**Schoenberg in Words: Program Notes and Analyses (1904-1951)**

J. Daniel Jenkins, Assistant Professor of Music Theory, School of Music

**Introduction**

Born in Vienna in 1874, the composer Arnold Schoenberg came to maturity in the shadows of Richard Wagner and Gustav Mahler. Seeking his own musical destiny, Schoenberg became an early exponent of “atonal” music, and later developed a method of composing twelve-tone serial music. Though these innovations have not been universally embraced or understood, there is perhaps no composer in the twentieth century whose music and thought have been more influential than Schoenberg’s.

In 1950, Philosophical Library published a collection of writings by Schoenberg entitled *Style and Idea*. On September 5 of that year, his assistant, Richard Hoffman, wrote to the editor of *Style and Idea*, Dika Newlin, to tell her that Schoenberg planned to produce a companion volume to *Style and Idea*. Hoffman included a list in the letter that makes it clear that Schoenberg wished to assemble a collection in English of his writings about his own music in particular, as well as musical trends more broadly, with the intention of allowing the reader to reflect on the immense scope of Schoenberg’s impact on Western art music in the twentieth century. Unfortunately, Schoenberg passed away on September 13, 1951 before work on the project could begin.

**Significance and Contribution**

Leonard Stein, a student of Schoenberg and former director of the Arnold Schoenberg Institute in California, produced a greatly expanded edition of *Style and Idea* in 1975 that has become one of the best-selling books on music in the twentieth century. Although he included a few items from Hoffman’s list, the companion volume that Schoenberg projected in 1950 has never been attempted. The proposed research will
finally bring Schoenberg’s plans to fruition, providing a definitive English-language collection of these important documents. The book, under contract with Oxford University Press, will be published as *The Program Notes and Musical Analyses of Arnold Schoenberg (1904–1951)*. Like Joseph Auner’s 2003 study, *A Schoenberg Reader: Documents of a Life*, this volume will include commentary that contextualizes each document, providing an interpretative layer that will facilitate greater understanding of the historical, social and cultural issues relating to Schoenberg’s music and thought. In keeping with Schoenberg’s original conception, technical language will be kept to a minimum, resulting in a volume of value to scholars and musicians, as well as a more general readership.

The documents on Hoffman’s list represent impressive breadth. Chronologically, they span from a “secret” program for Schoenberg’s First String Quartet, extant in his 1904-1905 Sketchbook, to program notes for a performance of the choral/orchestral work *Gurrelieder* in Cincinnati in 1951. They include not only short essays and analyses that Schoenberg wrote for premiers of his works, but also public lectures, radio broadcasts, and liner notes for commercial recordings, which were aimed at a wider audience. Since Schoenberg has a reputation for being technical and erudite, many readers will be surprised to discover how eminently “reader friendly” these texts are, and how they communicate his fervent desire for listeners to comprehend, to appreciate, and even to enjoy his musical language. Contrary to much research on Schoenberg reception, which focuses on the riots and scandals of early performances in Vienna, this collection will lead to a reconsideration of Schoenberg’s relationship with the public.
**Research Objectives**

Many of these sources to be included in this volume have never been published. Others have appeared in print—some in German, others in English—but, with the exception of those in the 1975 edition of *Style and Idea*, none has had a wide circulation. In addition, Schoenberg often left several working drafts of important texts, and the “same” text can exist in German and English versions that differ substantially. Often, too, to save space in published sources, music examples have been omitted or abbreviated. Yet the music examples are an integral part of the text: in many cases, the examples were played live at the piano, and in the case of the radio broadcasts, the entire work was then performed by full orchestra. In other words, the musical excerpts form an important part of the reading/listening experience.

To give just one example of a specific objective of this research, consider the essay “My Evolution,” which appeared in both the 1950 and 1975 editions of *Style and Idea*. Asked in 1949 to contribute to major journals in Europe, America, Mexico and Australia, Schoenberg sent four versions of this article to four different publications, each with substantial differences in text and music examples. Even the 1975 version, which most scholars today consider authoritative, omits an important section on *Drei Klavierstücke* (1908), a watershed atonal work that influenced not only composers and musicians, but artists such as the painter Wassily Kandinsky and other members of *Der Blaue Reiter*. A newly edited version of “My Evolution” would recontextualize the missing pages on *Drei Klavierstücke* within Schoenberg’s thoughtful reflection of his entire oeuvre, allowing scholars to reconsider the role that his atonal composition in general played in his creative development.
Research Task

Many of the original documents on Hoffman’s list are currently housed at the Arnold Schönberg Center or the Austrian National Library in Vienna, although some are at the Library of Congress in Washington, D.C. In order to produce definitive versions of these texts, I need to travel to Vienna and Washington, D.C. to consult the original manuscripts. I have already undertaken research on other projects related to Schoenberg at all of the archives listed above, and anticipate no difficulties in getting access to the documents. The project will require critical editorial work on text and music manuscripts, translation from German to English, and finally, study of primary and secondary sources to provide the context necessary to compose a commentary for each document. With this in mind, I estimate that I need to spend eight weeks in Vienna, and an additional week in Washington, D.C., during Summer 2009 in order to complete the archival phase of the project. I will continue with work on translations and commentaries during the 2009-2010 academic year in order to meet a January 2011 deadline with Oxford University Press.

Funding and Potential Leverage

Unfortunately, the University of South Carolina did not provide me with any start-up funds in order to defray the costs of this project. The Arnold Schönberg Center provides Avenir Foundation research grants on a rolling basis, but since I received one of these grants for a different project in Summer 2008, it is highly unlikely that I will receive another one for Summer 2009. Therefore, the funding from the Research Opportunity Program will have a major impact on my ability to realize the project. As to potential leverage for other projects, I believe that a study of this magnitude and importance would place me in good stead to secure funding in the future from not only
the Arnold Schönberg Center, but also other external sources such as the German Academic Exchange Service (DAAD), the Austrian Exchange Service (ÖAD), or the National Endowment for the Humanities (NEH).

**Outcomes**

My book, *The Program Notes and Musical Analyses of Arnold Schoenberg (1904–1951)*, will be accessible and, indeed, indispensable to music students and scholars, and to general readers interested in the history of ideas. While the monograph will be available in a “stand alone” format, the contents will be further contextualized as the fifth in an eight-volume series from Oxford University Press entitled *Schoenberg in Words*, under the general editorship of Severine Neff and Sabine Feisst. The eight volumes are divided into three categories (theory, composition and analysis; cultural studies; and correspondence) and are being edited by established writers and highly respected mid-career authors, as well as rising young scholars like myself. Upon completion of the entire series, *Schoenberg in Words* will become the largest single source of primary literature by and about Schoenberg in English. Needless to say, my research project will yield not only tangible results (the publication itself—an important part of my dossier for the tenure review process), but will also place me among a select group of experts who study one of the most fascinating and controversial figures of twentieth-century Western art music.
Selected References


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EDUCATION
2007 Ph.D. in Music Theory, Eastman School of Music, University of Rochester
Dissertation: Issues of Presentation in Schoenberg’s Atonal Period Vocal Music: Three Case Studies
Adviser: Dave Headlam

2000 M.M. in Music Theory and Composition, University of Louisville
Thesis: An Analysis of Elliott Carter’s Fifth String Quartet
Adviser: Anne Marie deZeeuw

1995 B.M. in Music Education, Summa Cum Laude, University of Kentucky

PUBLICATIONS
Books
Editor (with commentary), {Arnold Schoenberg: Program Notes and Musical Analyses (1904-1951)}, Schoenberg in Words: Teachings, Correspondence, and Other Writings (1900-1951), eds. Severine Neff and Sabine Feisst (New York and London: Oxford University Press)—under contract.

Peer-Reviewed Articles
“Schoenberg’s Concept of ruhende Bewegung.” Theory and Practice, forthcoming.

Conference Proceedings
“Historically Sensitive Analysis.” In Proceedings of VIII. Congress of the GMTH (Gesellschaft für Musiktheorie), musik.theorien der gegenwart, ed. Christian Utz (Saarbrücken: Pfau-Verlag)—in press


Reviews

Research in progress
“After the Harvest: Carter’s Fifth String Quartet and the Late Late Style”
“A(n) (A)tonal Problem: Music and Text in Schoenberg’s ‘Wenn ich heut’ nicht’”
“‘Nacht,’ Contrapuntal Composition and the Twelve-Tone Path”
“Responses to the ‘Cutting Conspiracy’: Arnold Schoenberg and Disability”
SELECTED HONORS AND AWARDS

2008  Avenir Foundation Grant to pursue research at the Arnold Schönberg Center in Vienna
      Project title: “Schoenberg as Energeticist”

2007  Fellow, Mannes Institute, “Arnold Schoenberg and His Legacy,” New York City, Summer 2007

2007  Patricia Carpenter Emerging Scholar Award from the Music Theory Society of New York State for the paper, “Schoenberg’s Concept of ruhende Bewegung,” April 2007

2007  Best Student Paper Award from the South Central Society for Music Theory for the paper, “‘Nacht,’ Contrapuntal Composition and the Twelve-Tone Path,” February 2007

2005  Fulbright Grant from the Austrian-American Educational Commission for study and dissertation research at the Arnold Schönberg Center, the Österreichische National Bibliothek, and the Universität für Musik und darstellende Kunst in Vienna, Austria for the 2005-06 academic year

2004  Presser Foundation Music Award, funding for dissertation research in Vienna, New York City and Washington, D.C. in Summer 2004

2002  Eastman School of Music Professional Development Grant for study of Schoenberg’s music at the Arnold Schönberg Center in Vienna and the Schönberg Haus in Mödling, Austria
Budget and Justification

The following budget projects the expenses that I will incur staying in Vienna and Washington, D.C. in Summer 2009 to pursue research for the book, *Schoenberg in Words: Program Notes and Analyses (1904-1951)*. I used the converter at www.xe.com on March 18th to convert Euros to U.S. dollars at a rate of $1.34988 to the Euro. I estimated the cost of flights after consulting www.kayak.com, considering a variety of airports and departure/return dates.

The per diem amount I have requested for Vienna, $32 per day, is the USC rate for out-of-state travel. The U.S. State Department rate for meals and incidentals for Vienna is $150 per day.

As for the research itself, although the Arnold Schönberg Center is generous with access to materials, they do not allow photocopies or photographs to be taken of source material. I will be tasked with reproducing all of the documents by hand. Therefore, I need a laptop computer with Microsoft Office and Finale Music Notation Software to facilitate the transcription of source materials, which include both text and musical examples.

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Total for this research project $9729