in my own art society in Australia.

In particular, I will discuss the impact of Schoenberg's music on me at the time "I Feel the Air of Another Planet" was painted. This painting was done at a time of crisis in the development of my work. I will describe how Schoenberg's example helped me through the impasse, and how Schoenberg has remained a lasting influence on me. I will close my presentation with a visual journey through my work that will place my two "Schoenberg paintings" in the broader context of my career as an artist.



Born in Malta, **Dennis Spiteri** migrated to Australia in 1954 and graduated from the National Gallery School of Art, Melbourne (now Victorian College of the Arts) in 1969. Classical music informs most of his work. From his *Mass* (1970, inspired by Beethoven's *Missa Solemnis*) to his current series *The Song of the Earth* (2005, a tribute to Mahler and the overwhelming power of nature that now surrounds him) each of the series of paintings he has produced have had a particular musical masterwork, or body of music, at their core. In 2004 he built a large country studio ('Highlands') about two hours north-east of Melbourne. The building also doubles as a gallery space where he is able to exhibit his large-scale works. Among future projects for the gallery is a plan to develop annual music festivals in conjunction with exhibitions. Despite the outward stylistic changes that have occurred in his work over the past thirty-seven years, a predilection for geometrical design, and a concern for essences—the need to explore the very soul of things—remain constants.

“GLENN GOULD AND SECOND VIENNA SCHOOL RECEPTION IN THE SOVIET UNION”

James K. Wright, School for Studies in Art and Culture (Music), Carleton University



As both pianist and commentator, Glenn Gould was a passionate lifelong advocate for the music of the Second Vienna School. He considered twelve-tone technique "the only really valid linguistic innovation in the twentieth century." In 1957, when Gould decided to champion this cause during his epoch-making tour of the Soviet Union, the repercussions were profound. Apart from sporadic performances of Schoenberg's piano works (Prokofiev claims to have been his first Russian interpreter), and elements of twelve-tone technique that are buried in Shostakovich's Quartet No. 13 and Symphony No. 4, the new musical ideas emanating from Vienna were largely unknown in the Soviet Union. A kind of musical "Berlin Wall" had been erected. Modernist "formalism" was considered both ideologically unacceptable and completely incompatible with the set of aesthetic precepts ("Socialist Realism") prescribed by the Soviet Ministry of Culture. Just as it had banned much of the music of Bach (for its "evangelism"), the Ministry placed the music of the European avant-garde under prohibition. Gould bravely featured both Bach and the new Viennese music on his 1957 tour.

Gould gave eight concerts in the Soviet Union, four in Moscow and four in Leningrad. As the first North American pianist to perform in the Soviet Union since the Second World War, and one of the most gifted, inspired and idiosyncratic concert performers in music history, Gould reports that he was welcomed like "the first musician to land on Mars." When he put the works of the Second Vienna School at the core of a concert for students and faculty at the Moscow Conservatory, his program announcement was greeted with dismay. According to Gould it was viewed by the establishment as "an attempt to pervert the taste of the young." However a new intellectualism was emerging in the post-war era, and, for many Soviets, Gould would be seen as an iconic champion of this new mode of thought and musical understanding. Reflecting on Gould's visit, Rostropovich was effusive: "This God, from Toronto ... discovered the new Viennese composers for us [and] changed our musical climate forever."



My presentation will chronicle Gould's 1957 tour in the context of the broader story of Second Vienna School reception in the Soviet Union. I will also consider some of the paradoxical and contradictory aspects of the Soviet state's rejection of musical modernism, including the fact that so many European modernists were radical and committed anti-fascists (Luigi Nono, for example). Gould's conception of the contribution and legacy of the Second Vienna School will be discussed in connection with his analyses of Schoenberg's music, his 1964 lectures on Schoenberg at the University of Cincinnati, as well as his radio and television commentaries and documentaries. I will also offer some new perspectives on Gould's reverence for Schoenberg. Both were musical "Platonists," pacifists, artistic loners, at once passionate and anti-sensual, who were most comfortable when swimming against the current. And just as Schoenberg knew how art and music could give expression to the paroxysms of humanity arising from the tensions of turn-of-the-century Vienna, Gould knew how the transcendence of music could offer a unique form of solace to a troubled world in the middle of the Cold War.

In 2002, composer-theorist **James Wright** completed a Ph.D. in music theory at McGill University, where his dissertation on Schoenberg and Wittgenstein was awarded the Governor General's Gold Medal, the first time in McGill's history that this honour had been conferred upon a musicologist. In 2006, his book, *Schoenberg, Wittgenstein, and the Vienna Circle* (Verlag Peter Lang, 2005, 2nd Ed'n 2007), was awarded a Lewis Lockwood Prize by the American Musicological Society. Dr. Wright has taught at Wilfrid Laurier University, McGill University, the University of Ottawa, and Carleton University, where he is an Assistant Professor of Music Theory and Composition and Supervisor of Performance Studies in the School for Studies in Art and Culture: Music.

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