

“Listening to Arnold Schoenberg: Compositions, Teachings, and Writings”
Commemorating the 150th anniversary of the Birth of Arnold Schoenberg
Thursday-Friday, October 24-25, 2024
Preliminary Program

THURSDAY, OCTOBER 24

9:40–11:10 a.m.

Joseph, Tufts University

“In the ‘Second Room,’ Schoenberg’s Technological Imagination”

Katharina Bleier and **Therese Muxeneder**, Arnold Schönberg Center, Vienna, Austria

“Schoenberg Goes Digital Humanities”

Elizabeth Keatheley, University of North Carolina at Greensboro

“Cleo Laine Performs Schoenberg’s Jazz Masterpiece, *Pierrot lunaire*”

2:40–4:10 p.m.

Jack Boss, University of Oregon

“Schoenberg’s *Pelleas und Melisande*: Unhappy Ending as Resolution of the ‘Musical Idea’”

Fusako Hamao, Independent Scholar

“A Theatrical Adaptation of Arnold Schoenberg’s *Pierrot lunaire* in Postwar Japan: The Dramaturgical Impulse Behind the Music”

Philip Stoecker, Hofstra University

“Listening to Schoenberg’s Works in his *Fundamentals of Musical Composition*”

FRIDAY, OCTOBER 25

10:10–11:40 a.m.

Gordon Root, State University of New York in Fredonia

“Schoenberg Plays the Blues: The Applications and Mythologies of the Twelve-Tone Method in Popular Culture”

Severine Neff, University of North Carolina, Eugene Falk Distinguished Professor Emerita

“Schoenberg’s Fifth Attempt: *Preliminary Exercises*, Volume I of *Counterpoint*”

Avior Byron, Independent Scholar

“Was Schoenberg Performer-Chauvinistic?”

1–2:30 p.m.

Sabine Feisst, Arizona State University

“Reflections on Diversity Lacunas in Schoenberg’s Rapport with American Composers”

Benjamin Levy, University of California, Santa Barbara, Associate Professor

“A Correspondence and its Limits: Schoenberg and Webern Reflected in their Letters”

Danny Jenkins, University of South Carolina

“The Orchestration of Counterpoint in Schoenberg’s *Weihnachtsmusik*”

“Listening to Arnold Schoenberg: Compositions, Teachings, and Writings” Commemorating the 150th anniversary of the Birth of Arnold Schoenberg

Presenter Bios

Joseph Auner, Tufts University, Professor

Title: “In the ‘Second Room,’ Schoenberg’s Technological Imagination”

“In the ‘Second Room,’ Schoenberg’s Technological Imagination” is about Schoenberg’s intensive engagement throughout his life with a wide range of technologies for working with music and sound. With the formulation of what I am calling “Schoenberg’s technological imagination,” I argue that in unique and distinctive ways compared to his contemporaries, Schoenberg used technologies as tools to expand and transform all aspects of his ways of creating and thinking about music. Still more fundamentally, I will explore how Schoenberg’s technological imagination embodies his commitment to thinking about thinking, to approaching thinking itself as a technology, to regard the mind and all its capacities—conscious and unconscious, rational and emotional—as a creative resource to be explored and expanded, rather than just as an unexamined mental space we inhabit.



Katharina Bleier, Arnold Schönberg Center, Vienna, Austria

Title: “Schoenberg Goes Digital Humanities”

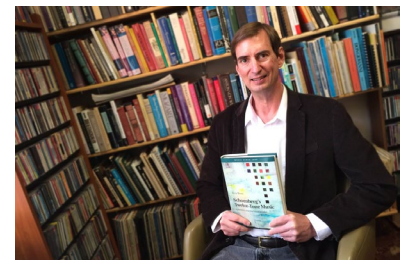
Abstract



Jack Boss, University of Oregon, Professor

Title: “Schoenberg’s *Pelleas und Melisande*: Unhappy Ending as Resolution of the ‘Musical Idea.’”

My paper will talk about a large-scale narrative that spans Schoenberg’s symphonic poem *Pelleas und Melisande*, involving a problem that is presented, elaborated through several stages, leading to further problems, and eventually “resolved.” Like many of the other texts Schoenberg set in his early years, Maurice Maeterlinck’s *Pelleas* gave him an opportunity to present a “musical idea.” This Idea motivates both Schoenberg’s depiction of the program and his divergences from the usual patterns of sonata form.



Avior Byron, Independent Schoenberg Scholar
Title: "Was Schoenberg performer-chauvinistic?"
Abstract

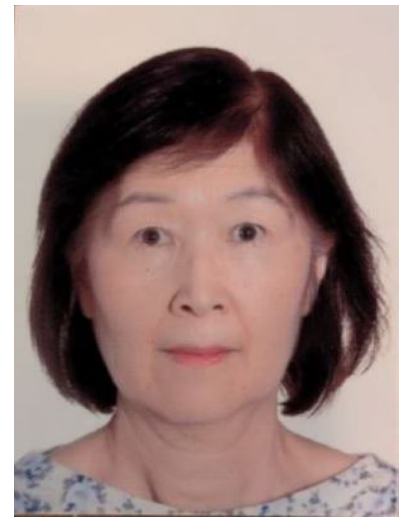


Sabine Feisst, Arizona State University, Evelyn Smith Professor of Musicology
Title: "Reflections on Diversity Lacunas in Schoenberg's Rapport with American Composers"
Abstract



Fusakao Hamao, Independent Schoenberg Scholar
Title: "A Theatrical Adaptation of Arnold Schoenberg's *Pierrot Lunaire* in Postwar Japan: The Dramaturgical Impulse Behind the Music"

In 1955, playwright and director Tetsuji Takechi adopted Arnold Schoenberg's *Pierrot Lunaire* into an avant-garde play in collaboration with a group of young artists, staging it at a venue modeled after a Greek amphitheater in Tokyo. Although this production was regarded as an epoch-making theatrical experiment in postwar Japan, it is still unclear how the play progressed from scene to scene. In this study, I attempt to identify the scene sequence by examining the slides and photographs taken during the dress rehearsal and explore how Takechi interpreted Schoenberg's arrangement of Albert Giraud's three-times-seven poems to create a play with a three-act structure introduction, confrontation leading towards a climax, and resolution.



J. Daniel Jenkins, University of South Carolina, Associate Professor

Title: "The Orchestration of Counterpoint in Schoenberg's *Weihnachtsmusik*."

In this paper, I detail my approach in arranging Schoenberg's *Weihnachtsmusik* 1921 for wind ensemble. I will explain how my decisions were guided by Schoenberg's writings about orchestration, counterpoint, and the musical idea. The presentation will conclude with a complete recording of the wind ensemble version ca. 5 minutes.



Elizabeth Keathley, University of North Carolina at Greensboro, Associate Professor

Title: "Cleo Laine Performs Schoenberg's Jazz Masterpiece, *Pierrot lunaire*"

Abstract



Benjamin Levy, University of California, Santa Barbara, Associate Professor

Title: "A Correspondence and its Limits: Schoenberg and Webern Reflected in their Letters"

Drawing on passages from their letters, this paper provides illuminating glimpses into the evolving relationship between Schoenberg and Webern. Excerpts regarding their reading habits, religious beliefs, and conducting careers serve as the starting point for both historical and analytical observations and show directions for further research. While these two figures are familiarly compared as influential pioneers of twelve-tone composition, and contrasted in the ways they applied the technique, a close look at their correspondence shows the nuances of their complexly intertwined lives and legacies.



Severine Neff, University of North Carolina, Eugene Falk Distinguished Professor Emerita

Title: "Schoenberg's Fifth Attempt: *Preliminary Exercises*, Volume I of *Counterpoint*"

From 1911 to 1948 Schoenberg made eight attempts to write a book on counterpoint, none of which he would ever complete. My lecture addresses his fifth attempt, named *Preliminary Exercises*, intended as the first of a three-volume set *Counterpoint* written in Los Angeles from 1942–1944 and from 1948–1950. This incomplete text forms the basis of *Preliminary Exercises in Counterpoint*, published in 1963 and edited by Leonard Stein. I shall divide my talk into three parts: first, a brief overview of the highly original content of *Preliminary Exercises*, second, a critical comparison of certain aspects of Stein's book with Schoenberg's manuscript, and finally, a succinct commentary on the publication history of *Preliminary Exercises in Counterpoint*.



Therese Muxeneder, Arnold Schönberg Center, Vienna, Austria, Head Archivist

Title: "Schoenberg Goes Digital Humanities"



Gordon Root, State University of New York in Fredonia, Associate Professor

Title: "Schoenberg Plays the Blues: The Applications and Mythologies of the Twelve-Tone Method in Popular Culture"

Sabine Feisst and others have suggested that Schoenberg's works from the 1930s and 40s were meant to connect with a broad American audience. There is evidence that both *Models for Beginners in Composition* and *Theme and Variations* were intended to reach a wide audience. But did it work? I will give examples that demonstrate a direct link between *Models for Beginners in Composition* and film scores, cartoon music, and popular songs that reveal Schoenberg's legacy within popular culture.



Philip Stoecker, Hofstra University, Professor

Title: "Listening to Arnold Schoenberg's Works in his *Fundamentals of Musical Composition*"

Abstract

