

# *The New Grove* **SECOND** **VIENNESE SCHOOL**

*Oliver Neighbour Paul Griffiths George Perle*



Viennese School

PAPERMAC

# **Second Viennese School**

**SCHOENBERG  
WEBER BERG**

Oliver Neighbour  
Paul Griffiths  
George Perle

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**THE NEW GROVE  
SECOND VIENNESE SCHOOL**

THE NEW GROVE  
DICTIONARY OF MUSIC AND MUSICIANS  
*Editor: Stanley Sadie*

The Composer Biography Series

BACH FAMILY  
BEETHOVEN  
HANDEL  
HAYDN  
MASTERS OF ITALIAN OPERA  
MOZART  
SCHUBERT  
SECOND VIENNESE SCHOOL

## General Abbreviations

A	alto, contralto [voice]	orch	orchestra
acc.	accompaniment	orchd	orchestrated
B	bass [voice]	org	organ
b	bass [instrument]	perc	percussion
<i>b</i>	born	perf.	performance, performed by
Bar	baritone	pic	piccolo
bn	bassoon	qt	quartet
cel	celesta	qnt	quintet
cl	clarinet	red.	reduction, reduced for
cond.	conductor	repr.	reprinted
db	double bass	rev.	revision
ens	ensemble	S	soprano [voice]
fl	flute	sax	saxophone
gui	guitar	str	string(s)
hn	horn	sym.	symphony, symphonic
inc.	incomplete	T	tenor [voice]
inst	instrument	t	tenor [instrument]
Jg.	Jahrgang [year of publication/volume]	tpt	trumpet
mand	mandolin	trans.	translation
Mez	mezzo-soprano	trbn	trombone
movt	movement	unpubd	unpublished
n.d.	no date of publication	v, vv	voice(s)
ob	oboe	v., vv.	verse(s)
		va	viola
		vc	cello
		vn	violin

Symbols for the library sources of works, printed in *italic*, correspond to those used in *RISM*, Sec. A.

## Bibliographical Abbreviations

<i>AMw</i>	<i>Archiv für Musikwissenschaft</i>
<i>BMw</i>	<i>Beiträge zur Musikwissenschaft</i>
<i>CMc</i>	<i>Current Musicology</i>
<i>DAM</i>	<i>Dansk aarbog for musikforskning</i>
<i>DJbM</i>	<i>Deutsches Jahrbuch der Musikwissenschaft</i>
<i>DTÖ</i>	<i>Denkmäler der Tonkunst in Österreich</i>
<i>HV</i>	<i>Hudební věda</i>
<i>IMSCR</i>	<i>International Musicological Society Congress Report</i>
<i>JAMS</i>	<i>Journal of the American Musicological Society</i>
<i>JMT</i>	<i>Journal of Music Theory</i>
<i>Mf</i>	<i>Die Musikforschung</i>
<i>ML</i>	<i>Music and Letters</i>
<i>MM</i>	<i>Modern Music</i>
<i>MMA</i>	<i>Miscellanea musicologica</i>
<i>MMC</i>	<i>Miscellanea musicological</i>
<i>MO</i>	<i>Musical Opinion</i>
<i>MQ</i>	<i>The Musical Quarterly</i>
<i>MR</i>	<i>The Musical Review</i>
<i>MT</i>	<i>The Musical Times</i>
<i>NRMI</i>	<i>Nuova rivista musicale italiana</i>
<i>NZM</i>	<i>Neue Zeitschrift für Musik</i>
<i>ÖMz</i>	<i>Österreichische Musikzeitschrift</i>
<i>PNM</i>	<i>Perspectives of New Music</i>
<i>PRMA</i>	<i>Proceedings of the Royal Musical Association</i>
<i>RaM</i>	<i>La rassegna musicale</i>
<i>ReM</i>	<i>La revue musicale</i>
<i>RIM</i>	<i>Rivista italiana di musicologia</i>
<i>RMI</i>	<i>Rivista musicale italiana</i>
<i>SM</i>	<i>Studia musicologica Academiae scientiarum hungaricae</i>
<i>SMA</i>	<i>Studies in Music [Australia]</i>
<i>SMz</i>	<i>Schweizerische Musikzeitung/Revue musicale suisse</i>
<i>ZMw</i>	<i>Zeitschrift für Musikwissenschaft</i>

## Preface

This volume is one of a series of short biographies derived from *The New Grove Dictionary of Music and Musicians* (London, 1980). In its original form, the text was written in the mid-1970s, and finalized at the end of that decade. For this reprint, the text has been re-read and modified by the original authors and corrections and changes have been made. In particular, an effort has been made to bring the bibliographies up to date and to incorporate the findings of recent research.

The fact that the texts of the books in the series originated as dictionary articles inevitably gives them a character somewhat different from that of books conceived as such. They are designed, first of all, to accommodate a very great deal of information in a manner that makes reference quick and easy. Their first concern is with fact rather than opinion, and this leads to a larger than usual proportion of the texts being devoted to biography than to critical discussion. The nature of a reference work gives it a particular obligation to convey received knowledge and to treat of composers' lives and works in an encyclopedic fashion, with proper acknowledgment of sources and due care to reflect different standpoints, rather than to embody imaginative or speculative writing about a composer's character or his music. It is hoped that the comprehensive work-lists and extended bibliographies, indicative of the origins of the books in a reference work, will be valuable to the reader who is eager for full and accurate reference information and who may not have ready access to *The New Grove Dictionary* or who may prefer to have it in this more compact form.

S.S.



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## CHAPTER ONE

### Life

#### I 1874–1914

Arnold Franz Walter Schönberg (or Schoenberg, to use the spelling which he adopted when he emigrated to America) was born in Vienna on 13 September 1874. His father Samuel (1838–90) was born in Szécsény, his mother (née Nachod, 1848–1921) in Prague. They came to Vienna from Pressburg (Bratislava). Schoenberg accordingly inherited Hungarian nationality, which was converted to Czech on the formation of the state of Czechoslovakia in 1918. He became an American citizen in 1941. The family was Jewish, and the three children, Arnold, Otilie and Heinrich, were brought up in the orthodox faith. Neither parent was particularly musical; Schoenberg remembered his uncle Fritz Nachod, who wrote poetry and taught him French, as the main cultural influence of his childhood. But his sister and brother showed musical talent, and the latter, like their cousin Hans Nachod, became a professional singer. Schoenberg's musical education began when he was eight with violin lessons, and he very soon began composing by the light of nature, imitating the violin duets by such composers as Pleyel and Viotti that he was given to learn, and arranging anything that came his way – operatic melodies or military band music – for the same combination. Somewhat later, having met a schoolfellow who played the viola, he was able to spread his wings to the point of writing trios for two violins and viola.

The family was not well off. In the year after the death of his father, who had kept a shoe shop, Schoenberg was obliged to leave school and take employment as a clerk in a small private bank, where he remained for about five years. Meanwhile he pursued music, literature and philosophy in the evenings, his interest fired by two friends of his own age, David Josef Bach and Oskar Adler. According to his own account Bach taught him the courage to keep his artistic ideals high. Adler was in effect his first music teacher. He was a good violinist, and Schoenberg taught himself the cello, at first using a large viola adapted with zither strings, and then a proper cello which he began by playing with violin fingering. Together they formed an amateur ensemble which permitted Schoenberg to explore the Classical chamber music repertory from the inside and to compose quartets. Adler helped him to educate his ear through playing, and taught him some elementary harmony. For the musical forms he turned to articles in a popular encyclopedia.

Schoenberg and his friends heard very little music except what they could play themselves. Concerts were beyond their means, though they would sometimes stand outside café enclosures to eavesdrop on the band. While he was still working in the bank Schoenberg joined an amateur orchestra, really no more than a handful of string players, conducted by Alexander von Zemlinsky, and the two soon became firm friends. Zemlinsky, the elder by two years, had attended the Vienna Conservatory, where he had distinguished himself. His compositions had attracted Brahms's notice. He was therefore in a position to help Schoenberg with the formal instruction that he had so far missed. Although

Schoenberg received encouragement from Josef Labor, to whom he submitted a movement from a string quartet in C in about 1894, and from Richard Heuberger, Zemlinsky was the only regular teacher he ever had. The importance of Zemlinsky's influence is hard to assess. In later life Schoenberg ascribed to him most of his knowledge of the problems and techniques of composing, whereas Zemlinsky merely said that they had shown each other their works. It is difficult to believe that Schoenberg ever needed to be prompted twice about a general principle of composition, but he certainly respected Zemlinsky's advice, and the pattern of their early relationship persisted. At a time when misunderstanding had taught him to hold himself aloof he still treated Zemlinsky as an equal both as man and musician.

In the autumn of 1897 Schoenberg wrote a string quartet in D major, making various changes in the course of composition in response to Zemlinsky's criticisms. When it was done both felt that it marked a new stage in his work, and Zemlinsky, who was on the committee of the Wiener Tonkünstlerverein, proposed it for performance. It was accepted, played at a concert for members only the following March, and well enough received to be repeated in the next season. It was many years before a new work of Schoenberg's was to meet with comparable success. The Verein turned down his string sextet *Verklärte Nacht* in 1899, and there were protests when songs from opp.1-3 were sung in public in December 1900. From that time on, in his own words, the scandal never stopped. In these early works he had already taken the first steps in the development of chromaticism that was to lead him to abandon triadic

1. Fröhliches  
 Quintet, c1895:  
 the cellist is  
 Schoenberg and  
 the violinist  
 with the  
 moustache Fritz  
 Kreisler





harmony and tonality itself by 1908, and each stage in his progress aroused fresh hostility. For the moment, however, little was heard of him. He kept the wolf from the door by conducting small choral societies and orchestrating operettas, and managed between March 1900 and April 1901 to compose the vast *Gurrelieder*.

In October 1901 Schoenberg married Zemlinsky's sister Mathilde (1877-1923). There were two children of the marriage: Gertrud (1902-47), who married Schoenberg's pupil Felix Greissle in 1921 and emigrated to the USA in 1938, and Georg (1906-74). In December the young couple moved to Berlin, where Schoenberg had got a job on the musical side of *Überbrettl*, a kind of cabaret that formed part of Ernst von Wolzogen's Buntes Theater. The idea behind *Überbrettl* was to use the popular mode to serious ends. Various well-known men of letters, such as Wedekind, Morgenstern and Dehmel, were interested in it. In the summer Schoenberg had tried his hand at setting verses of the *Überbrettl* type, and at least one song, *Nachtwandler*, was subsequently performed in Berlin, though only once. Schoenberg's employment there lasted only until the following summer, after which he was obliged to interrupt the orchestration of the *Gurrelieder* in order to score operettas. He was saved from further drudgery of this kind by Richard Strauss, to whom he had shown parts of the *Gurrelieder* and his new symphonic poem *Pelleas und Melisande*. Strauss was impressed, and used his influence to obtain for him the Liszt Stipendium and a post as composition teacher at the Stern Conservatory. So he stayed on in Berlin for another year and returned to Vienna in July 1903 with the completed score of *Pelleas*.