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Create and Remunerate:

Schoenberg's Business Acumen and His *Op. 16*

Joel Padgett  
Vienna, Austria/Augustana College  
9 August 2019

## **Acknowledgements**

This project simply would not have been possible without the guidance of Dr. Janina Ehrlich and Dr. Daniel Culver. I am similarly indebted to Dr. Theresa Muxeneder, Ms. Karen Nemecek and the staff of the at the Arnold Schoenberg Center in Vienna for their generous use of their time and resources to help me with a project in which I wholeheartedly believe. Thank you for believing in it too. I must also thank the Freistat Center for Peace at Augustana College for the financial support they provided. To all those who helped me realize this project, Danke Schön!

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## Forward

As a geologist, I have learned that reading about the characteristics of a rock can only teach you so much; the rest can only be learned by staring at the rock, picking it up, studying it closely, and connecting the characteristics of this rock to other rocks. Similarly, my research project and learning about Vienna were only possible because I had the opportunity to live in the city for five weeks. It is one thing to read that the artists of the *Wiener Werkstätte*, who adopted the *Gesamtkunstwerk* approach to architecture and design, sought to “design everything—exterior and interior—from the gable down to the last carpet, the last chair, the last piece of cutlery.”<sup>1</sup> It is another to go to the Leopold Museum and see how that dream was realized: to see the motif of an oval inside of a rectangle and see how it was integrated into the backs of sofas and chairs, as an inlay in the coffee table, and how it was etched into the base of the fork and the back of the spoon. I was able to look beyond the definition of *Gesamtkunstwerk* and see how it was manifested. I was able to look at different works of art, buildings, and monuments and, as a good geologist would, make my own connections and draw my own conclusions.

By coming to Vienna, I was also able to collaborate with archivists at the Schoenberg Center. After explaining my topic to Dr. Muxeneder, she was able to direct me to resources that related specifically to the work I was doing. It is safe to say that without coming to Vienna and having the opportunity to work with Dr. Muxeneder and the staff at the Arnold Schoenberg Center, this project would have taken twice as long and have been half as thorough.

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<sup>1</sup> Inge Lehne and Lonnie Johnson, *Vienna: The Past in the Present*, Österreichischer Bundesverlag, 1995, 94.

## 1. Introduction

Vienna from the end of the 19th century until the First World War, was a place of unprecedented advancement in the arts. The Secessionist movement in the visual arts, pioneered by Oskar Kokoschka and Gustav Klimt, was characterized by a radical break with the Historicist tradition of the nineteenth century. Architects such as Otto Wagner and Joseph Hoffman pioneered the *Gesamtkunstwerk* approach to architecture. Composers such as Gustav Mahler, Alexander von Zemlinsky, and Arnold Schoenberg continued to push the tonal and harmonic limits of music. Although artists were producing new works with vigor, the public acceptance of these works was limited. As a result, few artists and composers found these new works to be financially viable to produce. Some composers, such as Schoenberg, were forced to choose between creating financially successful works and works that satisfied their creative desires. Schoenberg faced this dilemma in the first decade of the 1900s. Although he sought to strike a balance between these two competing factors, Schoenberg decided to focus on financially successful projects. This paper will argue that working on economically fruitful projects resulted in Schoenberg feeling musically unfulfilled. This musical discontentment was one of the contributing factors in his transition into his Expressionist period at the end of the decade. In this period, Schoenberg composed characteristically modern works, epitomized by the *Five Pieces for Orchestra, Op.16*. An analysis of the third movement, *Farben*, will reveal that it is a modern piece of music.

## 2. Background

Schoenberg's modern compositions during his Expressionist period came during time of modernization in the arts. Twelve years before Schoenberg composed his *Op. 16*, the visual arts community in Vienna faced a dramatic schism. In 1897, anti-Historicist artists including, Gustav Klimt, Josef Hoffman, and others, separated from the Association of Austrian Artists, forming the Secession. Prior to the Secession, art and architecture had been dominated by Historicism, characterized by the recreation of previous art and architectural styles, most notably Greco-Roman architecture. This new group of artists and architects challenged the prevailing Historicism among other artists at the time. The guiding motto of the Secessionist was, "To the Age its Art, and to Art its Freedom."<sup>2</sup> For the Secessionists, each period in history had corresponding art and architectural styles and they sought to create a style for their era, rather than simply reproduce the styles of antiquity. Only by pioneering their own style in the present could they liberate the art world from its self-imposed stylistic restrictions of the past.

## 3. Schoenberg's Employment, 1900–1909

Just as artists of the Secession pursued new artistic styles, so too did composers of the time, such as Schoenberg. But, despite the artistic advancements in Vienna during the *Fin-de-Siècle*, Schoenberg composed at a time when both audiences and publishers alike were hesitant to accept new music. In a letter to Schoenberg, Zemlinsky lamented the state of music appreciation in Vienna, writing "that the 'City of Music' [had], unfortunately, long lagged behind that *minimum of progress* that can be expected today."<sup>3</sup> This sentiment was echoed by

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<sup>2</sup> Carl E Schorske, *Fin-De-Siècle Vienna: Politics and Culture*, New York: Alfred A. Knopf, 1980, 84.

<sup>3</sup> Ethan Haimo, and Sabine Feisst, eds. *Schoenberg's Early Correspondence*. Oxford: Oxford University Press, 2016, 223–4.

Schoenberg's publisher, Max Marschalk, who expected no "worthwhile works" from the Viennese composers of the time, but noted that any attempt to overcome the "swamp" that was the contemporary music scene in the city should be lauded.<sup>4</sup> Because of this pessimistic attitude towards new music in Vienna, many composers of the time, including Schoenberg, found it difficult to earn a living as a composer. The financial difficulties and the resulting musical dissatisfaction Schoenberg faced during the first decade were the result of three primary problems: his inability to obtain work at conservatories, his complicated relationship with his publisher, and his work as an arranger and orchestrator.<sup>5</sup>

### 3.1 Institutional Work

Schoenberg lived in Berlin between 1901 and 1903 where he sought out teaching positions at conservatories around the city. Although his friends recommended him for work at multiple institutions, Schoenberg's only significant teaching post was at the Stern Conservatory from 1902 to 1903, a job Richard Strauss helped him obtain.<sup>6</sup> Schoenberg was fortunate to be hired in this position because at the time, professorships and conducting jobs were notoriously hard to get.<sup>7</sup> Despite his incredible fortune in securing a teaching job, Schoenberg only held the post for less than two years before moving to Vienna. Instead of working at conservatories, Schoenberg relied on the publication of his music as a means of earning money.

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<sup>4</sup> Ethan Haimo, and Sabine Feisst, eds. *Schoenberg's Early Correspondence*. Oxford: Oxford University Press, 2016, 245–6.

<sup>5</sup> Although Schoenberg had private composition students throughout much of his life, his philosophy was that private students should only pay if they are able to do so. The result was that while Schoenberg did have some income from private teaching, it was by no means sufficient to support his family.

Ethan Haimo, and Sabine Feisst, eds, *Schoenberg's Early Correspondence*, Oxford: Oxford University Press, 2016, 348.

<sup>6</sup> *Ibid*, 134.

<sup>7</sup> *Ibid*, 90.



### 3.2. Schoenberg and His Publishers

Schoenberg, along with other composers at the time, found that publishers, although a potential source of income, were difficult to work with. Schoenberg sought to reduce “[his] dependence on them.”<sup>8</sup> Some composers who did have active relationships with their publishers distrusted them. Some suspected that the publishing houses were not accurately compensating them for the royalties they were owed; “I don’t trust the bank anymore” said composer and friend of Schoenberg Adalbert von Goldschmidt, referring to his publisher at the time, in a letter to Schoenberg bemoaning his financial predicament.<sup>9</sup>

Schoenberg repeatedly tried to persuade his publisher of his successes as a composer when his publisher frequently told him otherwise. Their refusal to believe his claims likely furthered his distrust of his publisher. In an attempt to finance another move, this time to Charlottenburg in Berlin, Schoenberg asked his publisher at the time, Dreililien, for a 1000 Mark annual stipend.<sup>10</sup> Max Marschalk of Dreililien responded by saying that they would not be able to accommodate Schoenberg’s request because, “We have not achieved the slightest success with your works and for now we cannot foresee any success at all. You are completely convinced that you have succeeded, or more precisely that you are close to succeeding, that your works already have market value for the publisher; we unfortunately, however, are not.”<sup>11</sup> This question of his success was a recurring debate Schoenberg had with numerous publishers throughout his career and no doubt reinforced his distrust of them.

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<sup>8</sup> Ethan Haimo, and Sabine Feisst, eds, *Schoenberg's Early Correspondence*, Oxford: Oxford University Press, 2016, 86.

<sup>9</sup> Ibid, 95.

<sup>10</sup> This is equivalent to \$6,200 USD in 2013. Ethan Haimo and Sabine Feisst, eds. *Schoenberg's Early Correspondence*, Oxford: Oxford University Press, 2016, 397.

<sup>11</sup> Ethan Haimo and Sabine Feisst, eds. *Schoenberg's Early Correspondence*, Oxford: Oxford University Press, 2016, 396–7.

Schoenberg also felt as though his contracts with his publisher exploited his efforts as a composer. Disgruntled by a contract offer from Dreililien, Schoenberg wrote to Max Marschalk to complain that under his new contract, the only rights he would retain as a result of the new contract would be “permission to give thanks and breathe fresh air three times a day.”<sup>12</sup> Although an obvious exaggeration, Schoenberg’s hyperbole made it clear that he felt this latest contract did not properly compensate him for his work as a composer. And this was not the only contractual dispute Schoenberg faced with Dreililien. In a letter to Marschalk discussing the publication of *Verklärte Nacht*, Schoenberg wrote that if Dreililien did not agree to his terms, “[he] would prefer to not publish anything else for three years [the duration of the contract] rather than make concessions or try to cancel the contract with [them].”<sup>13</sup> Although obstinate in his demands, Marschalk notes that the reason for the contractual dispute is that Schoenberg was “one of those people who believe that one signs contracts in order not to keep them.”<sup>14</sup> It is unknown whether Schoenberg misunderstood the terms of the original contract or did not foresee the results of the initial terms. What is clear from his letters, however, is that he did not believe that he was being fairly treated and justly compensated under the contract.

### 3.3. Arranging and Orchestrating

When Schoenberg found that the publication of his music through Dreililien was not sufficient to support his family, he was forced to accept work as an arranger and orchestrator. These projects, although financially advantageous, left Schoenberg little time to compose his own music that satisfied his artistic desires. In a letter to Josefina Redlich, Schoenberg refers to

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<sup>12</sup> Ethan Haimo and Sabine Feisst, eds. *Schoenberg's Early Correspondence*, Oxford: Oxford University Press, 2016, 196.

<sup>13</sup> *Ibid*, 253.

<sup>14</sup> *Ibid*, 255–6.

his lucrative orchestration and arranging projects as “the wretched stuff” and bemoans how these projects have forced him to “put aside [his] own work,”<sup>15</sup> which he would have preferred to work on. Schoenberg’s arranging projects did not afford him the opportunity to write music in his newly developing Expressionist style. But, they did allow him to support his family. After years of focusing on these secondary projects, Schoenberg became jaded about his work. In describing his perceived plight in a letter to a friend, the composer lamented, “Unfortunately I must swallow much Fischhof music for piano and vomit or reproduce it as orchestra-like stuff! I recently said that when they were to put up memorial plaques for me at certain places in the country ‘here he composed...’ unfortunately it could only say ‘here he orchestrated operettas as of Fischhof or Holländer, etc...’ I will surely be famous for that. For my previously mentioned ambition [completing two of his own personal compositions], a lofty goal!”<sup>16</sup> The exasperated tone of Schoenberg’s letter reflects the degree to which his secondary projects have left him artistically unfulfilled. As a composer, Schoenberg wanted to write music that he felt artistically compelled to write, his personal “ambition[s]”. Unfortunately, he was unable to do this because of his need to earn a living.

After years of working on projects which left Schoenberg wanting, by 1909, Schoenberg had entered his Expressionist Period. It is likely that the musical dissatisfaction he felt, in part because of his financial need to work on unfulfilling projects, made him realize that he needed to write music in *his* style. By 1909, his style was a new, modern approach to music composition: Expressionism, epitomized by the *Op. 16*.

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<sup>15</sup> Ethan Haimo and Sabine Feisst, eds. *Schoenberg's Early Correspondence*, Oxford: Oxford University Press, 2016, 134.

<sup>16</sup> *Ibid*, 267–8.

#### 4. Five Pieces for Orchestra: A Background

Schoenberg's *Op. 16* was composed in the summer of 1909 at the request of Richard Strauss, who had asked Schoenberg for some shorter pieces for orchestra that he could perform.<sup>17</sup> In 1911, when Schoenberg submitted six pieces to C.F. Peters (including the first Chamber Symphony, Two Ballades, and Six Little Piano Pieces) the *Op. 16*, was the only work Peters chose to publish.<sup>18</sup> It exists in four versions: the 1912 version published by C.F. Peters, scored for an expanded orchestra; an arrangement for two pianos by Anton Webern, who likely collaborated with Schoenberg on the arrangement; a revised version published in 1920 in which minor errors were corrected from the 1912 version; and the 1949 arrangement for a reduced orchestra.<sup>19</sup>

Originally, Schoenberg had left the movements without titles, noting that, "If words were necessary they would be there in the first place."<sup>20</sup> At his publisher's request, Schoenberg begrudgingly titled each movement. According to a note in his diary, he chose titles that were vague enough so as to not give the audience any idea as to the nature of each piece.<sup>21</sup> Schoenberg titled the first movement *Premonitions*, a title sufficiently vague because, as Schoenberg noted, "everyone has those." The second movement is titled *The Past*, something that composer thought "everyone has." The third movement features the "technical" title, as Schoenberg called it, of *Colors. Peripeteia*, the title of the fourth movement, was according to Schoenberg, a "general enough" title. The fifth and final movement is titled *The Obligato Recitative*.<sup>22</sup> Schoenberg

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<sup>17</sup> "Interview with Mag. Dr. Muxeneder," Interview by author, July 15, 2019.

<sup>18</sup> Joseph Auner, *A Schoenberg Reader: Documents of a Life*, New Haven, CT: Yale University Press, 2003, 99.

<sup>19</sup> Robert Craft, "Schoenberg's Five Pieces for Orchestra," In *Perspectives on Schoenberg and Stravinsky: Analytical and Historical Essays*, edited by Benjamin Boretz and Edward T. Cone, New York: W.W. Norton, 3.

<sup>20</sup> Joseph Auner, *A Schoenberg Reader: Documents of a Life*, New Haven, CT: Yale University Press, 2003, 100.

<sup>21</sup> Robert Craft, "Schoenberg's Five Pieces for Orchestra," In *Perspectives on Schoenberg and Stravinsky: Analytical and Historical Essays*, edited by Benjamin Boretz and Edward T. Cone, New York: W.W. Norton, 3.

<sup>22</sup> *Ibid.*

hoped that, although the titles had to be included “for publisher’s reasons”, a note could be added to the score indicating that the titles served no “poetic” purpose.<sup>23</sup> Schoenberg’s precarious relationships with his many publishers may have motivated him to acquiesce to their request that he add titles to the movements. Once the titles were added and the piece was published, it was finally performed in public, about three years after it was written.

The piece was premiered at Queen’s Hall in London in September 1912 under the direction of Henry Wood. Ernest Newman, a music critic for the Birmingham Daily Post described how the audience laughed audibly and made their disapproval of the work evident during and after the performance. The piece was performed again in 1914 with Schoenberg conducting. This time, Newman observed that the applause grew louder with each successive movement, and although it was clear they did not understand the work, the audience was clearly impressed by it.<sup>24</sup> This was certainly new music, the kind of modern music Viennese audiences and publishers did not appreciate. The piece was much more warmly received in London in 1914 than it surely would have been in Vienna.

As Max Marschalk indicated in his correspondence with Schoenberg, critics and audiences in Vienna did not value the new music of Viennese composers. Music of this time was unlike anything the public had heard before. In a letter to Schoenberg, Max Marschalk gives him some advice on how to write music that the Viennese public and critics will like. He writes: “Can you write a melody with a simple accompaniment? Do you know that modulations only are effective in contrast to tonality, and that polyphony, should we perceive it as flourishing, must be brought into contrast with monophony? And that a piece of music is unrelievedly polyphonic can

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<sup>23</sup> Robert Craft, "Schoenberg's Five Pieces for Orchestra," In *Perspectives on Schoenberg and Stravinsky: Analytical and Historical Essays*, edited by Benjamin Boretz and Edward T. Cone, New York: W.W. Norton, 3.

<sup>24</sup> Ernest Newman, "A Review, 1914," In *Words on Music*, edited by Jack Sullivan, Athens: Ohio University Press, 1990, 5.

have the effect of being as monotonous as an unrelievedly homophonic piece?"<sup>25</sup> Marschalk notes that acceptable, pleasing music requires a balancing of traditional elements: modulations with tonality, polyphony with monophony. According to Marschalk, Schoenberg's music was disliked because while it embraces these historical techniques, it uses them in a way that he and the Viennese public were accustomed. It does not balance moments of polyphony with moments of monophony ones and uses abundant modulations obscuring any sense of tonality. His imaginative repurposing of historical and contemporary compositional techniques makes his music Modern. It is its modern-ness that Marschalk and Viennese audiences did not care for. In order to understand why, it is necessary to understand what it means for a work of art to be modern.

## 5. A Definition of Modern

A work is modern if its creation is inspired by the past but can exist independently from it. Modern works are characterized by a passing over of traditional customs and practices, not out of disdain, but by creative compulsion. Modern works are frequently based in tradition or include historical elements, but the use of these elements stems from the artist's willful selection, not obligation to convention.

Modern works blending new and traditional elements were characteristic of the art produced in *fin-de-siècle* Vienna. In addition to the works of Schoenberg, painters such as Egon Schiele and Gustav Klimt also created modern works. Their art combined traditional media and genres with provocative subject matters. For example, Schiele modernized the genre of the self-

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<sup>25</sup> Ethan Haimo and Sabine Feisst, eds. *Schoenberg's Early Correspondence*, Oxford: Oxford University Press, 2016, 312.

portrait, long established by painters such as Rembrandt, van Gogh, and Monet. While these artists painted in a Realist style, depicting faces and bodies as closely as possible to their actual appearance in public, Schiele's Expressionist self-portraits depicted the artist in private, completely nude and in anatomically improbable positions. Schiele used the traditional genre of the self-portrait to paint the new works he felt compelled to create and this is a modern approach to portraiture.

Gustav Klimt was also able to take inspiration from the past while at the same time, forging a new style of painting. Klimt allowed his personal history to inform his new works. Klimt's "Golden Period" is characterized by his use of gold leaf to adorn his paintings and is a defining element of Klimt's artistic style, which was likely inspired by his personal history: both his father and his brother were goldsmiths.<sup>26</sup> Additionally, when Klimt was inspired by the past, he sought inspiration from different cultures than his Historicist contemporaries: not from the Greeks or Romans, but the Byzantines.<sup>27</sup> It is this reimagining of personal and cultural historical ideas and techniques, epitomized by Schiele and Klimt, that marks them and their works during the *Fin-de-Siècle* as Modern.

Architects such as Otto Wagner revolutionized the field of architecture at the turn of the century. Wagner's approach to architecture was one of simplification. Rather than adorn buildings with decorations to mask their practical functions, he sought to embrace the functional nature of buildings. His design style did not conceal functional aspects of buildings with superfluous ornamentation. However, he was still very much informed by historical practices. In his work *Fin-de-Siècle Vienna: Politics and Culture*, Carl Schorske observes that although Wagner was radical in his use of materials, his buildings, such as his Unter-Döbling Station, still

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<sup>26</sup> Carl E Schorske, *Fin-De-Siècle Vienna: Politics and Culture*, New York: Alfred A. Knopf, 1980, 267.

<sup>27</sup> *Ibid*, 265–6.

blend into the historical architectural traditions from which Wagner seceded; they retain many of the structural forms common at the time.<sup>28</sup> Wagner's ability to use combine new materials with traditional forms characterizes him as a Modern architect.

Just as Wagner combined new and historical elements in his works, so too did Schoenberg, and it his blending of historical and new musical ideas marks the beginning of his Expressionist period. This period, generally identified as lasting from 1908–1921, is characterized by his use of total chromaticism.<sup>29</sup> Despite ample use of chromaticism in his works prior to 1908, Schoenberg thought that these older works were not representative of his new Expressionist style.<sup>30</sup> Schoenberg recognized his evolving style after orchestrating *Gurrelieder* in 1911, which he composed *Gurrelieder* in 1903. Schoenberg thought that his compositional style in 1903 was vastly different, almost foreign, from any of his works he was currently writing.<sup>31</sup> This indicates that Schoenberg's musical style was evolving throughout the early part of the twentieth century, and that by 1909 when the *Op. 16* was written, he had begun composing in a new compositional style: Expressionism.

## 6. Modern Aspects in *Farben* from Schoenberg's *Op. 16*

*Farben* from *Op. 16*, one of Schoenberg's early Expressionist works, is a combination of a new harmonic and melodic language with traditional instruments and formal structures. This combination of traditional and innovative elements marks the *Five Pieces for Orchestra*, and *Farben* specifically, as a characteristically modern composition. The composer, driven by artist compulsion, replaced the traditional ideas of melody and harmony with tone color, and clear

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<sup>28</sup> Carl E Schorske, *Fin-De-Siècle Vienna: Politics and Culture*, New York: Alfred A. Knopf, 1980, 81.

<sup>29</sup> David Fanning, "Expressionism," Grove Music Online, January 20, 2001, Accessed July 31, 2019.

<sup>30</sup> Agnes Grond, "GURRE-LIEDER," Arnold Schoenberg Center, July 02, 2018, Accessed July 31, 2019.

<sup>31</sup> *Ibid.*



rhythmic subdivisions with a definitive lack of pulse. However, Schoenberg still employs sectional divisions and a relatively standard instrumentation to present his otherwise radical musical ideas.

I will focus on four primary aspects of *Farben*: form and shape, sound and melody, harmony, and rhythm. In addition, I will discuss the composer's traditional and innovative approaches to these elements in his composition, characterizing this piece as a modern work.

### 6.1 Form

In constructing *Farben*, Schoenberg relies on sectional division, characteristic of works from the Classical and Romantic periods. The piece is divided into three primary structural sections. Unlike a traditional ternary form, which depends on a tonal harmonic language to create sectional divisions, Schoenberg uses rhythmic figuration to indicate the sectional divisions of the piece. The dominant rhythmic figure in the piece, Motive A, can be seen below in Figure 1:

Fig. 1.



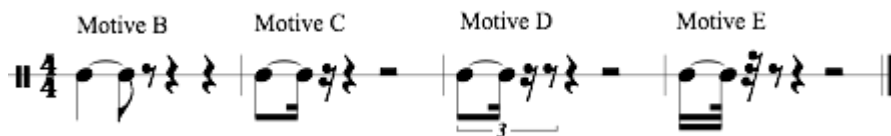
The structure of the piece is outlined in Table 1 below:

Table. 1

Measure Numbers	Formal Section	Dominant Rhythmic Figure	Dynamic Range
1–11	I	Motive A	<i>ppp–pp</i>
12–32	II	Motives A, B, C, D, and E	<i>pp–mp–ppp</i>
33–44	III	Motive A	<i>pp–pppp</i>

Section I introduces the primary structural figure in the piece: motive A. This figure is first introduced in the winds and muted brass, which play pitches with this duration. Motive A is the predominant musical idea until section II begins. The lower voices (viola and double bass) introduce a dotted quarter figure (Motive B), though it is not the primary motive in this section. In both figures, the pitch remains constant throughout the duration of the figure, though the pitch of the figure changes throughout the section. Section I concludes with a chord held in the strings. The second section of the piece is characterized by the development of Motive A, yielding the following derived rhythmic motives in Figure 2:

Fig. 2



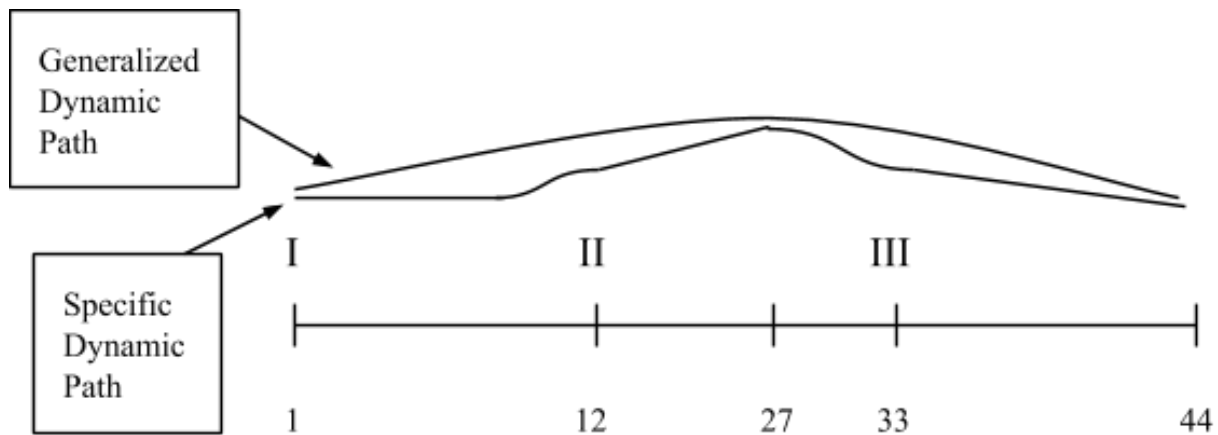
Diminution is the primary means of motivic development. The character of the original figure is preserved by the tie into the next beat. Section II begins, as Section I did, with Motive A. Beginning in m26, Motives B, C, D, and E are gradually introduced, in that order. Like section I, section II concludes with a chord held in the strings. The third section is characterized by the prominence of Motive A and functions as a pseudo-recapitulation. Schoenberg includes a

greater variety of pitch classes in section III as opposed to section I. Just as in the introduction, Motive A predominates. The movement ends as the orchestral texture thins and eventually the instruments fade out.

The shape of the movement can also be determined dynamically and texturally.

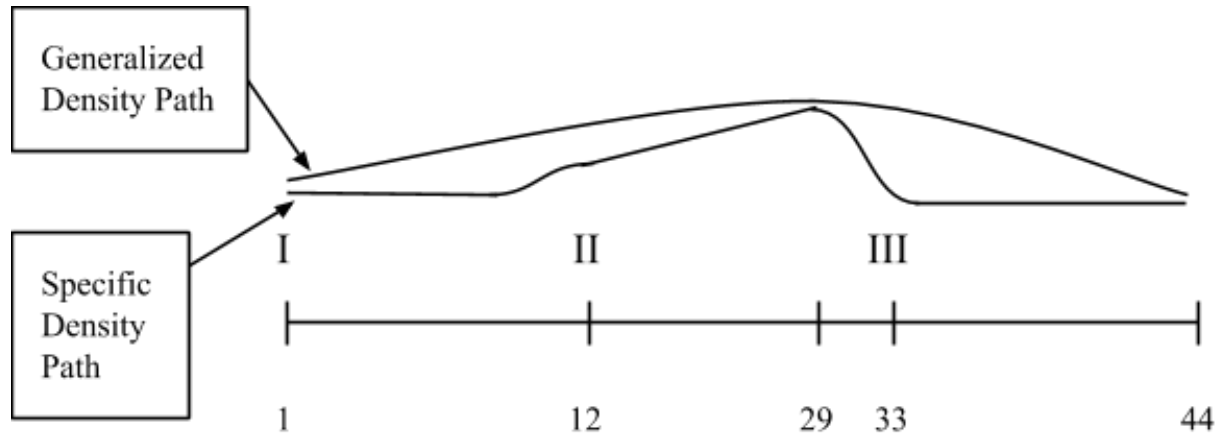
Dynamically, the piece has an arc-like shape, as can be seen in Figure 3:

Fig. 3



Based on figure 3, the dynamic structure of the piece is an arc. It begins at a *ppp* dynamic and ends on a *pppp* dynamic. In section II, the piece reaches its loudest, a *mp*, before decreasing in volume throughout section III. A similar arc form occurs when looking at the density of the instrumental texture throughout the piece, as is seen in Figure 4.

Fig. 4



Section I more closely resembles a chamber piece than a full orchestral work: only ten musicians play. As the section concludes, only Trombone III and another clarinet are added to the texture. In section II, more instruments are gradually added as the rhythmic diversity increases. By mm28-29, nearly every instrument is playing, only to quickly fade out as the section concludes. Section III begins with a return to the chamber-like texture of section I. Section III has a thinner texture than section II, though not as sparse as section I. Overall, the textural density throughout the movement reaffirms the arc-shape.

This arc shape (called a crescendo-diminuendo shape by Robert Craft) is a common structure found in many pieces throughout the Western canon.<sup>32</sup> For example, the Prelude in C Major, BWV 846, by J.S. Bach and the Prelude No. 15, *Op. 28* by Frederic Chopin both conform to this same overall shape. It is a traditional shape, not a radical one. Though a revolutionary

<sup>32</sup> Robert Craft, "Schoenberg's Five Pieces for Orchestra," In *Perspectives on Schoenberg and Stravinsky: Analytical and Historical Essays*, edited by Benjamin Boretz and Edward T. Cone, New York: W.W. Norton, 18.

piece, the underlying shape and structure of *Farben* are rooted in the past, not the present. It is his use of sound in *Farben* that is a modern innovation in music composition.

## 6.2. Sound

The third movement is revolutionary in that it is devoid of any melodic material based on pitch. Instead, the melody of *Farben* is the result of tone color. In his 1911 treatise, *Harmonielehre*, Schoenberg calls this “*Klangfarbenmelodie*.”<sup>33</sup> For Schoenberg, pitch is merely one aspect of a melodic line. Rather than emphasizing pitch, Schoenberg believed that a melodic line could be derived from tone-color, deemphasizing pitch. To realize this in the third movement, Schoenberg specifies the exact dynamic for each part. In the margin of the movement, the composer indicates that “whenever a voice is to stand out above the rest, it is correspondingly scored and the sounds are not to be toned down [by the conductor].”<sup>34</sup> Beyond the use specific dynamics to achieve the desired tone and color for each note, the composer also carefully marks the exact number of players for each part, along with muting directions. Schoenberg also indicates specific strings on which different pitches are to be played. The result of these directions is that Schoenberg can produce the exact tone color he wants for each of the chords throughout the work.

While the sounds Schoenberg creates in *Farben* are new, the instruments he uses to make them are not. The work is scored for a standard orchestra with a few added instruments: an additional piccolo, oboe, trumpet, bassoon, and trombone with two an added pair of both clarinets and horns. Other composers of the time, such as Gustav Mahler, had begun to push the

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<sup>33</sup> Arnold Schoenberg, *Theory of Harmony*, Translated by Roy E. Carter, University of California Press, 2010, 421–2.

<sup>34</sup> Arnold Schoenberg, *Five Orchestral Pieces, Op. 16*. Mineola, NY: Dover, 1999.

boundaries of orchestral instrumentation, including calling for a hammer in the percussion section.<sup>35</sup> In this regard, Schoenberg is conservative: he asks for only standard instruments and no percussion in *Farben*. And yet, the sounds Schoenberg is able to draw from the traditional instruments is by no means traditional. It is his imaginative use of traditional means that characterizes the piece as modern.

### 6.3. Harmony

As with each movement of *Op. 16*, the harmony of the third movement is not functional. Because tone color, not harmony, is Schoenberg's primary focus with this movement, the notes in each chord are chosen not for their harmonic function, but for their timbral function. In section I, the pitches follow a prescribed pattern: ascend a minor second then descend a major second. This is the (012) set class, as can be seen in the m4-6 of the Gr.Fl.I part in Figure 5:

Fig. 5



This relationship governs the pitches played during the first section even though each instrument shift to the next pitch in the set at different times. Within a part, the subsequent pitch never varies by more than a whole step from the preceding pitch. The result is that the soundscape subtly shifts as the section develops, rather than being composed of distinctly separated chords. In sections II, the (012) relationship between successive pitches can still be found, but it is not as prominent as it was in section I. By section III, this pattern is no longer discernible. In this

<sup>35</sup> Henry-Louis de La Grange, *Gustav Mahler; Volume 3*, New York: Oxford University Press, 1999, 813.

movement, tone color, not harmony is the guiding principle of the piece. This in itself is a radical shift away from centuries of tradition. Schoenberg pioneered a new path for composers, one which emphasizes not harmonic relationships, but instead pure sound.

#### 6.4. Rhythm

The defining rhythmic feature of *Farben* is the lack of a clear rhythmic pulse, which is a result of the eighth note tied over in Motive A. This eighth-note is tied when the next iteration of Motive A appears. Because the note is not released on the beat, but slightly after, it disguises the entrance of the next entering instrument, obscuring the location of the downbeat. Schoenberg indicates in the score that “every note [should be held] exactly as long as written, but not longer either!!!”<sup>36</sup> This concealing of the downbeat is aided by the resonance of the performance hall, in conjunction with the soft, unaccented entrances of each instrument, making the chord changes almost imperceptible, especially in sections I and III. Schoenberg notes in the score that “the change of chords must be executed so smoothly that absolutely no emphasis on the entering instruments can be felt”, ensuring that each successive downbeat is concealed.<sup>37</sup> This process of extending pitches into successive downbeats so as to obscure them is carried through each of the three sections of the movement. In section II, Schoenberg uses Motive A and its derivatives to continue concealing the downbeats. In the third section, Schoenberg returns to Motive A. The rhythmic pulse is obscured in this section just as it is in section I. Composing a piece that lacks a definite meter was in direct opposition to the Baroque, Classical, and Romantic traditions familiar to audiences at the time.

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<sup>36</sup> Arnold Schoenberg, *Five Orchestral Pieces, Op. 16*. Mineola, NY: Dover, 1999.

<sup>37</sup> *Ibid.*

## 7. Conclusions

Its lack of pulse is another revolutionary characteristic of *Farben*. And yet, as has been shown, the piece still contains many traditional elements as well. Schoenberg's artistic intransigence, as was made clear in Marschalk's letters, was not going to help him become a popular and successful composer. But Schoenberg still felt compelled to compose music that broke away from convention, regardless of the consequences. This tension between Schoenberg and some of his contemporaries created a stylistic schism in Vienna. Just as some members of the Secession peacefully separated to form their own organization, so too did Schoenberg separate from the musical establishment.

Revolutionary beliefs arose from these artistic divisions, including Otto Wagner's noteworthy, "Necessity is art's only mistress."<sup>38</sup> This sentiment was echoed not just by other architects, but by composers as well. For Schoenberg too, the primary compulsion for composing was never financial gain; it was pure desire. That Schoenberg was forced to complete numerous unfulfilling projects so as to be able to complete very few fulfilling works was an unfortunate by-product of the time in which he lived. Though progressive in many regards, when it came to the acceptance of contemporary music, the Viennese public was still quite conservative. However, his lack of public acceptance did not discourage Schoenberg. He continued to compose, even when it was not financially viable because he felt compelled to do so. It was, as Schoenberg said, "his own work," that made him the dominant force for new music in the first half of the 20th century. The music he felt obligated to write defined a generation and influenced many others, created a new modern paradigm, and forever changed the sound of music in the 20th century and beyond.

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<sup>38</sup> Carl E Schorske, *Fin-De-Siècle Vienna: Politics and Culture*, New York: Alfred A. Knopf, 1980, 73.



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### Abstract

Like many composers, Arnold Schoenberg faced financial difficulties throughout his life. However, little work exists discussing the emotional effect Schoenberg's economic hardship had on him and his compositional style. This paper will discuss Schoenberg's business acumen from 1900–1910 and the role his financial hardships played in his transition into his Expressionist period. It will also include a discussion on the relationship between Schoenberg's Expressionism and the notion of a modern piece of music, relying primarily on an analysis of the modern characteristics in *Farben* from Schoenberg's *Five Pieces for Orchestra*.