THE STUDY OF THE RELATIONSHIP BETWEEN ARNOLD SCHOENBERG
AND WASSILY KANDINSKY DURING SCHOENBERG’S
EXPRESSIONIST PERIOD

D.M.A. DOCUMENT

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ABSTRACT

Expressionism was a radical form of art at the start of twentieth century, totally different from previous norms of artistic expression. It is related to extremely emotional states of mind such as distress, agony, and anxiety. One of the most characteristic aspects of expressionism is the destruction of artistic boundaries in the arts. The expressionists approach the unified artistic entity with a point of view to influence the human subconscious. At that time, the expressionists were active in many arts. In this context, Wassily Kandinsky had a strong influence on Arnold Schoenberg.

Schoenberg’s attention to expressionism in music is related to personal tragedies such as his marital crisis. Schoenberg solved the issues of extremely emotional content with atonality, and devoted himself to painting works such as ‘Visions’ that show his anger and uneasiness. He focused on the expression of psychological depth related to Unconscious.

Both Schoenberg and Kandinsky gained their most significant artistic development almost at the same time while struggling to find their own voices, that is, their inner necessity, within an indifferent social environment. Both men were also profound theorists who liked to explore all kinds of possibilities and approached human consciousness to find their visions from the inner world. Interestingly, they both prepared
for an evolution against the tradition for a long time based on strong knowledge of old and new artistic methods and theories.

Both Schoenberg and Kandinsky also embodied Gesamtkunstwerk idea throughout their artistic works, Die glückliche Hand and Der gelbe Klang. A comparison between Schoenberg’s opera, Die glückliche Hand and Kandinsky’s Der gelbe Klang is necessary to identify their similar artistic thoughts and goals that are found in these pieces.

An analysis of Schoenberg’s two compositions, Erwartung and Die glückliche Hand shows their similar use of extreme contrasts, and the changing emotional states of the characters. He consistently employs particular tone colors for the opera’s main characters, and specifies colors and lighting to highlight psychological impact. In both compositions, Schoenberg’s text plays an important role in psychologically evoking the internal state of the protagonists’ minds than merely conveying the meaning to music. Both Die glückliche Hand and Erwartung are great theatrical works as well as excellent expressionist musical compositions.
DEDICATION

This document is dedicated to my family.
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VITA

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CHAPTER 1: ARNOLD SCHOENBERG AND HIS EXPRESSIONISTIC STYLE OF MUSIC

1-1. What Is Expressionism?

Expressionism started at the beginning of the twentieth century and lasted a rather short time compared to other twentieth century artistic trends such as impressionism, naturalism and constructivism. Therefore, it is important to think about expressionism’s temporal boundaries before establishing its terminology, though it is not easy to define either these boundaries or the term itself. According to John C. Crawford,

“Expressionism ignores boundaries between means and modes of expression. Various nonexpressionist styles and techniques, such as Impressionism and aspects of constructivism, appear within many expressionist compositions; just as in the visual arts.”¹ Likewise, he notes, “Expressionism is as difficult to define stylistically in music as it is in the other arts. However, some general and particular stylistic characteristics are common to many works.”² In other words, expressionists depict the intense emotions

². Ibid., 15.
such as anxiety, agony, distress, and fear in their works, and achieve their artistic goals through portrayal of violence, distortion, and exaggeration.

John Foulds says that this term is not necessary in music because music has always been expressionist art, while expressionism in the fine arts can be considered as one aspect of modern artistic development.\(^3\) Max Deri regards expressionism, along with naturalism and idealism, as one of the three formal trends in art history. He emphasizes the significance of individuality in experiences. Therefore, Deri does not consider expressionism as an exclusively modern artistic movement, but thinks that it appears repeatedly whenever the expressionist method is manifested.\(^4\) Herbert Read holds a similar opinion, and insists that expressionism is a fundamental element in every genre of art. According to Read, expressionism is an essential term, like idealism or realism, and is used as one of the basic styles for acknowledging and describing the outside world.\(^5\)

Some writers object to this opinion and regard expressionism simply as one of the modern artistic movements, limited to visual arts and literature in Central Europe before World War I. However, recent studies show that scholars accept expressionism as an international phenomenon.\(^6\) Robert Wiedman says that some expressionists insist that


\(^{4}\) Ibid., 11.

\(^{5}\) Herbert Read, The Meaning of Art (New York: Thames, 1991), 160

\(^{6}\) Crawford and Dorothy L. Crawford, Expressionism in Twentieth-Century Music, 2. According to Crawford, two publications, Richard Brinkmann’s Expressionismus Internationale Forschung zu einem internationalen phanomen and Ulrich Weisstein (ed.)’s Expressionism as an International Literary Phenomenon are showing an international view of expressionism, 284.
exaggeration and other expressionist characteristics can be defined more accurately in the modern arts, especially in music. These expressionist characteristics of music are related to modern techniques such as atonality. Broadly speaking, the argument here is between views of expressionism as a universal principle present in every genre of art from all over the world or as a phenomenon limited to the modern art movement in visual arts and literature in Central Europe.

Expressionism prospered in Germany, but the term was first used in France to designate a painting style. Edwin H. Zeydel explains in his Expressionism in Germany (1925) that expressionism was first applied to a painting style, and the painter Julien-August Herve created the term expressionism for a series of his paintings in 1901. Fritz Knapp also agrees that the term was used in 1901 for the first time; however, Knapp insists, the term was inspired by the exhibition of Henri Matisse. By contrast, Wilhelm Worringer stresses that the term was first applied in the magazine Sturm in 1911, which dealt with the Parisian expressionist artists, such as Cezanne, Van Gogh, and Matisse.

In fact, though the expressionist artistic trend was already prospering in Germany before the twentieth century, the term has only been widely used since 1910. According to R.G. Binding, the term expressionism began to apply to literature after 1915. It was first applied to music in one of Heinz Tissens’s essays and Arnold Schering’s “Die expressionitische Bewegung in Musik” [The Expressionist Trend in Music]. Schering, one of the most important music historians to concentrate on expressionism in music,

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8. Ibid., 13-14.
10. Ibid.
claims that all forms of music are strongly related to the composer’s personal feelings and emotions representing their inner lives. Crawford quotes from Schering’s article in *Zur Einführung in die Kunst der Gegenwart*, noting that “[i]n expressionism, Schering wrote, conflicting emotions of ecstasy, anxiety, fear, and visionary mysticism are set up by a storm and result in turbulent creation.”

Expressionism places its highest value on extremes of emotional content. It values disorder; it is a period that reflects a subjective awareness of anxiety. It is, therefore, a radical form of art, totally different from previous norms of artistic expression. This is related to the intensification of emotional quality, which is one of the key elements of expressionist music. The intensification of emotion means the exaggeration of romantic expression and an emphasis on the manifestation of personal feeling, resulting in a transportation of the inner soul. Extremes of emotional contents are accomplished by the basic obsession to objectify elements that are hard to express or are abstract ideals.

Composers like Arnold Schoenberg solved the issues of extremely emotional content with atonality, the expressionist harmonic medium. This expressionist element shows the tendency of extended ultra-romanticism. Even though expressionism can be thought of as an extreme form of romanticism because of its emphasis on intensified emotion, it differs from romanticism. This is because the expressionists want to portray even the ugliness of life as truly as possible while the romanticists emphasize only the

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beautiful aspects of inner life. Expressionism is a form of early modernism that reflects the separation from nature and common values in the twentieth century.

According to Crawford, “expressionism is an urgent emotional phase which constitutes a transition from the objective to the abstract.” In general, expressionism means to use art to transfer personal experiences. Since expressionism is closely related to the direct depiction of the artist’s most personal feelings and emotions, regardless of any fixed norms of beauty in society, it inevitably requires cultivating individuality, and consciously or unconsciously causes stress to artists who do not follow customary pattern of individuality. This explains why any coherent styles, artistic groups, or movements cannot exist in expressionism. Crawford adds that it is difficult to define any expressionistic style because there is no fixed technique or style in expressionistic music. So, he considers expressionism not a style but an attitude. However, we can find stylistic indications of expressionism in various elements in music. Distortion, for instance, is a psychological method to express ugliness and inner soul. Various methods of distortion can be classified as follows: extreme dissonance, extreme fragmentation, Sprechstimme, the expanding of melodic intervals in both vocal and instrumental music.

One of the most characteristic aspects of expressionism is the destruction of artistic boundaries among various genres of the arts. Artistic division and specialization is the outcome of nineteenth century materialism, and it is contradictory to the mental reformation that the expressionists seek. According to some expressionists, using only

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12. Ibid., 20.
13. Ibid.
15. Ibid., 16.
one type of art is not enough to express their inner vision perfectly. The expressionists approach the unified artistic entity with a point of view to influence the human subconscious. From 1907 to the outbreak of World War I, they revealed a tremendous desire to relate art to diverse streams of philosophy and ideologies or to relate to various genres of art themselves. At that time, the expressionists exhibited versatile artistic activities in various fields. In this context, Wassily Kandinsky had a strong influence on Schoenberg. He wrote this in a letter to Schoenberg in 1911: “I am very pleased that you speak of self-perception. That is the root of the ‘new’ art, of art in general, which is never new, but which must only enter into a new phase—‘Today!’” Kandinsky, I believe, was frightened by the existing social situation, such as the collapse in religious belief, and seriously suggested the necessity of drawing up a solution for artists.

‘Inner Necessity’ is one of the terms that Kandinsky employed very often in “On the Question of Form” in the _Blaue Reiter Almanac_. This inner necessity, which the majority of expressionists followed, was closely related to the preeminence of psychology. Freud’s theories of the unconsciousness and psychoanalytical approach through interpretation of dreams affected their artistic thought and ideas. The concept of inner necessity was also influenced by Nietzsche. Nietzsche believed that European

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17. Kandinsky stated in his article, “On the Question of Form” that “[t]he most important thing in the question of form is whether or not the form has grown out of inner necessity.” In order to support this statement, he noted as follows: “[t]his means that one should not make a uniform out of the form. Works of art are not soldiers. One and the same form can therefore, even with the same artists, be at one time the best, at another the worst. In the first case it grew in the soil of inner necessity, in the second in the soil of outer necessity: out of ambition and greed.” Wassily Kandinsky, “On the Question of Form,” in _The Blaue Reiter Almanac_, ed. Wassily Kandinsky and Franz Marc (New York: The Viking Press, 1974), 153.
18. Ibid.
culture confronted the mental turmoil, without giving any guiding direction. Because he thought that traditional religion lost its authority for all practical purposes, he insisted that only the revival of a ‘Dionysian mentality’ would lead European society toward a new phase. Most of the expressionists were enthusiastic followers of Nietzsche. The artists who were conscious of the issues of life that their contemporaries were confronting regarded their creative talent as a device to transcend their reality of life.

Many phases of Nietzsche’s thought can easily be found in expressionist works in the visual arts. The major subject of his thought is the significance of the personal necessity reappraised throughout all of the values. Even though Nietzsche’s atheism was problematic for many expressionists, clearly the concept of ‘inner necessity’ came from his thought and strongly influenced many expressionists.\textsuperscript{19} For example, Schoenberg depicted his own experience of the spiritual as unfassbar [ungraspable] or insoluble, and he talked with Kandinsky about the integrating significance of ‘the soul’ to the expression of inner vision in works of art.\textsuperscript{20} Schoenberg also stressed, in a letter to Kandinsky in 1912, that “And imperfect, that is, a human image. But if we can only learn from them to consider the ungraspable as possible, we get nearer to God, because we no longer demand to understand him.”\textsuperscript{21} It seems that expressionists could no longer rely on traditional religion, and they discovered an alternative solution in Schopenhauer’s pessimism that advocated a Dionysianism “which annihilates the appearance of beauty in

\textsuperscript{19} Crawford and Dorothy L. Crawford, \textit{Expressionism in Twentieth-Century Music}, 5.
\textsuperscript{20} Ibid., 7.
\textsuperscript{21} Hahl-Koch, ed., \textit{Arnold Schoenberg Wassily Kandinsky}, 54-55.
a search for the truth over the Apollonian spirit, which is against instinct and therefore life-undermining”.22

Furthermore, Rudolf Steiner, who studied Goethe’s writings and Nietzsche’s philosophy in depth and had relationships with Kandinsky and Schoenberg, emphasizes in his Autobiography that “[i]t seemed to me that the turn of the century must bring new spiritual light to humanity. A climax had been reached in the exclusion of the spirit from man’s thinking and willing. A complete change in direction in humanity’s evolution seemed an absolute necessity”.23 Steiner, who is well known as a founder of Anthroposophy, argues that the human’s spiritual demand plays an important role in deliberating social, philosophical, and psychological problems for the expressionist artists.

1-2. Schoenberg’s Aesthetic Thought and its Relationship to the Unconscious in Style and Idea

Arnold Schoenberg (1874-1951), a representative of musical expressionism, was an Austrian composer. His development of the twelve-tone method of composition was a turning point in the twentieth century music. His expressionist period began with A
String Quartet No.2 (1907-1908), flourished most in Erwartung, Op. 17 (1909) and Die glückliche Hand, Op. 18 (1910-1913), and concluded in his unfinished oratorio, Die Jakobsleiter (1915-1922).\(^{24}\) Schoenberg focused on the ‘elimination of the conscious will in art’\(^{25}\) in his expressionist period. In 1909, Schoenberg quickly composed several expressionist musical works which today are known, such as the Fifteen Songs from the Book of Hanging Garden, Op. 15, the Three Piano Pieces, Op. 11, The Five Pieces of Orchestra, Op. 16, and particularly the monodrama, Erwartung. In 1910, Schoenberg wrote a letter to Gustav Mahler claiming that “[e]xtravagant emotion is the fever that purges the soul of impurity.”\(^{26}\)

Schoenberg insists in Style and Idea that great art must contain accuracy and brevity of expression, which means that musical phrases should be presented directly and simply without unnecessary insertion and meaningless repetition.\(^{27}\) According to Eric Salzman, Schoenberg thought that music is part of a process of change and that there are universal principles that regulate history and historical change. Schoenberg himself said that the classical tradition of form showed a universal principle of change and evolution.\(^{28}\)

\(^{24}\) Ibid., 65.
[n]ew music maintained the motivic unity that had characterized German music as far back as Bach. Schoenberg conserved the traditional values of German music, yet he superimposed innovations upon them that were in line with the artistic developments of his time. He exemplified the highest level of German musical expression, and identified with the music of Bach, Beethoven, Brahms, that is, a motivically unified and compact style—‘inner sense.’

Schoenberg created music that did not destroy but rather extended tradition. Frequent use of dissonance, condensed motivic and formal structure, and dramatic musical gestures were employed as organizational factors in Schoenberg’s music.

Donald J. Grout stresses that “[e]xpressionistic art is characterized both by desperate intensity of feeling and revolutionary modes of utterance: both characteristics are illustrated by Schoenberg’s works.” His expressionist means and modes are strongly related to his personal life. Schoenberg’s persistent poverty and relative obscurity, as well as the Mahler’s departure from Vienna (Mahler had been a friend and a mentor since 1904) caused his mental and psychological instability in 1907. To evade the reality of life, he became obsessed with visual arts, and this led to a crisis in his marital life. In 1908, his wife Mathilde left him to live with his friend and teacher Richard Gerstl, an expressionist painter at that time. She returned after a while but she did not seem to have any interest in life. Gerstl committed suicide, and at this critical time Schoenberg

33. Ibid., 69.
himself thought of suicide. After this crisis, undoubtedly, he entered the period of his expressionist and atonal mode starting with his String Quartet No.2.

After Gerstl’s death in the fall of 1908, Schoenberg completed this work, ironically dedicated to Mathilde with the title “To My Wife,” and the Fifteen Songs from the Book of the Hanging Gardens, a song cycle based on Stefan George’s the fifteen poems from Das Buch der hängenden Gärten [the Book of Hanging Gardens], written about a love affair and its failure.\(^{35}\) It is clear that at this time Schoenberg changed his musical style and began to concentrate on painting. Obviously, Schoenberg’s paintings as well as his music show his psychological condition after Gerstl’s death.\(^{36}\) Schoenberg applied George’s poem to his String Quartet No.2 to express his emotional crisis. George’s poem, which Schoenberg used, was written when George abandoned his early estheticism and began to write visionary poetry in which he himself took the role of prophet.\(^{37}\) George, a strong advocate of art for art’s sake, experimented with various poetic meters and obscure allusion. His poetry is conservative and strict in form and emotionally lyrical in tone. This shows similar features to Schoenberg’s music in its strict form and extreme emotionality.

The Fifteen Songs from the Book of the Hanging Gardens, written in 1908-1909, shows that Schoenberg further turned to the expressionist mode. He also employed George’s poem in the song cycle, a poem that was the outcome of the poet’s emotional crisis similar to Schoenberg’s music. This work excels in what George’s poem expresses

\(^{37}\) Crawford and Dorothy L. Crawford, Expressionism in Twentieth-Century Music, 72.
in its direct representation of emotion and power. Even though it is a piece of music written for soprano, it often contains tones of low register and employs syllabic parlando that evades balanced phrases. Leonard Stein describes it this way:

In regard to vocal treatment, Schoenberg opened new realms of possibilities, leading from the compressed lyricism of the Op. 15 song cycle, though the parlando expressions of Erwartung and Die glückliche Hand, as well as the first use of a Sprechstimme chorus in the latter work, to the precise rhythm and pitch, notated indications of Sprechstimme in the twenty-one verses of Pierrot lunaire.  

With the expression emphasizing ‘stream of consciousness’ (or unconsciousness) in musical works, Schoenberg employed well defined texts corresponding to the expressive characteristics of his music, and constructed asymmetrical, more irregular types of structure, such as a prose-like form. Schoenberg writes in Style and Idea that

[After 1908] I discovered how to construct longer forms by following a text or poem. The differences in size and shape of its parts and the change in character and mood were mirrored in the size and shape of the composition, in its dynamics and tempo, figuration, accentuation, instrumentation and orchestration. Thus the parts were differentiated as clearly as they had formerly been by the tonal and structural functions of harmony.

At that time, he studied the states of unconscious in depth, specifically ‘the juxtaposition of sudden changes of emotions’ and ‘the role of intuition and spontaneity,’ as shown in his Erwartung. Nevertheless, after Erwartung, his strong aesthetic belief

rooted in the unconscious was shaken. In the letter of 21 December 1911, Schoenberg wrote to Berg that “[i] am not composing anything at all right now. At any rate: I’ve lost interest in my works. I am not satisfied with anything anymore. I see mistakes and inadequacies in everything.”\textsuperscript{41} It seems to me that at that time Schoenberg perceived intuitively his failure and lost his aesthetic belief, ‘an elimination of conscious will in art’. Likewise, Joseph Auner notes that, “[a] more significant cause for Schoenberg’s creative crisis was his inability to live up to the uncompromising demands of his own aesthetic beliefs, as well as a growing sense that his exclusive reliance on intuition was an error.”\textsuperscript{42} If that is the case, ultimately, it seems to be impossible for him to eliminate ‘conscious will’ in art. According to Schoenberg, “[e]verything of supreme value in art must show heart as well as brain.”\textsuperscript{43} Therefore, Schoenberg’s music should be deciphered by both brain and heart, by both intellect and intuition.

1-3. The Concept of Atonality

Expressionism in music is closely bound up with atonality. According to Schoenberg, “the transition from composition which still emphasized key to one where there is no longer any key, any consonances, happened gradually in accordance not with

\textsuperscript{41} Juliane Brand, Christopher Hailey and Donald Harris, ed., \textit{The Berg-Schoenberg Correspondence} (New York: W. W. Norton, 1987), 60.
\textsuperscript{43} Schoenberg, “Heart and Brain in Music,” \textit{Style and Idea}, 75.
any wish or will, but with a vision; an inspiration.”\textsuperscript{44} Schoenberg combined traditional genres and new modern approaches with motivically united musical language. Schoenberg insisted that any compositional techniques should pursue the variety of an extended and complicated form as their final goal.\textsuperscript{45} There is some controversy over the precise definition of atonality, which should be discussed here.\textsuperscript{46}

First, Schoenberg himself did not like the term ‘atonal’. He thought that the term atonality did not seem appropriate to express the perception of his music:

\begin{quote}
I find above all that the expression “atonal music”, is most unfortunate—it is on a par with calling flying “the art of not falling”, or swimming “the art of not drowning”. Only in the language of publicity is it thought adequate to emphasize in this way a negative quality of whatever is being advertised.\textsuperscript{47}
\end{quote}

He preferred to employ the terms ‘polytonal’ or ‘pantonal’ instead of ‘atonal’. Ethan Haimo states in his book \textit{Schoenberg’s Transformation of Musical Language} that these terms “imply an expansion or evolution of past procedures, not their utter abrogation.”\textsuperscript{48}

However, defining the term ‘atonal’ is still problematic. Since classifying an atonal composition as not tonal or lacking tonic chords or ending triads is too broad to be effectively applicable, the revised definition, denoting compositional works that lack all

\begin{thebibliography}{99}
\bibitem{48} Haimo, “‘Atonality’,” \textit{Schoenberg’s Transformation of Musical Language}, 2.
\end{thebibliography}
of the significant structural elements of music, began to gain currency. This revised definition suggests that ‘atonal’ implies anything absent from tonal music.

In order to group all of the compositions defined as atonal works into a single class, it is very important to have an inflexible standard. It should be distinguished fundamentally from other categories by the application of the term atonality. Yet even the revised definition of atonal that I mentioned earlier becomes more problematic when encountering musical works that contain a more changeable and intricate approach to tonality, such as Schoenberg’s music.

Moreover, in terms of the use of atonality, Haimo claims that “there has been a school of thought that has stubbornly resisted the notion that Schoenberg ever really did abandon referential tonal centers.” In contrast, Haimo stresses that “[e]lements of Schoenberg’s prior vocabulary and syntax remain in his post-1908 compositions; this does not mean these compositions merely present another way of expressing referential tonal centers.” He emphasizes that even though referential tonics are still adaptable as late as 1909, all of the important aspects of the pitch, language, and features of the music are substantially disregarded. The opinion that Schoenberg’s music around 1908 originated in simply modified traditional harmonic progressions seems rather unreasonable to me.

There is a tendency to divide Schoenberg’s music around 1908 into two groups, one characterized by tonality and one by atonality. Haimo feels uncomfortable about this division. He is not satisfied with the statement that the mixture of two, tonality and

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49. Ibid., 6.
50. Ibid.
atonality, are found in Schoenberg’s music even though this assertion is very supportable. Haimo claims that there is only one musical language in Schoenberg’s music from 1899-1909. In his music, the main points of technique, ideas, and progress remain in common even though his musical language is extremely altered. Schoenberg did not change his musical language abruptly; he gradually and continuously transformed his prior techniques, procedures, and ideas instead of abandoning them.

All of Schoenberg’s compositions from 1899 through 1910 are based on atonality, which is a new harmonic language used for the expression of emotion, or “inner nature.” It is clear that by way of these compositions, Schoenberg’s artistic development and thought were nearly reconstructed between 1900 and 1909. In order to examine Schoenberg’s conceptual idea of atonality, it is necessary to look at what Haimo identifies as the three significant essentials about Schoenberg’s views on tonality: the idea that focused on the significance of historical work followed by chronological order in the arts, organic structure, and Schoenberg’s educational background.

First, for Schoenberg, artistic value is found very often in the chronological progression of art, stemming from the important historical features of artworks as well as their inherent aesthetic quality. Second, organic structure is one of the main technical

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51. Haimo points out instances of David Lewin, who analyzed one of the songs from Schoenberg’s Op. 15, and Reinhold Brinkmann, who analyzed Op. 11, No.1. Both emphasize that the significant tonal elements are shown in his atonal works.
52. Ibid., 7. Furthermore, Haimo’s another article, “Schoenberg and the Origins of Atonality,” is very helpful to understand the concept of his transformation of musical language. 71-84.
53. Ethan Haimo, “Schoenberg and the Transformations of Twentieth-Century Culture,” in Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century Culture, ed. Juliane Brand and Christopher Hailey (Berkeley, Los Angeles, and London: University of California Press, 1997), 83-84. Haimo categorized the conceptual idea of atonality according to three important technical features shown in Schoenberg’s standpoint about tonality. I had an impressive effect on his grouping and summarized it according to his direction.
terms in Schoenberg’s compositions. It is strongly related to motivic terms, in that a main idea derived from the beginning of the work plays a fundamental role in constructing an entire composition. That is, harmonic successions form the structural foundation of a compositional work and tonality becomes unstable throughout an entire composition.

Third, it is interesting to see Schoenberg’s educational background regarding the idea of atonality. Since he was self-taught for the most part, he was able to think about lots of possibilities more freely than others who had had more traditional educational background. According to Haimo, “[t]he birth of atonality was the result of a single composer’s intellectual and artistic make up…. [t]he combination of all of these factors resulted in the possibility of a new and unpredicted idea of musical organization.”

Schoenberg emphasizes repeatedly that “art should come primarily from the unconscious” and where seemingly “misplaced” objects such as providing different angles simultaneously in the same painting. Allen Shawn compared Schoenberg to Picasso, who repositioned the object to be read simultaneously as both wrong and very meaningfully ‘right’.

Schoenberg explored all of the possibilities to extend and develop tonality. According to Hans Keller, “Schoenberg never ceased to hear tonally that the secret of the strange comprehensibility of his melodies and harmonies is that they are ‘foreground’ deviations from a tonal ‘background’.” He gives a good example for his assertion that if we listen to Schoenberg’s atonal works or the twelve-tone music very slowly, it is possible to discover his submerged tonal structure. Haimo seems to agree.

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54 Ibid., 84.
56 Ibid., 110.
with Keller about Schoenberg’s tonal implication. It is noticeable that Schoenberg’s concept of atonality is rooted in his unconscious and placed as an extension of tonality.

According to Shawn, “Schoenberg explores tonality as if it had never been used before, and already in the spirit of twelve-tone music.”

In Schoenberg’s expressionist music, all the notes in the chromatic scale are used as one of the most important elements, providing the possibilities to open the door for his newly regained invention, the twelve-tone system. Schoenberg’s standpoint about tonality, as recorded in his *Harmonielehre*, proves that he had in one sense already begun to be pre-atonal. This is because even though he emphasized the relations among chords, the harmonic progressions themselves are not ‘aimed for a tonic’ anymore in his compositions. I believe Schoenberg’s concept of atonality is derived not from a resistance against the history of music and its musical materials, but from his passion and respect for them. In this respect, I agree with Haimo that Schoenberg’s concept of atonality should be discussed under the assumption that it is an extended tonality.

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57. Ibid., 138.
58. Ibid.
CHAPTER 2: THE CLOSE AND COMPLEX INTERRELATIONSHIP
BETWEEN SCHOENBERG AND KANDINSKY

2-1. Wassily Kandinsky and Der blaue Reiter

Expressionism and impressionism, both terms originating in visual arts, contradict one another: while impressionism finds the source of expression in the outside world, expressionism pictures an image inside of the human mind and brings it subjectively to the surface. According to Nicolas Slonimsky, the viewer of the varicolored images of impressionism is able to compare reality to its impression upon an artist, but this does not hold true for expressionism since expressionist art is the result of an artist’s private vision.\(^{59}\)

Nineteenth century romanticism in fine arts is the direct foundation for modern expressionism. Paul Gaugin (1848-1903), a French postimpressionist painter, denied western culture and praised emotion and color as alternatives to it, while James Ensor (1860-1949), a Belgian expressionist painter, revolted against elegant pictures by intentionally employing bizarre subject matters such as skeletons and carnivals to represent personal disgust for the human brutality of the real world. Ferdinand Hodler

\(^{59}\) Nicolas Slonimsky, Music since 1900 (New York: Schirmer, 1994), 132.
(1853-1918), a Swiss painter who anticipated twentieth century expressionism, combined symbolic imagery with post impressionistic facture.\textsuperscript{60} Edvard Munch (1863-1944), a Norway’s leading painter by the turn of the nineteenth century, imbued the form of expression with his personal distress by using fantastic images, and Vincent van Gogh (1853-1890), a Dutch post-impressionist painter, intensified the color of nature by modifying nature through his highly unique style that became recognizable aspect of his paintings. All these approaches became direct models for Twentieth-century artists.\textsuperscript{61}

According to Robert Morgan, the period between 1900 and 1914 is one of the most turbulent in the whole history of the arts. At that time, the arts produced a series of revolutionary developments. The tendency to misconstrue objective reality in favor of a more individualized and emotionally entrusted vision was obvious throughout the art world in the early years of the century.\textsuperscript{62} Expressionist painters such as Munch and Oskar Kokoschka mainly used subject themes such as love, fear, and death and depicted their feelings and emotion rather than the external reality. The cubist painters like Picasso rearranged objects into new and more abstract forms instead of employing a physical three-dimensional space in which we live. In music, the composers such as Schoenberg, Berg, Bartok, and Stravinsky experimented with unpredictably discontinued rhythms and obsessively repeated rhythmic motives and extremely dense textures to build tension. In addition, they frequently changed textures and used a wide range of instruments in order to express their emotional states.

Expressionism in the fine arts is closely related to two groups of artists. The first is the Dresden Group (1905-1913), who called themselves *Die Brücke* [The Bridge]. This group was formed in Dresden in 1905. The participants of Die Brücke such as Ernst Ludwig Kirchner (1880-1938), Erich Heckel (1883-1970), Otto Mueller (1874-1930), and Emil Nolde (1867-1956) did not have any stylistic intentions. They wanted to represent youth and impatience, and to revive the liveliness which the German fine arts had lost. As Crawford points out, “[Their] artistic impulse to reach back to primitivism in order to find fresh means to fearless self-expression was basic to the Brücke painters.”

63 They found a new expressionist mode to form a bridge from the past to the present reviving traditional woodcut prints and inventing a printmaking technique, ‘linocut’. Die Brücke artists were deeply influenced by Munch and Van Gogh. The second key group is the Munich Artists’ group, which held only one exhibition in 1912. This exhibition was sponsored by an almanac published just once and entitled *Der Blaue Reiter*. Wassily Kandinsky (1866-1944), a Russian expressionist painter, and Franz Marc (1880-1916), one of the main painters of German expressionist movement, belonged to *Der blaue Reiter*, and Schoenberg worked with them as well.

Munch, a representative of *Die Brücke*, expressed many of the basic fears and anxieties of mankind through his works. His own life was unhappy: childhood tragedy, alcoholism, and ceaseless traveling are reflected in his works, particularly in paintings like the *Scream* and the *Vampire*. Other artists of *Die Brücke* who had their own spiritual

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influences from primitive and folk art employed the angularity of the woodcut, while Viennese artists such as Oskar Kokoschka (1886-1980), who wanted to express people’s pain and anxiety psychologically, and Richard Gerstl (1883-1908), an Austrian expressionist painter who had a strong influence on Schoenberg’s personal and musical life, worked individually and mainly focused on grotesque distortion that expresses the suppressed human feelings and emotions of his time.

Kandinsky founded *Der blaue Reiter* [The Blue Rider]. He asserted his new artistic philosophy and aesthetic concepts in a decisive manner in his article, “On the Question of Form,” and his book, *Concerning the Spiritual in Art* (1911). First of all, Kandinsky’s inner necessity implied inner power. In the conclusion of his article, “On the Question of Form,” he presented this equation and comment: “Realism=Abstraction, Abstraction=Realism, *The greatest external difference becomes the greatest internal equality*”. Unquestionably, for Kandinsky all forms could take shape if they came from inner necessity. In particular, his concept of ‘inner necessity’ played a conclusive role in forming a kinship with Schoenberg.

As Kandinsky points out, painting results from an inner activity of color and form by unconsciousness. In this respect, Kandinsky stresses that “the artist must train not only his eye but also his soul, so that he can test colours for themselves and not only by external impressions.” According to him, real artistic language should be made up of “the inner meaning to be pure and unhampered.”  He also concentrates on new concepts

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64 Ibid., 8
67 Ibid., 98.
of construction, especially “concealed construction” that strongly related internal
harmony as being closer to the soul, and not to the eye. To be sure, for Kandinsky a new
conception of construction is indispensable to shape the ‘true’ artwork.

*Der blaue Reiter* artists such as Kandinsky, Marc, Gabriele Münter (1877-1962),
and August Macke (1887-1914) concentrated on ‘the expressive power of line and
color.’68 Under the title of ‘*Der blaue Reiter*’, the expressionists published a collection of
esssays on various arts, such as painting, music, literature, and theatre. This publication
was organized by Kandinsky and Marc, and published in Munich in 1912. Schoenberg
also participated in and contributed an article, “Das Verhältnis zum Text,” later
republished in *Style and Idea* as “The Relationship to the Text.” His article is about “the
relationship between words and music, refuting the tendency to interpret music in terms
of the literal meaning of the words, rather than in terms of its innermost spiritual essence,
which is never description, but an inner ‘vision’ of the world.” 69

Marc stated his own opinion about this new artistic tendency in his article as
follows:

> In this time of the great struggle for a new art we fight like disorganized
> ‘savages’ against an old, established power. The battle seems to be unequal,
> but spiritual matters are never decided by numbers, only by the power of
> ideas…It is impossible to explain the recent works of these ‘savages’ as a
> formal development and new interpretation of impressionism. The most
> beautiful prismatic colors and the celebrated cubism are now meaningless
> goals for these ‘savages.’ …But we believe that apart from all these ‘savages’
> with the same high, distant goals and that ideas are silently maturing
> unknown to the heralds of the battle.”70

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Interestingly, he compared Grimm’s Fairy Tales (1832) with Kandinsky’s painting (1910) in another article, “Two Pictures”. While Grimm’s tales clearly and easily shared their artistic values and feelings with the general public, Kandinsky’s painting seemed to have trouble communicating with them. Since this was a transitional period toward a new era, Marc took it for granted that the early works are extremely difficult for the public to understand. However, with their own inner truth, these works played an important role as the first signal in exploring the new epoch.⁷¹

In his article, “Über die Anarchie in der Musik” [On Anarchy in Music], Thomas von Hartmann (1885-1956) remarked:

> In all the arts, and especially in music, every method that arises from an inner necessity is right. The composer wants to express what at the moment is the intention of his intuition…The artist is compelled to use such a combination because its use was determined by his inner voice: the correspondence of the means of expression with inner necessity is the essence of beauty in a work.” ⁷²

Hartmann emphasized the artists’ inner necessity, and by its exciting inner power, ultimately the general public would understand and accept ‘the essence of beauty in a work’ even though it could be very hard for them to perceive on account of the new methods.

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In the typescript preface of Almanac: Der Blaue Reiter, the editors Kandinsky and Marc write about the necessity of its publication. In order to see a new epoch, a spiritual world, they argue, the readers should understand the inner relationship and the concept of ‘inner necessity’ through the writings and essays of artists and their artworks. No matter what the artists show, it is certain that the true meaning of art and its value, the artistic development and ideas, and the aesthetic and philosophic concepts of art are found in the contributors’ articles. Reading Der blaue Reiter reveals clearly the aesthetic issues that preoccupied Schoenberg and Kandinsky at that time.

2-2. Schoenberg’s Paintings

The fact that Schoenberg considered his paintings as seriously as his music is not well known. Schoenberg painted over seventy oil paintings and approximately 160 watercolors.\(^{73}\) In fact, he began to paint around 1907\(^{74}\) and concentrated on his paintings particularly during the period 1907-1912. Interestingly enough, this period coincided with the time when he created his atonal works in music and faced his marital crisis. At that time, he considered pursuing painting as a second career.\(^{75}\) Schoenberg exhibited over forty of his paintings at Vienna in 1910. The critics’ response was rather frigid, just like the reaction of music critics toward his new music. At the end of 1911, he exhibited some

\(^{73}\) Hahl-Koch, ed., Arnold Schoenberg Wassily Kandinsky, 164.
\(^{74}\) Auner, “Heart and Brain in Music,” in Constructive Dissonance, 119.
\(^{75}\) Ibid., 119.
of his works with those of very influential painters such as Kandinsky, Marc, Henri Rousseau, Robert Delaunay, Vladimir, and David Burlyuk in the first Blaue Reiter exhibition. Later, Kandinsky wanted to exhibit some of Schoenberg’s paintings in Berlin, but ultimately he did not carry out his plan because Schoenberg objected to Kandinsky’s plan.

Kandinsky, in his article “The Pictures,” categorized Schoenberg’s paintings into two groups: realistic paintings directly derived from nature and visions that indicate more abstractive works. Alternatively, Shawn divides Schoenberg’s paintings into three groups: portraits, more abstract visionary expressions, and realistic works from nature. In Shawn’s grouping, Schoenberg’s self-portraits are very crucial as practical evidence, showing his inner feelings and images. There are very interesting points in Schoenberg’s self-portraits. Even though he draws several of his self-portraits in the same period, each seems very different: some portraits look very young, and others look very old. However, some characteristics of his self-portraits, such as his eyes and his hairline, look consistently the same. Interestingly, Schoenberg expresses his inner feelings and emotions by changing facial expressions.

Likewise, more abstract visionary expressions such as ‘gazes’ are necessary for us to understand Schoenberg as a thoughtful painter. When he painted those abstract visionary paintings, the influence of Kokoschka and Kandinsky on him became a topic of

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77. Ibid., 125. Originally, Kandinsky entitled his article, “Schoenberg’s Painting”. But, later he changed his title as “The Pictures” by Alban Berg’s advice.
a conversation. As a matter of fact, Schoenberg did not get an opportunity to view their paintings until 1911. He thus denied their influence in the following statement:

Kandinsky, when he saw them, called them ‘Visions,’ while I named them ‘Gazes.’…Everything important had been done before Kokoschka emerged! I am also not influenced by another painter who, on the contrary, claimed to have learned painting through me (which I really never understood) as my ‘Gazes’ prove which are unique in their way.\(^7^9\)

According to him, “I never saw faces but, because I looked into people’s eyes, only their ‘gazes.’ This is the reason why I can imitate the gaze of a person. A painter, however, grasps with one look the whole person—I, only his soul.”\(^8^0\) Schoenberg here reasserts the importance of the concept of the ‘gazes’ shown in his paintings (see figure 1).

\(^7^9\). Hahl-Koch, ed., \textit{Arnold Schoenberg Wassily Kandinsky}, 167. This part is attached to Marion Bauer, \textit{Twentieth-Century Music}, 211; In \textit{Journal of the Arnold Schoenberg Institute}, V. II, no.3 (1938): 236.
\(^8^0\). Ibid. This part is quoted from Handwritten memorandum ‘Malerische Einflusse’, 11 Feb. 1938; In \textit{Journal of the Arnold Schoenberg Institute}, V. II, no.3 (1938):234.
Figure 1. Schoenberg’s *Red Gaze*, 1910. Oil on pasteboard, 32 x 25 cm. Signed and dated at right: Arnold Schoenberg, May 1910. Municipal Gallery in the Lenbachhaus, Munich.

Schoenberg’s allusion to “another painter” refers to Gerstl, who was a teacher of Schoenberg’s. In his note, Schoenberg talked about Gerstl, noting that “when he saw some quite miscarried attempts of mine, he took their miserable appearance to be *intentional* and exclaimed: ‘Now I have learned from you how one has to paint.’ I believe that Webern will be able to confirm this. Immediately afterwards he started to paint ‘Modern.’”81 Since Gerstl destroyed almost all of his possessions, including some of his paintings and letters, before he committed suicide, Schoenberg’s statement about Gerstl is rather unreliable. However, Schoenberg’s more abstract works are extremely expressionist and original, so they are not comparable to Gerstl’s, or even Kokoschka’s.

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81. Ibid. 167.
or Kandinsky‘s. For example, in his more abstract visionary works such as ‘Gaze’ and his self-portraits, it is easy to find the ‘penetrating eyes’ characteristic of his paintings, which usually look straight forward at the viewer. This shows the extraordinary power that characterizes his expressionist paintings.

According to Hahl-Koch, Schoenberg’s ‘Gazes’ are shown even outside of his painting world. In *Die glückliche hand* and *Erwartung*, his ‘Gazes’ become a musical motif. For instance, in *Die glücklich Hand*, “the choruses are only present through their eyes,” and in *Erwartung*, “in the frequently repeated motif of the sinister staring eyes which the Woman imagines she perceives in the nocturnal wood.”

Schoenberg’s realistic paintings from nature are not as relevant here. Actually, Schoenberg was not satisfied with his landscape paintings because of his lack of painting technique. In this respect, he described as follows:

>a painter I was absolutely an amateur. And I had no theoretical training and only a little esthetic training-this only from general education but not from an education which pertained to painting. In music, it was different…I always had the opportunity to study the works of the masters… in quite a professional manner, so that my technical ability grew in the normal manner. This is the difference between my painting and music.

However, Kandinsky preferred Schoenberg’s realistic paintings to his more abstract visionary works. This is because, Kandinsky believes, Schoenberg’s more realistic works are connected to ‘things as they are’ that reveal their inner power.

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82. Ibid., 169.
83. Ibid., 166.
Schoenberg’s *Self-portrait from the Back* was reproduced by Kandinsky and printed in his article “On the Question of Form” for *Der blaue Reiter* almanac (see figure 2).84

![Self-portrait from the Back](image)

Figure 2. Schoenberg, *Self-portrait from the Back*, 1911. Oil on pasteboard, 48 x 45cm. Signed and dated lower right. Arnold Schönberg Center, Vienna, Austria.

Unlike Kandinsky, who had only a few portraits and pursued different artistic directions than Schoenberg, Schoenberg had lots of portraits (mainly self-portraits) and consequently expanded into more abstract visionary paintings such as ‘Gazes.’ In this respect, Schoenberg’s paintings are much more similar to Kokoschka’s, which contain

more personal character and subjective matter than Kandinsky’s. Nevertheless, Kandinsky realized that he had very similar thought and ideas about artistic development to Schoenberg’s.

Above all, Schoenberg focused on color and sound. He sketched the stage designs for the setting and characters of Erwartung and Die glücklich Hand. According to Shawn, “Associations between sound and color led him to design sets and costumes for his stage works and to provide detailed instructions as to the lighting required for specific moment between sound and color.”

Certainly, Schoenberg tried to deal with the two art forms, music and painting, equally, and attempted to combine them together as sound and color in order to express the true beauty of his art.

2-3. Correspondence between Schoenberg and Kandinsky

Kandinsky had written his first letter to Schoenberg on January 18, 1911 after he listened to Schoenberg’s music. He must have been shocked and thrilled with joy when he faced Schoenberg’s music for the first time since he found Schoenberg had the same artistic ideas and thought as he did. In his letter, Kandinsky states:

The independent progress through their own destinies, the independent life of the individual voices in your compositions, is exactly what I am trying to find in my paintings. At the moment, there is a great tendency in painting to discover the ‘new’ harmony by constructive means, whereby the rhythmic is

built on an almost geometric form…I am certain that our modern harmony is not to be found in the ‘geometric’ way, but rather in the anti-geometric, antilogical [antilogischen] way. And this way is that of ‘dissonances in art, in painting, therefore, just as much as in music. And ‘today’s’ dissonance in painting and music is merely the consonance of ‘tomorrow.’  

About a week later, on January 24, Schoenberg wrote back to Kandinsky. He described how happy he was when he got the letter from Kandinsky and mostly agreed with Kandinsky’s ideas and current thoughts about artistic tendencies:

I am sure that our work has much in common-and indeed in the most important respects: In what you call the ‘unlogical’ [Unlogische] and I call the ‘elimination of the conscious will in art.’… But art belongs to the unconscious! One must express oneself! Express oneself directly. One does not need to be a pioneer to create in this way, only a man who takes himself seriously-and thereby takes seriously that which is the true task of humanity in every intellectual or artistic field: to recognize, and to express what one has recognized!!! This is my belief!  

Schoenberg’s concept of unconsciousness probably impressed Kandinsky greatly. When Kandinsky wrote back to Schoenberg in January 26, 1911, he totally agreed with Schoenberg’s idea of ‘self-perception,’ delivered by the ‘inner voice’ and re-stressed it as one of the most important means to form the base of the ‘new’ art. Additionally, the January 24 letter contained Schoenberg’s ideas about his own paintings and color. There, he talked about color as a crucial means to express the artist’s intrinsic sensitivity and inner feelings, not as an externally beautiful color. Kandinsky recognized interesting similarities between Schoenberg’s music and his own paintings that pursued pure
expression. Schoenberg’s concept of “inner compulsion,” as applied in his new style of music, is congruous with Kandinsky’s concept of “inner necessity” that provides the motive power for his paintings.

Kandinsky was impressed by Schoenberg’s paintings that Schoenberg had sent along with his earlier letter. He talked about perfect abstraction and ‘pure realism,’ and suggested Schoenberg provide some of his pictures or articles for the ‘Russian’ salon. In the same letter he also introduced Gabriele Münter, an active German painter at that time. On April 9, 1911, along with a photo of himself, Kandinsky sent another letter that praised Schoenberg’s theoretical book, *Harmonielehre* [*Theory of Harmony*]. Since August 1911, Kandinsky and Schoenberg had both tried to arrange a meeting, but it did not work out until the middle of September 1911, due to unexpected changes in their respective schedules. Presumably, they met for the first time around September 23 1911, based on their frequent correspondence around that time. From the end of September 1911 onward, they talked about *Der blaue Reiter* and discussed Schoenberg’s book, *Harmonielehre*.

In the letter of November 16, 1911 that Kandinsky wrote to Schoenberg, Kandinsky had some comments about Schoenberg’s paintings. According to Kandinsky, Schoenberg’s paintings originated from two roots: ‘pure’ realism (things as they are) and an inner sonority, and dematerialization and a romantic-mystical sonority. Kandinsky asserted that both could be great and attractive to him; however, he preferred ‘pure’ realism and inner sonority to the second root, which seemed to be similar to Kokoshka’s idea of ‘strangeness.’ Kandinsky categorizes Schoenberg’s paintings, such as the ‘Self-
Portraits’ and the ‘Garden,’ as ‘pure’ realism with inner sonority.\textsuperscript{88} He thanked Schoenberg for his admiration of and interest in Münter’s artworks, which were not popular at the time even though Kandinsky thought they were so valuable. He also asked for Schoenberg to tell him about his works in the ‘Neue Secession’.\textsuperscript{89}

Schoenberg wrote back to Kandinsky on Dec. 14, 1911. He replied that he preferred the \textit{Romantic Landscape} among Kandinsky’s artworks in the Neue Secession, and pointed out some things about which he disagreed, such as the format, the size, and the proportions. Additionally, he placed a high value on some painters who participated in the Neue Secession with Kandinsky, such as Münter, Marc and Nolde. In the letter, he asserted that he certainly agreed with Kandinsky’s comparison of color and musical timbre and said, “We search on and on (as you yourself say) with our feelings. Let us endeavor \textit{never} to lose these feelings to theory”\textsuperscript{90} in a discussion of the ‘theory of forms’ in Kandinsky’s book. Schoenberg also sent his book \textit{Harmonielehre} along with the letter and stated, “You will be astonished how much I say that is closely similar to you.”\textsuperscript{91}

In their correspondences of December 1911, they mainly talked about Schoenberg’s pictures and their exhibition. In the first \textit{Blaue Reiter} exhibition, four of Schoenberg’s paintings were shown: \textit{Self-Portrait, Landscape}, and two \textit{Visions}. Presumably, some of his paintings were sold under Kandinsky’s direction. On January 13 1912, Kandinsky wrote back to Schoenberg that he had been incredibly busy and so could not reply to Schoenberg promptly. In this letter, Kandinsky responded to

\textsuperscript{88} Ibid., 36-37.
\textsuperscript{89} Four paintings by Kandinsky were exhibited: \textit{Composition IV, Nude, Romantic Landscape}, and \textit{Improvisation}, No. 18 in the Neue Secession.
\textsuperscript{90} Ibid., 38.
\textsuperscript{91} Ibid., 40.
Schoenberg’s comments on Kandinsky’s paintings earlier in his previous letter. He refuted Schoenberg’s opinion about the problems of the size, format, and proportions of his paintings, and asserted that he himself was right since math and art should be considered differently.

At some point between 17 and 27 January 1912, Münter thanked Schoenberg for his contribution to Der blaue Reiter his article “the Relationship to the Text,” and commented on it. Münter, however, disagreed with Schoenberg’s argument: “With compositions based on poetry the exactness of rendering the action is as irrelevant to its artistic value as the resemblance to the model is for a portrait.”92 “Who’s right?” she asked regarding a ‘portrait.’ Likewise, on March 15, 1912, she asked for Schoenberg to correct the order of names in his article: he had mentioned Kokoschka’s name before Kandinsky’s, but Münter thought Kandinsky’s should come first because he was Kandinsky was much older and had more experience than Kokoschka. Schoenberg changed the order according to Münter’s wishes, and exchanged letters with her very often in 1912, even though Münter mainly executed business for Kandinsky. At this time it was very difficult for Kandinsky to manage his own business for reasons of his health.

Schoenberg had written to Kandinsky about his opera Die glückliche Hand in July 1912. He mentioned it again in an August 1912 letter, and compared it to Kandinsky’s Der gelbe Klang [Yellow Sound].

Der gelbe Klang, however, is not a construction, but simply the rendering of an inner vision. There is the following difference: an inner vision is a whole which has component parts, but these are linked, already integrated. Something which is constructed consists of parts which try to imitate a whole. But there is no guarantee in this case that the most important parts are not missing and that the binding agent of these missing parts is: the soul….It is exactly the same as what I have striven for in my Glückliche Hand…. It is important that our creation of such puzzles mirror the puzzles with which we are surrounded, so that our soul may endavour-not to solve them – but to decipher them.\(^{93}\)

Subsequently, Kandinsky’s reply to Schoenberg followed in August 1912:

\[t\]his is the sense in which I also understand construction, which does not, in your opinion, combine harmoniously with Der gelbe Klang. Surely you understand me already!... I will show, however, that construction is also to be attained by the ‘principle’ of dissonance, (or better) that it [construction] now offers many more possibilities which must unquestionably be brought to expression in the epoch which is beginning. Thus is Der gelbe Klang constructed; that is, in the same way as my pictures.\(^{94}\)

On September 28, 1913, Schoenberg had written to Kandinsky that he was delighted for his success in Russia. However, he complained that his earlier works were not paid enough attention because of the audience’s prejudice for the fixed concept of ‘modernity’ that gave a priority over very ‘stylish technique’.

In 1914, Schoenberg and Kandinsky mostly exchanged letters about spending their summer holidays together. On March 27, 1914, Kandinsky wrote back to Schoenberg about Felix Müller’s artworks. In a previous letter, Schoenberg probably sent a letter with the portfolio and the letter from Müller. Kandinsky criticized Müller and

\(^{94}\) Ibid., 57.
\(^{95}\) Felix Müller (1897-1977) was a German painter. He joined the Dresden group in 1912 and was inspired by Schoenberg’s Pierrot Lunaire.
said that he could not find a real construction in Müller’s artworks. He declared that Müller would not be helpful for Schoenberg’s music at all. During the summer of 1914, Schoenberg and his family spent several weeks near Kandinsky’s until World War I began. After the outbreak of World War I, Kandinsky went back to Russia and all correspondence between them discontinued. Kandinsky returned to Berlin in December 1921, at which point they began to exchange letters again.

Schoenberg deplored the prevailing artistic trends in Berlin and in July 1922 agreed with Kandinsky’s thoughts:

I can understand your being surprised by the artistic situation in Berlin… I find it perfectly disgusting, at least in music: these atonalists! Damn it all, I did my composing without any ‘ism’ in mind… How is your book Das Geistige in der Kunst [On the Spiritual in Art] getting on?\(^{96}\)

At that time, he wanted to see Kandinsky again to talk about the current artistic movement and share their artistic thoughts and ideas together. Schoenberg’s letter seemed to be full of his love and concern for Kandinsky. However, in April 1923 they exchanged totally different kinds of letters: Schoenberg’s letter leveled criticism at Kandinsky regarding a bad rumor related to his anti-Semitism, which made Kandinsky very frustrated and sorrowful.

In a letter to Schoenberg in 1923, Kandinsky, who worked as a leader of painting at the Bauhaus in Weimar at the time, suggested that there was a good chance for Schoenberg to be a new director of the music school in Berlin. He was willing to set up

\(^{96}\) Ibid., 75.
the position for Schoenberg if he wanted it. When Kandinsky sent a letter to Schoenberg about this open job position, he was about to finish his painting, *Through-Going Line* (March 1923), prepared for the Russian celebration of Saint George’s Day on April 24 (see figure 3). In this painting, the figure of St. George riding a stick horse was distinguishably depicted and remarkably, Kandinsky combined the heavenly region from the left hand side of the canvas with the worldly region from the right hand side of it. In Kandinsky’s symbolic expression, this direction from the left side to the right side implied going “toward home.” This painting shows well how Kandinsky persistently pursued the symbolic expression of inner power.

![Figure 3. Kandinsky’s *Through-Going Line*, 1923. Oil on canvas, 45 ¼ x78 ¾ in Art Collection Nordrhein-Westfalen, Düsseldorf](image)

98. Ibid.
Because of Kandinsky’s anti-Semitic tendencies, Schoenberg refused Kandinsky’s suggestion very carefully in a letter to him in April 1923. Here, for the first time, he also mentioned the fact that he’s a Jew.

I have heard that even a Kandinsky sees only evil in the actions of Jews and in their evil actions only the Jewishness, and at this point I give up hope of reaching any understanding. It was a dream. We are two kinds of people. Definitively.99

Kandinsky was shocked and sad when he received this letter from Schoenberg. He described his sadness and laments as follows in a letter to Schoenberg in April 1923:

I love you as artist and a human being, or perhaps as a human being and an artist. In such cases I think least of all about nationality—it is a matter of the greatest indifference to me….Such relationships go on until ‘the grave’.100

His painting Schwarz und Violett,101 painted in April 1923 when Kandinsky received the letters from Schoenberg, is important to observe Kandinsky’s unstable emotional state (see figure 4). In this painting, two artists, presumably Schoenberg and Kandinsky, are “tossed on a sad and slag-colored sea of rumor, misunderstanding and deceit.”102

100. Ibid., 77.
Nevertheless, Schoenberg was upset when he got the letter from Kandinsky. In a reply in May 1923, he defended himself very strongly as a Jew. He thought Kandinsky expressed anti-Semitic statements. “You are perhaps satisfied with depriving Jews of their civil rights…. I had to leave off for a few days and now see that morally and tactically speaking I made a very great mistake.”\textsuperscript{103} However, Schoenberg broke off the relationship with Kandinsky. At that time, Kandinsky wrote back to him as follows:

\textsuperscript{103} Hahl-Koch, ed., \textit{Arnold Schoenberg Wassily Kandinsky}, 82.
We, so few of us, who can be inwardly free to some extent, should not permit evil wedges to be driven between us. This piece of work is also a ‘black’ work. One must resist it…. Even if you disassociate yourself from me, I send you kindest regards and the expression of my highest esteem.  

Kandinsky kept silence instead of defending himself in public. In connection to this, he expressed his own emotion and feelings in his painting, Within the Black Square, from June 1923 (see figure 5). It was completed when he exchanged the desperate letters with Schoenberg. In Kandinsky’s color theory, black means “[a] silence with no possibilities.”  

Interestingly, Kandinsky wanted to show hope for the future of his relationship with Schoenberg using “a white for trapezoidal plane that is bound to rise beyond the black silence.”  

His symbol, St. George, was regenerated as a helper who assisted his healing in this painting. 

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104. Ibid., 78.  
105. Kandinsky, Concerning the Spiritual in Art, 77-78.  
After that, they did not exchange letters again. Probably in May 1928, the letter that Kandinsky had written to Schoenberg was received. Kandinsky asked after Schoenberg’s health and wanted to see him again if possible. According to Kandinsky, “indeed ‘chance’ has brought us to the same region at any rate…. How would it be if you and your good wife were to visit us here?”¹⁰⁷ As shown in this letter, the broken relationship between Schoenberg and Kandinsky seemed to have recovered again. In a letter to Schoenberg in July 1936, Kandinsky mentioned how much he missed the time when they met and spent time together for the first time.

At that time, Kandinsky had completed his painting, *Triangles*. In his letter, Kandinsky thanked Schoenberg for a brief note that was probably conveyed by Louis Danz as follows: “I was very happy to get a few lines from you through Mr. Danz”. Kandinsky also showed how he deeply cared for Schoenberg as his good friend from the old days.

Do you still remember, dear Mr. Schoenberg, how we met—I arrived on the steamer wearing short Lederhosen and saw a black-and-white graphic—you were dressed completely in white and only your face was deeply tanned. And later the summer in Murnau? …And it really was beautiful, more than beautiful.  

In his painting *Triangles*, he depicted two characters confronting each other that formed triangles (see figure 6). It looked like Kandinsky and Schoenberg exchanged gifts with each other. When Kandinsky gave a palette to Schoenberg, Schoenberg offered a kind of shamanic object. Likewise, in this painting two triangles are superimposed in the Star of David. It is clearly noticeable that Kandinsky symbolized his old friend as the Star of David. Interestingly, there was a little snake-like object that divided the two characters, Schoenberg and Kandinsky. By presenting a thin snake-like form instead of a thick and heavy object like a dragon, Kandinsky seemed to open the door for their reconciliation.

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108. Ibid., 83.
109. Ibid., 84-85.
112. Ibid., 51.
As mentioned earlier, Schoenberg and Kandinsky had a really good companionship over twenty-five years, even though they broke up for a while due to a rumor that Kandinsky had slandered Schoenberg and his religion. In the end, it appears that they recovered their close relationship. Based on their correspondence, Kandinsky seemed to adopt a more positive and energetic attitude than Schoenberg. Kandinsky provided lots of opportunities for Schoenberg to build his social relationships with many professional painters, such as Marc and Münter.

Likewise, Kandinsky praised Schoenberg’s article “The Relationship to the Text” as a contribution of Der blaue Reiter almanac, and also managed the exhibition for Schoenberg’s paintings. Needless to say, Schoenberg also affected Kandinsky, expanding and developing his artistic thought and aesthetic ideas and theories rather than offering
significant social relationships with other professional musicians and artists. Their exchanges represent decisive proof that they deeply shared artistic development and ideas, definitely pursued the same artistic goals and achievements, thoughtfully encouraged mutual artworks, and privately considered one another as artists and as good friends.

2-4. Fundamental Similarities and Differences in Artistic Development between Schoenberg and Kandinsky

- Schoenberg’s *Theory of Harmony* and Kandinsky’s *On the Spiritual in Art*

Both Schoenberg and Kandinsky gained their most significant artistic development almost at the same time while struggling to find their own voices, that is, their inner necessity, within an indifferent social environment. Also, they seemed to be parallel in their artistic directions and goals. In view of their correspondences, even they themselves were astonished each other to see how similar their artistic goals and ideas were. Like Schoenberg, who emphasized the significance of inner necessity and employed it as his spiritual and intellectual means in his new music, for Kandinsky inner necessity was the driving force of his art and plays an important role in delivering the spiritual and intellectual part of his “compositional paintings.”

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After listening to Schoenberg’s String Quartet No.2, in the letter of January 14, 1911, Marc had written Macke about the artistic similarities between Schoenberg and Kandinsky:

Can you imagine a music in which tonality (that is, the adherence to any key) is completely suspended? I was constantly reminded of Kandinsky’s large Composition, which also permits no trace of tonality […] and also of Kandinsky’s ‘jumping spots’ in hearing this music, which allows each tone sounded to stand on its own (a kind of white canvas between the spots of color!). Schoenberg proceeds from the principle that the concepts of consonance and dissonance do not exist at all. A so-called dissonance is only a more remote consonance—an idea which now occupies me constantly while painting.  

Marc was amazed at Schoenberg’s music concert in January 1911. In point of fact, Marc knew Kandinsky’s painting, Composition II, which was the focus of his attention to Kandinsky and raised a tumult at the second exhibition of the Neue Kunstler-Vereinigung the preceding autumn (see figure 7). At that time, Kandinsky suffered from the critics who really made fun of him as an insane painter and looked down upon his art as “design for a carpet.” Very often, Marc tried to persuade the director of the gallery to understand the superiority and original creativity of Kandinsky’s painting. At that time, like Kandinsky, Schoenberg also suffered from harsh criticism.

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117. Ibid., 36.
Both men were also profound theorists who liked to explore all kinds of possibilities and approached human consciousness to find their visions from the inner world. Interestingly, they both prepared for an evolution against the tradition for a long time based on strong knowledge of old and new artistic methods and theories. That is, while they kept the traditional forms and concepts of artworks, they also explored new concepts in them. They experimented with their artworks to demonstrate their theory and thought. Schoenberg’s *Theory of Harmony* and Kandinsky’s *Concerning the Spiritual in Art* are good examples.

Schoenberg said in his *Theory of Harmony*, form is “the art of the representation of inner occurrence.” That is, the form that Schoenberg called “feeling for form” in music could be intuited by the composer. Schoenberg’s psychological dreamlike approach toward dramatic form is very similar to Freud’s.

Expressionist music is always a significant language, even when purely instrumental in form and free of all literary references; but it is a matter of inner ‘connotation’ which is implicit in the musical emotion itself, just as it is implicit in the violent pictorial emotion in the paintings of Emile Nolde or the early Kandinsky.

By comparison, Kandinsky emphasizes that form is very important for an artist to contain his or her inner soul since “[f]orm is the other expression of the inner content.” Each artist has his or her own spiritual content within form; consequently, form expresses his or her personality. In addition to this, Kandinsky mentions the ‘national element’ and ‘style.’ These three elements (Personality, the national element, and style) should be combined together, to avoid emphasizing only one element.

In addition, Kandinsky’s artistic form and contents also show his inner thought and innovative ideas toward new art. According to Peg Weiss, Kandinsky’s description, which compares a new art to ‘growing a new branch’ and the old as the ‘trunk’ of the old tree, is very helpful in understanding the relationship of new art and the old. According to Kandinsky,

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the beauty of color and form is (despite the opinion of the pure aesthetes or even the naturalists, who aim primarily for [conventional] ‘beauty’) no sufficient goal in art…. to the elementary state of contemporary painting, people are ‘scarcely capable of achieving inner experience from wholly emancipated color-, form-, composition.’

Likewise, Kandinsky emphasized that the past and the future are inseparably related to each other. In order to use the new artistic method to the utmost, “the ‘emancipation’ of to-day must advance on the lines of the inner need.”

For all practical purposes, Schoenberg was not interested in tonal beauty. He thought that color, such as tone color and sound effects, was one of the most important devices to express music. In order to express the ‘inner occurrence,’ Schoenberg used the human voice to play an important role in expressing the psychological mind. He applied the Ur-schrei [Primal cry] that is used for the most extreme emotional states and the Sprechstimme or “speech-song” technique that is employed as one of new possibilities of vocal timbre to express an exceptional sensitivity to the text. In Schoenberg’s opinion, the listener can infer the importance of “expressive intent” in his musical revolution.

Similarly, Kandinsky discusses ‘the outer condition’ and ‘the inner condition’ in his article, “On the Question of Form.” According to him, “Evolution, movement forward and upward, is possible only when the way is clear, free of obstacles. This is the outer condition. The force that propels the human spirit on the clear way forward and upward is the abstract spirit. It must be audible and it must be heard. The call must be possible. This

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121. Ibid., 11.
122. Kandinsky, Concerning the Spiritual in Art, 102-103.
123. Ur-schrei was atypical concept of expressionist arts, such as painting, literature, and music. Rognoni, The Second Vienna School, 14.
124. Ibid., 43.
125. Salzman, Twentieth-Century Music, 37.
is the inner condition.”¹²⁶ Like Schoenberg, the call that Kandinsky mentions earlier in his article also implies an inner Ur-schrei [primal cry].

Schoenberg argues in his Theory of Harmony, “In harmony, every chord is created and placed under compulsion, the compulsion of a creature need.”¹²⁷ According to Shawn, “Schoenberg’s view of tonality, as laid out in Harmonielehre, is already pre-atonal, in the sense that, although he places great stress on the connections between chords, the harmonic progressions themselves are no longer ‘aimed for a tonic’. “¹²⁸ His new way of thinking and treatment of harmony was extended even further to the emancipation of dissonances and ultimately reached atonality.

In the meantime, Kandinsky argues in his book, Concerning the Spiritual in Art, that art could be made in different forms, but it holds at bottom to the same inner thought and purpose. Interestingly, Kandinsky mentions Debussy while describing an expressionist art. According to him, even though Debussy shows some similarities with the impressionists, he should be classified as an expressionist. This is because his compositional works contain the suffering and tortured nerves of the present time with spiritual harmony.¹²⁹ Likewise, Kandinsky insists that in fine art, Cezanne’s color and form are connected well to the spiritual harmony, “which is a piece of true inward and artistic harmony.”¹³⁰

Schoenberg and Kandinsky both have their ‘dual artistic gifts’, music and painting. While Schoenberg, who painted himself as a gifted painter, exhibited his

¹²⁷ Schoenberg, Harmonielehre, 484.
¹²⁹ Kandinsky, Concerning the Spiritual in Art, 34.
¹³⁰ Ibid., 37.
paintings with professional painters such as Kandinsky and Marc, Kandinsky, who played the cello and the piano well as a gifted musician, wanted to seek in depth the logical analogy between color and sound. He stresses in his book, Concerning the Spiritual in Art, “To harmonize the whole is the task of art.”¹³¹ Since the artist’s soul could be rather easily expressed with musical sound, Kandinsky acknowledged that “Music is the best teacher.” In addition, Kandinsky’s concept of ‘growing a new branch’ also symbolizes the “compositional” art of the future, about which he later promptly emphasizes the relationship to music.¹³² For Kandinsky, “visual art, which would take a position essentially between visual art and music, is something like a ‘musical seeing’.”¹³³ He threw his energies into finding a way to apply the methods of music to his own art. Surely, this new art brought one of the most remarkable and significant issues could be placed on very powerful position.

Both Schoenberg and Kandinsky also embodied Gesamtkunstwerk idea throughout their artistic works, Die glückliche Hand and Der gelbe Klang. Schoenberg himself clarified the opera as Gesamtkunstwerk in Breslau lecture. According to him, “the most decisive thing is that an emotion incident, definitely originating in the plot, is expressed not only by gestures, movement and music, but also by colors and light are treated here similarly to the way tones are usually treated—that music is made with them.”¹³⁴ According to Luigi Rognoni, “This music is typical of expressionist theatre, not only from a musical point of view, but in the ‘totality’ of its scenic—musical and literary—

¹³¹ Ibid., 10.
¹³² Weiss, Kandinsky in Munich, 297.
¹³³ Ibid.
pictorial representation in the spirit of ‘Der blaue Reiter’.”\textsuperscript{135} Schoenberg placed the greatest emphasis on the relationship between the words and musical sound, light and color, sound and color, and movement and music, and manipulated them equally.

Like Schoenberg, Kandinsky also treated all the artistic elements equally in his stage work, \textit{Der gelbe Klang}. In relation to this, Kandinsky categorizes the compositions for the new theatre in three groups: musical movement, pictorial movement, and physical movement. The spiritual movement, the working of the inner harmony, is attained by combining the three movements together. This spiritual movement is necessary for the compositions of the new theatre in relation to the combination of form and color.

Kandinsky found decisive possibilities in Alexander Scriabin (1872-1915), who applied color to musical tone and Schoenberg, who explored combining the external form with inner harmony. Scriabin developed new harmonic structures for a new sonority based on unexpected chromatic effects using ‘synthetic chords’ which include intervals of eleventh, thirteenth, and even fifteenth, and fourths such as a mystic chord (C-F sharp-B flat-E-A-D). Especially, he experimented with colors and sounds. For example, he applied his color system to the circle of fifth in music and visualized his music with colors. As Rognoni points out, “[Scriabin], for the first time propounds a space-time association between light-colour and sound, indicating in the score specific coloured lighting effects which were to flood the concert hall in synchronization with given harmonic –timbral effects in the orchestra.”\textsuperscript{136} It is interesting that Scriabin’s

\textsuperscript{135} Rognoni, \textit{The Second Vienna School}, 37.
\textsuperscript{136} Ibid., xxv.
specification for the performance of his compositional work reminds me of Schoenberg’s
detailed instruction for the performance of his *Die glückliche Hand*.

The similarities between Schoenberg and Kandinsky in terms of their respective
heritages are very clear. Like Kandinsky, whose woodcuts from 1903 contain naturalistic
fairy-tale-like themes that mostly consist of lovers, knights, and folk motifs, Schoenberg
took a thematically very similar approach, as shown in *Pelleas und Melisande* and
*Gurrelieder*.137 Interestingly, the story of *Gurrelieder* is similar to Wagner’s *Tristan und Isolde*, which is related to legend of love and death. Especially, the Dutchman in *Tristan und Isolde* and Waldemar in *Gurrelieder* are comparable. As Brian G. Campbell points out,

Damnation-versus-redemption is a theme that runs throughout Wagner’s work, and the wild hunt legend of *Gurrelieder* bears especial similarity with *Der fliegende Hällander*. The Dutchman and Waldemar are each damned to wander ceaselessly until Judgment Day: the Dutchman and his ghostly crew sailing the seven seas and Waldemar and his wild hunt chasing a ghostly stag. The principal difference, leading again to antithetical conclusions, is that the Dutchman, unlike Waldemar, retains the possibility of redemption; he is able to come ashore once every seven years in search of a woman’s redeeming love.138

Noticeably, Schoenberg was influenced by Wagnerian themes and ideas of music dramas.

In looking at Kandinsky’s paintings, it is also noticeable that he was strongly influenced

by the shamanic legends of folklore and ethnography. As a Russian who also had Mongolian lineage\textsuperscript{139}, he wanted to find his original ethnic roots. His main ethnic motif was Saint George, a Northern mythic god known as a “World-Watching Man”\textsuperscript{140} who flew the sky at night in order to watch over the world.

Kandinsky compounded the multicultural elements derived from his own lineage. His later paintings, such as The Green Bond,\textsuperscript{141} are good examples showing his multicultural background as related to Shamanism (see figure 8).

\textit{The Green Bond} represents a grand synthesis of Russian Orthodox, Finno-Ugric, and far eastern Asiatic shamanic belief systems. And we have recently come to appreciate the full extent of Schoenberg’s Judaic grounding and his final embrace of his own Oriental heritage, expressed especially in the last years of his life in works like Kol Nidre and A Survivor from Worsaw.\textsuperscript{142}

Like Kandinsky searching for his ethnic roots, later Schoenberg also searched for his Jewish heritage. However, Schoenberg’s finding the root of his own lineage differed substantially from Kandinsky’s: Germany was becoming increasingly dangerous to her Jewish citizens and Schoenberg’s embrace of Judaism was highly symbolic. His affirmation of the Jewish faith meant that he also accepted the Jewish fate in that remarkable transformation from a German nationalist into a Jewish refugee. Had Schoenberg stayed in Germany, most probably he would have not survived the Holocaust.

\textsuperscript{139} Weiss, “Evolving Perceptions of Kandinsky and Schoenberg,” in Constructive Dissonance, 38.
\textsuperscript{140} Ibid., 45.
\textsuperscript{141} Peg Weiss, Kandinsky and Old Russia: The Artist as Ethnographer and Shaman (New Haven: Yale University Press, 1995), 201
\textsuperscript{142} Ibid., 51.
Both Kandinsky and Schoenberg seem to have had the same transformational period. Kandinsky’s transformation was well depicted in his untitled drawing of 1924 (see figure 9). His Saint George’s head was described as a triangle and his body was reduced and transformed as a circular form. However, his open arms were still depicted. The horse was reduced and described as an animal’s back with bent forelegs. A horsewhip was also symbolically depicted.

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143. Ibid., 46.
Interestingly, it can be seen that Kandinsky’s forms and colors were treated “rather much more as symbols which finally were used almost hieroglyphically.” In connection to this, Kandinsky’s following statement is strongly remarkable.

If we were to begin today to destroy completely the bond that ties us to nature, to steer off with force toward freedom and to content ourselves exclusively with the combination of pure color and independent from, we would create works that would look like a geometric ornament, which, grossly stated, would be like a tie, a carpet.\footnote{145}{Ibid.}

\footnote{144}{Weiss, \textit{Kandinsky in Munich}, 116.}
In relation to Kandinsky’s transformational process in his paintings, Thomas de Hartmann, who composed the music for Kandinsky’s *Der gelbe Klang*, stated in his article “The Indecipherable Kandinsky” that

I can confidently assert that Kandinsky is the founder and chief representative of this direction in painting. With regard to the *object*, which the opponents of the new art clasp to themselves so desperately, Kandinsky treats it with great care and uses it much more profoundly than is imagined by those who do not know his manner of creation. And those who know it are aware that in many works, particularly in the first sketches, he remains *very close to the object*, and only in the course of time, by means of long and often agonizing struggles and experiments, almost unconsciously pushes the object into the background, so that usually only a faint indication of its essence remains, which consists of the graphic or pictorial worth of the object.\(^{146}\)

Kandinsky’s Bauhaus period, when he began to reduce his objects until only the essential part remained and was represented by the graphic of the object of paintings, was consistent with Schoenberg’s period during which he devised the twelve tone system.

Finally, it is important to conclude that Schoenberg and Kandinsky both pursued a vision of the truth instead of outer beauty, in order to communicate spiritually within the inner world. Kandinsky and Schoenberg are seen as pioneers of the modern, inventors of the new language-abstraction in art and twelve-tone system in music.\(^{147}\) In this respect, Kandinsky emphasizes the statement of Schoenberg as follows:

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\(^{146}\) Hahl-Koch, ed., *Arnold Schoenberg Wassily Kandinsky*, 141.

Schoenberg is endeavoring to make complete use of his freedom and has already discovered gold mines of new beauty in his search for spiritual harmony. His music leads us into a realm where musical experience is a matter not of the ear but of the soul alone-and from this point begins the music of the future.\textsuperscript{148}

\textsuperscript{148} Kandinsky, \textit{Concerning the Spiritual in Art}, 35.
CHAPTER 3: AN ANALYTICAL APPROACH TO SCHOENBERG’S

DIE GLÜCKLICHE HAND, OP. 18 AND KANDINSKY’S DER GELBE KLANG

3-1. Schoenberg’s Die glückliche Hand. Op. 18

The text of Die glückliche Hand was completed at the end of June 1910\textsuperscript{149}, and the music was written between 1910 and 1913. The first performance was held on October 14, 1924, at the Vienna Volksoper, conducted by Fritz Stiedry, and produced by Joseph Turnau.\textsuperscript{150} The opera (named as “drama with music” by Schoenberg)’s characters consist of the Man, the Woman, the Gentleman, six women, and six men. The stage action, divided into four scenes, may be roughly summarized as follows:\textsuperscript{151}

The first scene opens with: An almost dark stage. The Man is spread out downstage with his face to the ground. Over him, a fabulous animal seems to have gnawed away his back. The stage space is very limited and slightly curved (in the form of a flat arch). The back is hung with purple silk; in it can be seen small holes through which green-lighted faces gaze: six men and six women. The lights are very dim: the eyes are almost the only thing that can be distinctly seen; all the rest of the stage is hung in pale red veils, somewhat coloured, however by the green lights.’ The woman is pure eros, the man senses her presence, but cannot see her; the Gentleman, ‘in a dark grey


\textsuperscript{150}Reich, Schoenberg, 84.

\textsuperscript{151}Hahl-Koch, ed., Arnold Schoenberg Wassily Kandinskys, 91-98.
topcoat, walking stick, elegantly dressed in the latest fashion,” represents mundane reality, the ‘contingent’ which changes the Woman into the instrument of his own dominion. In the second scene, when the Woman appears and the Man expresses his own happiness, illusion is strong in him that when the Woman disappears, drawn away by the Gentleman, ‘he feels her still near his hand, which he contemplates intently;’ then ‘with immense force, he throws his arms up and, remaining on tiptoe, gigantic,’ exclaims: ‘Now I possess you forever!’ In the third scene, the Man rises out of a fearful gorge to the top of the towering pile of rocks where, in a grotto, ‘that represents something halfway between a machine shop and a goldsmith’s laboratory,’ workmen in overalls are at work. He seizes a piece of gold, places it on the anvil and sets to striking it with a heavy hammer. The workmen glare at him threateningly and are about to fall on him. The anvil splits down at the center and finally the Man retrieves a diadem, a pure jewelry stone. After the workshop disappears, the wind crescendo is used. A soft and gentle wind began to blow, getting and getting louder. At that time the wind crescendo is ‘conjoined’ with a light crescendo. A light crescendo is present as follows: dull red light- brown-dirty green-dark blue gray-violet-dark red-blood red- orange-bright yellow. The Man looked at the grotto with astonishment. When the light reaches at the brightest color, yellow, all of sudden the color changes a mild color. Then the Woman came out from the grotto wearing a same dress as the first scene but partially naked. At that time, the Gentleman shows up holding the Woman’s dress portions that are missing. The Man extremely despairs and cries out and sings ‘You, you! You are mine… you were mine…she was mine…’ When the Man sings, the Gentleman looks at him with very calm and cold face and throws her dress portions upon him. The Woman comes near the Man to pick up her dress portions and the Man sings again: ‘Beautiful vision, stay with me.’ In the fourth scene, the six men and six women appear on the stage again like the first scene. Their faces are shown by a gray blue light. The fantastic animal is appears once more gnawing the neck of the Man. The Man is still lying on the ground. The gray blue light is getting turn to red. Then the stage is getting dark and the curtain falls.

While the Woman and the Gentleman, who are the other two characters in the opera, express themselves only through pantomime, the only Man has a few words as verbal texts.152 A chorus of six men and women sing Sprechstimme, standing at attention behind a backdrop. This chorus plays one of the most important

roles in shaping Schoenberg’s conceptual idea for the opera even though only their faces appear on the stage at the first and the last scenes. Schoenberg explained in detail about the chorus in his Breslau lecture.

At the beginning, you see twelve light spots on a black background: the faces of the six women and six men. Or rather: their gazes. This is part of the mime performance, thus, of a medium of the stage. The impression under which this was written was approximately this: it was as if I perceived a chorus of stares, as one perceives stares, even without seeing them, as they say something to one. What these stares say here is also paraphrased in words, which are sung by the chorus, and by the colors which show on the faces. The musical way in which this idea is composed testifies to the unity of conception: in spite of the diverse shaping of some Hauptstimmen this whole introduction is, as it were, held fast in place by an ostinato-like chord. Just as the gazes are rigidly and unchangeably directed at the Man, so the musical ostinato makes clear that these gazes from an ostinato on their part.\(^\text{153}\)

The word ‘gaze’ was important to show Schoenberg’s unstable inner state after his marital tragedy. At that time, Schoenberg created several paintings entitled ‘gaze.’ Schoenberg also stressed that the text at the end of the second scene is related to a hidden meaning of the title of the opera. “The man does not realize that she is gone. To him, she is there at his hand, which he gazes at uninterruptedly.”\(^\text{154}\)


\(^{154}\) Ibid., 107.
At the Breslau lecture, Schoenberg defines the art created by unconscious stream as “the art of the representation of inner processes”.¹⁵⁵ Likewise, in Harmonielehre, Schoenberg insists that “The composer should be guided by intuition, not intellect or theory, in creating art that ‘on its highest level…concerns itself exclusively with inner nature.’”¹⁵⁶ Furthermore, in the correspondence between Kandinsky and Schoenberg, Schoenberg writes about the ‘elimination of the conscious will in art.’ However, the opera plays an important role in connecting a period of diversity in his creative works and shows a transition from the idea of “eliminating the conscious will in art” to “the

¹⁵⁵ Ibid., 105.
¹⁵⁶ Schoenberg, Harmonielehre, 15.
conscious intellect,” which becomes an important factor on Schoenberg’s twelve-tone works.

According to Bryan R. Simms,

the opera contains examples of themes shaped according to classical forms, motivic and sectional recurrences, counterpoint, and regular rhythm and meter, all formulated through extensive sketching. The image of a systematically composed music reinforces and symbolizes the drama of the creative man, just as a music that rises, ‘in a stream of unconscious sensation’. 157

Moreover, “[a]s Joseph Auner points out, Schoenberg wrote most of the earlier sections without pre-compositional planning, relying on his instincts (his disciplined and informed instincts, that is), but wrote some of the later sections, such as the quasi-fugal passage that begins the third scene, from detailed sketches.” 158 Likewise Auner notes, “[Die glückliche Hand], op. 18, provides unique insight into this crucial turning point in Schoenberg’s attitude toward the ‘heat and brain’.” 159 So, clearly enough, Schoenberg composed this opera by following a systematic approach as well as an unconscious stream, which plays an important role in changing over his own artistic thought from ‘heart’ to ‘heart and brain’, from ‘intuition’ to ‘intuition and intellect’.

Ironically, Schoenberg alone controls all the aspects of his compositional progression consciously. In fact, Schoenberg pursues Gesamtkunstwerk, originally a Wagnerian idea, throughout Die glückliche Hand by directing and controlling every aspect of the opera by

himself: He himself is the composer, the set and the costume designer, the lighting
designer, the librettist, and the music director. Shawn points out that “associations
between sound and color led him to design sets and costumes for his stage works and to
provide detailed instructions between sound and color.” For example, Schoenberg
writes in detail about the instructions with his own sketches for the staging of the opera.

Figure 11. Schoenberg’s Sketch for setting of *Die glückliche Hand*. The Woman and
the Man, Ink on paper, 21 x 21 cm, and the Man, Pencil on paper, 22 x 8 cm. Arnold Schönberg Center, Vienna, Austria.

According to Schoenberg, “I have also exactly fixed the positions of the actors
and the lines along which they have to move. I am convinced that this must be exactly
kept to if everything is to turn out all right”. In addition, he was directly concerned
with the performance method. For example, he sent a letter, dated November 12, to a

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singer, Maria Schoeffer, who really wanted to perform his songs, he gave a detailed
information as follows:

Not too accented pronunciation of the text (“declamation”) but a musical
working out of the melodic lines! - So don’t emphasize a word which is not
emphasized in my melody, and no “intelligent” caesuras which arise from
the text. Where a “comma” is necessary, I have already composed it.\textsuperscript{162}

Schoenberg explains the reason why he has to control all the elements of the
opera himself at the Breslau lecture on Die glückliche Hand. He believes that it is

the art of music drama, which in many ways is more of a composite than any
other art; in which, therefore, the smallest change in the position or the
connection of the combined parts fundamentally changes the face of whole,
which is why it requires the most sensitive awareness on the part of all the
performers to realize the will of an author.\textsuperscript{163}

Schoenberg himself describes this opera as Gesamtkunstwerk in the Breslau lecture.
According to him, “the most decisive thing is that an emotion incident, definitely
originating in the plot, expressed not only by gestures, movement and music, but also by
colors and light are treated here similarly to the way tones are usually treated-that music
is made with them”.\textsuperscript{164} In addition, Schoenberg claims that ‘making music with the media
of the stage’ cannot use tones alone. Other media such as light, colors, and gestures
should be treated equally to tones and managed independently as components of a
composite.

\textsuperscript{162} Stuckenschmidt, Schoenberg, 188.
\textsuperscript{163} Hahl-Koch, ed., Arnold Schoenberg Wassily Kandinsky, 104.
\textsuperscript{164} Ibid., 106.
In relation to this, in *Die glückliche Hand*, Schoenberg creates characters and the stage setting with individual colored lights, which are treated as main elements of the music similar to musical figures. Schoenberg emphasizes that one should know how to combine all the elements of the opera into relationship with each other, according to more profound laws than the laws of the material,\(^{165}\) in order to effect Gesamtkunstwerk. For instance, Schoenberg emphasizes the use of colored lights such as “Lighting up the 12 faces in the 1st and 4th scenes is very difficult and must be discussed”.\(^{166}\) In particular, a light crescendo is crucial to show how Schoenberg combined two different disciplines, music and color.

In begins with dull red light (from above) that turns to brown and then a dirty green. Next it changes to a dark blue-gray, followed by violet. This grows, in turn, into an intense dark red which becomes ever brighter and more glaring until, after reaching a blood red, it is mixed more and more with orange and then bright yellow; finally a glaring yellow light alone remains and inundates the second grotto from all sides. This grotto was already visible at the beginning of the light-crescendo and underwent the same gamut of color changes from within (although less brightly than the rest of the stage). Now it too streams with yellow light.\(^{167}\)

According to Edward D. Latham, color plays a significant role in constructing the opera.\(^{168}\) Each character is associated with his or her own color in the opera. For example, the Woman appears in a violet dress on the stage in the second scene. Schoenberg wants

\(^{165}\) Ibid., 105.  
\(^{166}\) Ibid., 98.  
\(^{167}\) Ibid., 96.  
to show that the Man is under the control of the Woman by using purple, which symbolizes the power of the Woman. The Man wears black trousers, which are torn up. Symbolically, since black represents negligence and hopelessness, the Man is characterized as a human being who is ghastly, ignored, and despaired. Meanwhile, the Gentleman wears “a dark gray overcoat,” and is described as “elegantly dressed,” which represents the Gentleman’s masculine phase. The Fantastic animal appears in green and this color symbolizes envy. Above all, Schoenberg uses the color yellow “as a symbol for artistic excellence when the Man creates the diadem” in order to express the Man’s victory.

Latham also analyzes the opera itself by using a new method that combines two analytical tools: the physical motifs and aurally remarkable musical feature such as dynamics, textures, tempo, and tessitura. First of all, he emphasizes the crescendo of the brightness. This crescendo begins in the dark and becomes gradually brighter whenever the scene changes as follows: The first scene moves from “almost dark” to “shadowy,” the second scene is “brighter,” and the third scene moves from “bright” to “glaring.” Secondly, a similar crescendo of the height is found from m. 75 through m. 88 and from m. 89 through m. 121. In mm. 75-88, the text is written as follows:

…erhebt er sich mit kolossaler Kraft, wirft die Arme hoch in die Luft unt bleibt auf den Zehenspitzen riesengross stehen” [he rises by a colossal effort, stretching his arms high in the air, and remains standing giant-like on tiptoe].

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Example 1 continued
Example 1 continued

The second crescendo of the height begins immediately after the first one, as shown in mm. 89-121. At the beginning of the third scene, the Man climbs out of the ravine and
completely reaches up without any difficulty. While contemplating the Workers thoughtfully, the Man picks up the piece of gold, lays it on the anvil, grasps a hammer, and strikes it very powerfully. When the anvil splits in two, the gold falls into the cleft. While the Workers watch in wonder, the Man bows down and “hebt es langsam hoch empor [raises it slowly on high]”\(^{170}\). It is a crown showing elaborate workmanship, which is made with valuable stones. Interestingly, Latham analyzes the high crescendo as one of the physical motifs representing the artistic victory of the Man.\(^{171}\)

Thirdly, Latham explores crescendo in tempo as follows: “It is the passage after the crescendi (mm. 153-95) that receives a “tempo crescendo” instead: viel langsamer [much slower]-Grazioso[gracefully]-Mässig bewegt [moderately moving]-etwas fliessender [somewhat more flowing]-sehr rasche[very lively], Presto[fast]”.\(^{172}\) This part is present in the third scene, showing the Man’s splendid work of a great labor to regain the artistic victory. In order to express the Man’s climbing feeling toward the Woman in the third scene, the tempo is more and more accelerated. Unlike the tempo crescendo, the tempo decrescendo is found in mm. 240-255 in the fourth scene. It is used to show the Man’s despair at the end, and the tempo marking as shown with a quarter note is more and more decelerated from 76 to 34.

\(^{170}\) Ibid., 95.
\(^{172}\) Ibid., 196.
Example 2 continued
Example 2 continued
Example 2 continued
Finally, the tessitura crescendo that Latham analyzes is remarkable. According to him, in mm. 29-47, the tessitura of the Man’s vocal line is relatively low as B flat-c. In mm. 62-76, the tessitura crescendo moves upward by a whole step as follows: d flat (m. 62) - d sharp (m. 63) - e sharp (m. 64) - g(m. 76) - a(m. 76).

Example 3 continued
Example 3 continued
Example 3 continued
In short, Latham proves the opera’s classification as *Gesamtkunstwerk* using three physical motifs such as color, brightness, and height and musical features such as tempo and tessitura.
Within the opera, we see that the concept of *Gesamtkunstwerk* and the framework of *Der blaue Reiter* are alike. Since Schoenberg was associated with the *Der blaue Reiter* painters at that time, he presumably employed important elements derived from their revolutionary works, such as the unique scene setting, the use of tone color in music, and the special effects (such as pantomime) corresponding to the text. According to Rognoni,

the expressionism of *Die glückliche Hand* also reveals figurative elements derived from the Viennese Secession that are likewise to be found in Kandinsky and above all in the early work of Klee, where a deforming an obsessive realism, in which the ‘v[ital]’ representation of the human figure is imbedded, appears quite singularly related to the scenic and pantomimic concept to be found in this music drama by Schoenberg.\(^{173}\)

Similarly, the interplays between color and light and color and sound that Schoenberg shows in his opera also are tightly related to the works and concept of the *Der blaue Reiter* painters. Schoenberg’s opera contains the significantly figurative element derived from “that burning transfiguration of human forms and objects, fused in the ‘superimposed’ detail and intensified by colours dipped in the magic illuminations of the Orient, which emanates from the painting of Gustav Klimt.”\(^{174}\) That is, it should not be overlooked that Schoenberg’s expressionist works such as *Die glückliche Hand* had a new birth through an influence of the painters leading the vanguard of innovative art at that time.

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\(^{174}\) Ibid.
3-2. Kandinsky’s Der gelbe Klang

Kandinsky published an article on stage composition and the introduction for his stage work Der gelbe Klang in the almanac Der blaue Reiter in 1912. According to Kandinsky, “every art has its own language… For this reason, the means belonging to the different arts are externally quite different. Sound, color, word!” Even though the artistic means are definitely different from one another, the inner soul that the artists pursue as the ultimate goal of art is expressed equally if the artistic means are employed correctly. Kandinsky emphasized the inner power of art as follows:

The internal, ultimately discoverable identity of the individual means of different arts has been the basis upon which the attempt has been made to support and to strengthen a particular sound of one art by the identical sound belonging to another art, thereby attaining a particularly powerful effect.

The stage composition Der gelbe Klang is one of the most important works that shows his artistic view strongly related to the internal matters such as inner power, inner necessity and inner sound. In Der gelbe Klang, the participants are as follows: five giants, indistinct beings, a tenor, a child, a man, people in following garb, people in tights, and a

176. Ibid.
177. Ibid., 112.
chorus (behind the stage).\textsuperscript{178} To sum up the text, it consists of a short introduction and six scenes.\textsuperscript{179}

In the introduction, some indeterminate chords are heard from the orchestra, and over the stage, “dark-blue twilight later becomes a more intense dark blue.” After that, a small light becomes visible and its brightness becomes deeper and deeper in the center. Next, music is heard from the orchestra, and then a pause. After the voices are heard, the light disappears. It gets dark all of sudden, and then there is a long pause. And then the orchestral introduction is heard. In the first scene, a large green hill is seen. Behind the hill, a bluish dark-tone curtain is seen. The music starts in the higher register, and then immediately descends to the lower register. The background also becomes dark blue. From behind the stage, a chorus is heard which is sung indifferently, without words. After the chorus, there is a pause without movement, without sound. Then it gets totally dark. Five giants, who have bright yellow external appearance and ambiguous yellow faces, appear. They move very slowly and the music becomes clearer. And then indistinct beings like birds in red appear. The giants sing more softly and their look becomes unclear. The hill behind grows gradually and becomes white and the sky turns to completely black. The stage becomes blue and a blue mist comes out making the stage wholly invisible. In the second scene, the background appears in fairly bright violet and suddenly turns to a ‘dirty brown’. The hill turns ‘dirty green’ and the bright white light gradually becomes grayer. A large yellow flower is appeared from the left side of the hill all of sudden. At that time, the only two notes are heard. People hold very big white flowers much like the yellow flower on the hill in their hands. They begin to recite together with different voices. And then their voices become a nasal sound that is heard, sometimes slowly and sometimes very quickly, with lighting. “In the first instance, a dull red light, in the second instance a blue light, in the third, a sickly gray, only the yellow flower continues to grow more strongly”. All of sudden the yellow flowers are gone and all the white flowers change to yellow. The people begin to walk and stop turning around the stage over and over again and the music slowly disappears. Finally, they throw away their flowers holding their hands as if they are smeared with blood. They come running together toward the apron stage looking around. And abruptly the stage turns totally dark. In the third scene, the back of the stage is shown. There are two large brown rocks: one is sharp, and the other is

\textsuperscript{178} Ibid., 117-118.
roundish and much bigger than the first one. The backdrop is black. Colored rays of blue, red, violet, and green fall from every side successively and then they get mixed in the center. There is no movement. At that time, music gets ‘deeper and darker’ according to the lights’ intensity. There is a long pause. Soon, a high-pitched tenor voice is heard. After pause, the stage gets dark.

In the fourth scene, there is a small building at the left of the stage which has no window and no door. A child wearing a white blouse is sitting on the ground. There is a stout man in black who is disguised in whiteface. The chapels appear in ‘dirty red’ and the tower is in ‘bright blue’. The background is gray. The man speaks ‘silence!’ and the child throws down his rope. The stage gets dark completely. In the fifth scene, the red light gradually turns yellow at the stage. Many people appear in various different colors with different faces and hair. First, they appear in gray, and black, and then white, and so on. Each group on the stage moves very differently with each different position. They even look at different directions. The tempo in music is frequently changed and a white light remains on the stage. One of the white figures moves like in a dance, sometimes according to the music, sometimes not. And all the people look at him. The black, gray, and white people disappear and finally, only the differently colored people remain on the stage. An arhythmic movement is shown with the orchestra. The same high-pitched tenor sound in the third scene is heard again. At that time, the various different lights are overlapped on the stage. Whole groups move differently, jumping, running, and walking from the stage. The ‘greatest confusion’ shows itself in the orchestra, in the movement, and in the lighting, and the stage abruptly turns completely dark and silent. Only the yellow giants are on the back of the stage. In the sixth scene, the background appears in ‘dull blue’ like the first scene. There is a bright yellow giant who is made up with white face and black eyes in the center. At that time, the background and the backdrop are in black. “In a moment, when he extends to the full height of the stage, and his figure resembles a cross, it suddenly becomes dark. The music is as expressive as the action on the stage.”

According to Kandinsky, color has a strong power, which directly affects the soul and “Shades of colour, like those of sound, are of a much finer texture and awake in the soul emotions too fine to be expressed in words.” In his color theory, black is a “totally dead silence, on the other hand, a silence with no possibilities, has the inner

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182. Ibid., 82.
harmony of black. In music it is represented by one of those profound and final pauses, after which any continuation of the melody seems the dawn of another world,“ and yellow is “the loudest coloristic sound” to guide us to the “beginning of another world.”

In addition, he discusses that unlike black taken as a symbol of death and sadness, white is a great silence with possibilities that presents hope and joy. In the fourth scene, a child wearing a white blouse, and a man in black who is disguised in white mask symbolically represent hope and despair. Besides, Kandinsky uses lights of different colors to illuminate many groups. In this respect, Hahl-Koch describes the third scene as “The completely ‘abstract’ play with movements, noises and colored light.”

Through Der gelbe Klang, Kandinsky demonstrates his artistic thought, that is, the idea that inner necessity is the only source of art. The three elements that manifest the ‘inner value’ are mainly used in this composition: the physical movement attained by people and objects as characters, the musical sound and its related movement, and the colored ‘tone’ and its movement. Music taken from opera is used as one of the main sources and elements to express the inner soul. Physical movement taken from ballet is strongly related to using “inner sound as abstract effective movement.” All three elements are treated equally in Der gelbe Klang as important means for the pure artistic goal. Kandinsky explains how he treated these three significant elements independently in his composition as follows:

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183. Ibid., 77-78.
185. Kandinsky, Concerning the Spiritual in Art, 77-78.
Music, for example, may be entirely pushed into the background or played offstage when the effect of the movement is expressive enough, and powerful musical collaboration would only weaken it. An increase of musical movement may correspond to a decrease of dance movement; in this way both movements (the positive and the negative) enhance their inner value. There are numerous combinations between two poles: collaboration and contrast. Graphically speaking, the three movements could run in entirely separate, externally independent directions.\footnote{Ibid., 206.}

*Der gelbe Klang* is a fine example of *Gesamtkunstwerk* like Schoenberg’s *Die glückliche Hand*. He experimented with it in order to reach after the pure artistic goal giving out inner power by using equally independent means taken from each different artistic field as the piece’s ‘inner values.’

3-3. A Comparison of Schoenberg’s *Die glückliche Hand*, Op. 18 and Kandinsky’s *Der gelbe Klang*

A comparison between Schoenberg’s opera, *Die glückliche Hand* and Kandinsky’s *Der gelbe Klang* is necessary to identify their similar artistic thoughts and goals that are found in these pieces. In *Die glückliche Hand*, Schoenberg shows how he can put different artistic elements together as a composer, a painter, and a poet himself. Interestingly, he achieved the total artwork, that is, *Gesamtkunstwerk* by treating musical sound, colors, and text equally. In this respect, Ena Steiner adds that Schoenberg’s opera...
should be interpreted by the combination of different factors such as music, poetry, dramatic expression, and color, called Monumentalkunstwerk. Likewise, in Der gelbe Klang, Kandinsky also shows a very similar approach to Schoenberg’s opera. According to Kandinsky, all the artistic elements should be used equally and independently in the opera as Gesamtkunstwerk. In this respect, Kandinsky’s notion of ‘inner unity’ is well established in Schoenberg’s opera.\textsuperscript{189}

Furthermore, as Hahl-Koch points out, the fifth scene of Der gelbe Klang is comparable to Die glückliche Hand’s third scene that ‘the combined crescendo of the orchestra with lights of changing colors’ is produced in accordance with the Man’s changing emotions.\textsuperscript{190} In relation to this, according to Crawford, Kandinsky is interested in the correlation of colors and instrumental timbre and his idea approached where men in costumes of different colors begin to move according to the orchestral timbre in the fifth scene of Der gelbe Klang.\textsuperscript{191} Strictly speaking, like Kandinsky, who shows an arhythmical movement intermingled with the orchestra in the fifth scene of Der gelbe Klang and the various different colored lights overlapped on the stage, Schoenberg experiments with all kinds of theatrical concepts of musical sound and rhythm, lights and colors, and physical movement such as dance. For example, Schoenberg uses the rhythm of the music that is contrapuntally mixed with the rhythm of the dance.\textsuperscript{192}

Crawford claims that it is important to discuss the interrelationship between Schoenberg and Kandinsky and their Gesamtkunstwerk ideas found in their pieces. He

\textsuperscript{190} Hahl-Koch, ed., Arnold Schoenberg Wassily Kandinsky, 160.
\textsuperscript{191} Crawford, “Die glückliche Hand,” 591.
\textsuperscript{192} Rognoni, The Second Vienna School, 40.
also emphasizes that Schoenberg’s opera could not be completed without Kandinsky. Likewise, Latham also adds that Kandinsky plays an important role in making Schoenberg’s opera *Gesamtkunstwerk*. By contrast, Hahl Koch asserts that these assumptions are wrong, because Schoenberg and Kandinsky did not know each other before the beginning of 1911 according to their first two letters.\textsuperscript{193} Even though there is no obvious evidence to prove Kandinsky’s influence on Schoenberg, Schoenberg’s *Gesamtkunstwerk* idea is indeed strongly affected by Kandinsky. Strictly speaking, both Schoenberg and Kandinsky are influenced by Wagner.

Interestingly, both Crawford and Latham discuss Wagnerian influence on Schoenberg’s opera. According to Crawford, “[f]rom Wagner, Schoenberg took chromaticism and carried it to its logical extreme in atonality.”\textsuperscript{194} He also adds that some musical elements such as leitmotifs and special timbres representing two main characters are good examples to show the influence of Wagner. Similarly, Latham insists that Wagner has a big effect on Schoenberg’s compositional works and his new musical ideas. As he points out, “[Schoenberg] also claims that he adopted the concepts of ‘musical prose’ and emotion-dominated drama from Wagner”.\textsuperscript{195}

Texts are also employed as one of the significant means of delivering inner power in Schoenberg and Kandinsky’s compositions. As Hahl-Koch points out,

\textsuperscript{193} Hahl-Koch, ed., *Arnold Schoenberg Wassily Kandinsky*, 152.
Kandinsky’s *Der gelbe Klang*, like Schoenberg’s *Die glückliche Hand*, is justifiably dealt with in the context of German Expressionist drama. [...] Besides the Expressionist music, there is the theme itself, and general human, not individualized action, the quick, compressed course of the plot and the concentrated, clipped speech style with fits it, as well as the symbolic use of colors.\(^\text{196}\)

Hahl-Koch also emphasizes,

>[t]hey share fundamental principle, the belief in the powerful possibilities of subjective expression, the artistic shaping of ‘inner necessity,’ and the task, perceived as a duty, of showing the essence of things, only revealed to the artist in visionary ecstasy, to other human beings as primordial truth, and thereby to sensitize and arouse them to the final goal, the creation of the ‘new man’.\(^\text{197}\)

Both Schoenberg and Kandinsky created new vision by ‘new man’ through their stage works.

However, Schoenberg’s vision, which is created through his opera, seems to be more frustrated and more desperate compared to Kandinsky’s *Der gelbe Klang*:

Schoenberg’s vision is darker and more hopeless: The Man, sealed in the most desperate solitude, the prisoner of his senses, and incapable of breaking free of the illusion of ‘worldly happiness’, will succumb, crushed by an exterior reality which he has not been able to change, because of his very two-fold nature, spiritual and material.\(^\text{198}\)

*Die glückliche Hand* was performed in 1924, at the Vienna Volksoper, for the first time, more than ten years after its completion. However, *Der gelbe Klang* was not able to

\(^{197}\) Ibid., 164.  
be performed around that time. The first performance was held in 1972, more than fifty eight years after its completion. According to Hahl-Koch, “In the most recent times there have been three performances; in New York (1972), in Baume, southern France (1975) and in Paris (1976)”\(^\text{199}\). These performances were not performed to Kandinsky’s exact directions.\(^\text{200}\) It should be difficult to express his ‘inner necessity’ with all different kinds of elements derived from music, painting and poetry. Both Schoenberg and Kandinsky pursued to find something new beyond the real world; they both realized that their artistic goals should be accomplished by inner power and by inner unity. Ultimately, Schoenberg and Kandinsky both shared their similar artistic thought and ideas and challenged new possibilities with their stage works.

\(^{200}\) Ibid.
CHAPTER 4: MUSICAL ANALYSIS OF SCHOENBERG’S TWO COMPOSITIONS

4-1. Erwartung, Op. 17: Text and Composition

Erwartung, which had premiered on 6 June 1924 at the New German Theatre in Prague\(^{201}\), was completed in only seventeen days (27 August-12 September).\(^{202}\) Since 1909, Schoenberg had explored a new musical style, using techniques such as atonal work. Erwartung, a dreamlike monodrama set in a dark spooky forest, is one of Schoenberg’s early atonal works and turned out to be one of most successful pieces of musical modernism.

Erwartung reflects Schoenberg’s marital tragedy. In the document, Draft of a Will (c. 1908), Schoenberg wrote, “The soul of my wife was so foreign to mine that I could not have entered into either a truthful or a deceitful relationship with her…I cannot believe. I don’t regard it as possible that I can have a wife who deceives me… I was distant from her. She never saw me and I never saw her. We never knew each other.”\(^{203}\) Crawford assumes that the Woman’s experience in the monodrama tightly relates to

\(^{201}\) Reich, Schoenberg, 147. 
\(^{202}\) Rognoni, The Second Vienna School, 34. 
Mathilde’s experience. This is because the monodrama expresses the extremely unstable emotional mind of the Woman who is looking for her lover in the dark forest at night. Schoenberg’s personal feelings and emotions are reflected well in this monodrama. For example, the gloomy forest set is representative of his painful feelings and connotes the meaning of the unknown world, about to open a new form of expression. Here in particular, the music and text interact well with each other.

According to Rognoni, the piece’s stage work, divided into four scenes, can be summarized as follows:

‘At the edge of a wood. Moonlight, paths and fields: the wood deep and dark. Only the nearest tree-trunks and the beginning of a wide path are still visible. A woman approaches; she is pretty and dressed in white and has scattered rose petals over her gown.’ In an atmosphere fraught with anguish, the woman prepares to cross the wood to join her lover (Scene I); anxiety and fear grow as she cautiously advances up the ‘wide path’ and into the ‘profound darkness among thick tall trees’ (Scene II), to penetrates into the ever more gloomy wood, among ‘high grass, ferns and great yellow mushrooms’ and through a natural universe full of specters and apparitions (Scene III). At last, she reaches a broad path bathed in moonlight, ‘her dress torn, her hair awry, spots of blood on her face and hands’; in horror, she stumbles over the corpse of her lover, stretched out near the rival’s house.

The story’s text was written by Marie Pappenheim (1882-1966). According to Schoenberg, the text was created under his direction; however, Pappenheim insists that

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206 Rognoni, *The Second Vienna School*, 34.
207 . Auner, *A Schoenberg Reader*, 69. Pappenheim was a poet and medical student also spending the summer in Steinakirchen with Schoenberg.
the text is totally her own story. During the summer of 1909, when Schoenberg was on vacation with his family, he got the chance to work with Alexander Zemlinsky, Erwin Stein, Marie Pappenheim, and others. At that time, Pappenheim was a medical student interested in psychoanalysis. She wrote the text based on Bertha Pappenheim’s case, which is called “Anna O” in Breuer and Freud’s case study. There, Freud argues that “Hysteria can result when an individual responds to a traumatic event by channeling its memory into the unconscious mind.” Therefore, it is presumed that the monodrama, Erwartung, presents the classic symptoms of hysteria.

There is no doubt that Schoenberg had significant interaction with Pappenheim. According to Elizabeth L. Keathley, who interprets the relationship of Schoenberg and Pappenheim and analyzes Erwartung from a modern feminist point of view, to interpret the monodrama as Schoenberg’s autobiography is rather inappropriate even though several scholars, such as Ena Steiner and John Crawford, have argued that the monodrama contains Schoenberg’s personal tragedy. This is because the text is written not by Schoenberg, but by Pappenheim, who was very interested in feminism and wanted to recreate a new woman in modern society. In this respect, Keathley does “not intend to suggest that Erwartung is autobiographical (indeed, Pappenheim’s negative experience may have postdated her creation of the libretto), but rather that reading the libretto as Schoenberg biography is very problematical”. Though her assertion is considerably

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209 Simms, “Whose Idea was Erwartung?” 101.
2010 Ibid., 103.
211 Ibid., 102.
persuasive, it should not be overlooked that Schoenberg drastically exposed his own feelings and wounded mind and tried to analyze Mathilde’s emotional and psychological state in this monodrama.

4-2. *Erwartung*: Musical Form and Ideas

*Erwartung*, with its extreme reduction of traditional structural features, is the arguably most far reaching of Schoenberg’s attempts to write the kind of music he describes in these letters to Busoni: music that captures the constantly changing and irrational flow of unconscious sensations.²¹³

The vocal line, string writing, and varieties of timbre that Schoenberg employs in *Erwartung* express his more hysterical and extraordinary moments. Musical ideas and harmonies shown in the beginning are repeated over and over again throughout the piece. Because of this somehow obscured form, Shawn writes that “[o]ne forgets that one is listening to a musical ‘work’; one enters the mental state of the protagonist and doesn’t consciously think about musical materials.”²¹⁴ He further emphasizes, “The form and content of the music and the way the sounds are produced are inseparable”.²¹⁵

Apparently, there is no traditional form for this monodrama, only more fragmented vocal lines corresponding to the text that reflect the Woman’s extremely hysterical state. For example, the word “Hilfe,” which expresses her urgent emotion

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²¹⁵  Ibid., 266.
when she finds her lover’s dead body, is extended almost to her entire singing range, from B to C#, as an octave and a minor seventh.\textsuperscript{216}


\textsuperscript{216} Ibid., 99.
The Woman screams the word “Hilfe,” when she was terrified by her hallucinations in the darkness. Schoenberg’s scream shown in Erwartung and Wagner’s scream in Parsifal are alike. As Klara Moricz points out,

The scream in Schoenberg’s Erwartung is an intensified version of the scream in Wagner’s Parsifal, in which a wild, hysterical Kundry recalls her blasphemous laughter at the sight of suffering Savior with the same immense leap (b² to c#⁴). Kundry’s scream, like the Woman’s in Erwartung, is unexpected and unprepared in the voice.²¹⁷

Above all, unexpected swift changes are one of the main characteristics of this monodrama. In particular, Erwartung is an atonal work including frequent texture change. In the ‘extremely fluid context of Erwartung’s atonality and frequent texture change,’ Crawford asks, what kinds of elements promote coherence?²¹⁸ Schoenberg himself reveals his thought about this in Style and Idea as follows:

I discovered how to construct larger forms by following a text or poem. The differences in size and shape of its parts and the change in character and mood were mirrored in the size and shape of the composition, in its dynamics and tempo, figuration and accentuation, instrumentation and orchestration. Thus, the parts were differentiated as clearly as they had formerly been by the tonal and structural functions of harmony.²¹⁹

These frequent changes of texture are shown in mm. 9-12. The lyrical melody in mm.9-10 that expresses the Woman’s peaceful mind with the text “Die Nacht ist so warm” [The

night is so warm] is contrasted with the unexpected emotional change that expresses the Woman’s unstable mind with “Ich furchte mich” [I am afraid] in mm.11-12.

Example 5. Erwartung: mm. 9-10, mm. 11-12. (U.E. 5361).
In addition to repetition, patterns such as ostinato shape the mood and sometimes play an important role in expressing the extremely emotional states. Specifically, the ostinato pattern is used to build and release tension and excitement. The ostinato is also employed in celesta and tremolo in strings, as shown in mm. 17-19 with the text “oh noch immer die Grille mit ihrem Liebeslied” [the crickets, with their love song].


Schoenberg also draws out the mood and feelings with sustained chords. For example, in mm. 126-128, he uses long sustained chords to express the text “Auf der ganzen langen
Strasse-nichts Lebendiges…und kein Laut” [On the whole, long street-nothing living and no sound]. This evokes the stationary state.


Another sustained eleven-note chord is found in m. 263. It is based on the harmony at the beginning followed by a bassoon melody in an unusually high register. This expresses a rather gloomy mood.

222. Ibid., 81-82.
223. Shawn, Arnold Schoenberg’s Journey, 100.

Schoenberg also uses rhythmically strict sustained tones in order to express the text in m. 350.\textsuperscript{224} In mm. 347-351, the text “fur mich ist kein Platz da” [There is no place for me here] is followed by descending leaps with *molto ritardando* through strong dissonant harmonies.\textsuperscript{225}

\textsuperscript{224} Ibid., 101.
\textsuperscript{225} Keathley, “‘Die Frauenfrage’ in *Erwartung,*** Schoenberg and Words, 152.
Example 10 continued
Schoenberg explored various instrumental techniques to make an eerie sound evoking the strange mood. In mm. 263-269, chromatic melodies are found in a muted solo violin (m. 266 ff.) and muted trumpet (m. 267 ff.). At the same time, some special percussive sound due to the descending harp glissando and the hushed stroke of the tam-tam make an unrealistic atmosphere.

Example 11. Erwartung: m. 266, m. 267. (U.E. 5361)

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226. Ibid., 151.
227. Ibid., 151.
Schoenberg presents the Woman’s sudden emotional shift with an increase in rhythmic density, a tempo change, and louder dynamics. This is shown in mm. 273-
Here in particular, in order to evoke the Woman’s more disturbed mind and dramatic mood, Schoenberg employs string techniques such as rapid *arpeggi* with *spiccato* bowing (m. 274), and a fragmented melody in winds.


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228. Ibid., 152.
He also uses *Sul ponticello* to make a ghost effect, expressing the Woman’s hysterical moment due to her past memories.


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229. Ibid., 152.
Example 13 continued
Other special musical effects also express the Woman’s abrupt emotional change. For example, in m. 107, a cymbal is bowed to express shivering mood.\textsuperscript{230}


In mm. 258-260, the harp is played with strips of paper between the strings to express the dripping blood.\textsuperscript{231} The extremely emotional state of the Woman is presented by the full color of the orchestra, and apparently his music corresponds well to the text.

\textsuperscript{230} Ibid., 165.
\textsuperscript{231} Ibid.
Interestingly, this monodrama ends with a very ambiguous and incomplete sentence in text: “the Woman: “Ich suchte…” [I searched…], building up the ambiguous and mysterious mood. This is shown in mm. 425-426.
In this monodrama, emotional expression is associated with a new harmonic language, atonality, and the music texture seems to be very changeable. Additionally, the musical form and plot seem to be very obscure. The extensive crescendo that appears in the bass and gradually decreases at the end is frequently used, making a dramatic atmosphere and gloomy mood.

4-3. *Die glückliche Hand*, Op. 18

*Die glückliche Hand* has a clear musical structure that uses an A-B-C-A´ form. In section A associated with the first scene, there is a brief introduction, chorus, and brass band music followed by mocking laughter. In m. 3, a chorus consisted of six men and six women begins to sing in *sprechstimme* and an ostinato is played on the timpani and harp. Other instruments such as bass clarinet, bassoon, and solo violin are present in rather short phrases.
Example 17. *Die glückliche Hand*: m. 3. (U.E. 5670).

In m. 9, six separate vocal lines for six men and six women are composed of dissonant harmonies:

Repeated tremolo chords are shown in the string instruments such as viola and cello throughout mm. 1-28. Soprano and tenor line sing in cannon in mm. 17-19 and then the
all voice lines sing “Und kannst nicht bestehn [And you cannot win]” in sprechstimme in unison as shown in mm. 20-21. While other voices sing “Du Armer! [You poor man]” in Sprechstimme, soprano and tenor sing it in mm. 21-22.

After the static harmony and very soft music, all of sudden, in m. 26, loud brass band music appears. At this time, music is heard from the back stage of the scene. Mocking laughter is heard from the voice parts and suddenly disappears. In m. 29, the Man’s first notes are sung.

In section B associated with the second scene, the Man appears on the stage and chamber music is present. After m. 72, the Woman appears on the stage. In section C associated with the third scene, a fugal orchestral interlude begins with a loud volume. In mm. 103-120, the orchestra plays a fugal subject with a dramatic crescendo to express the scene that the Man raises the hammer and especially, at m. 115, a twelve-note chords building up of thirds is present in order to stress the sound of the hammer blow.

When the Man gets the diadem from the cleft, the sustained unchanged chord is played in the wind instruments throughout mm. 115-124, and especially, in mm. 120-121,
the Man sings “So schafft man Schmuck [This is the way to create the jewelry].” Then, the color and light crescendos, which are associated with a wind crescendo, are shown in mm. 126-151. The color crescendo is presented as follows: dull red→brown→dirty green→dark blue-gray→violet→intense dark red→blood red→orange→bright yellow→glaring yellow→green yellow. Interestingly, the three note figures are repeated over and over again throughout this part. Then, in mm. 156-166, in order to express a tragic mood, which is associated with the scene that the half-naked Woman and the Gentleman holding the missing piece of her dress appear on the stage, a sorrowful passage that the violin plays a lyrical melody is present. At m. 166, a meter returns as a 4/4. In mm. 166-202, Auner points out, “the contrapuntal development of a nine-measure theme first presented in the horns in measures 166 through 174, and repeated five times in complete and partial statements.”

In section A’ associated with the fourth scene, a loud brass band music followed by a mocking laughter returns, and the chorus reappears. Interestingly, the meter is frequently changed as 2/4-3/8-4/8-6/4. At m. 214, the orchestra plays a melody derived from a fugal subject, and interestingly, the trombone holds a low sound of chord like a pedal point. Finally, all six parts of the chorus sing at the same time a fugal subject from m. 224. And then from m. 240, the voices begin to sing partially in sprechstimme, like the section A. In mm. 250-251, the soprano alone sings “Du Armer! [You Poor]” again, while other voices sing in sprechstimme. At last, the opera ends with a very quiet mood as ppp.

Example 22. *Die glückliche Hand*: mm. 250-251. (U.E. 5670)
Example 22 continued
In this opera, intense complexities and dissonant harmonies attain the climax with the full color of the orchestra. This color maximizes the emotional change of the Man. Schoenberg combines the extremely expressive dissonant harmonies with a lyrical melody and a contrapuntal texture. Being strongly rooted in the German Romanticism, he did not exclude the late Romantic flavor from this new extraordinary expressionist work.

4-4. A Comparison of *Erwartung* and *Die glückliche Hand*

Compared to *Erwartung*, the musical language of *Die glückliche Hand* seems to be more concise and has more insight.\textsuperscript{234} In Adorno’s view, “*Erwartung* is a monodrama which unfolds the eternity of a single instant in four hundred measures, and *Die glückliche Hand* wipes out a life even before it has been established in time”.\textsuperscript{235} Adorno also emphasizes that

\begin{quote}
All musical detail depends on the total state of technique, this state is decipherable only in the particular constellations of compositional tasks… Compositions are nothing but such answers, nothing but the solution of technical puzzles, and the composer is the only one who knows how to decipher them and understand his own music.\textsuperscript{236}
\end{quote}

*Erwartung* and *Die glückliche Hand* are similar in their use of extreme contrasts, the changing emotional states of the characters. According to Crawford, “*Die glückliche

\textsuperscript{234} Rognoni, *The Second Vienna School*, 40.
\textsuperscript{236} Ibid., 33.
Hand is similar to Erwartung in its constant reflection, by means of extreme contrasts, of the changing emotional states of the characters.\textsuperscript{237} Schoenberg consistently employs particular tone colors for the opera’s main characters. Both specify colors and lighting to highlight psychological impact. For example, the crescendo of light and color plays an important role in expressing the rising pain of the Man’s jealousy.\textsuperscript{238} Schoenberg sketched the stage settings and characters for both pieces.

Tone color melody also has a strong effect on the vocal setting for both musical stage works. Adorno describes how Schoenberg utilized the concept of tone color melodies in his musical compositions:

Schoenberg had already conceived vaguely of a convergence, as in the concept of a tone-color melody. This concept is that the simple timbral alternation of identical instrumental sounds can acquire melodic force without anything melodic in the traditional sense occurring”. \textsuperscript{239}

In Erwartung, through the full color of orchestra timbre, the gloomy mood and the Woman’s despair and painful sorrow are conveyed. Above all, the Woman’s hysteria reaches the climax with fragmented melodies, orchestral timbres and string writing. In particular, her words in the text that are incomplete at the end make for a rather ambiguous and more mysterious mood. While Die glückliche Hand is visually performed in a complex and delicate interplay of lights and colors, the vocal part musically flows with only a few words. For example, whereas the Woman and the

\textsuperscript{237} Crawford and Dorothy L. Crawford, \textit{Expressionism in Twentieth-Century Music}, 85.
\textsuperscript{238} Hahl-Koch, \textit{Arnold Schoenberg Wassily Kandinsky}, 240.
\textsuperscript{239} Adorno, \textit{Philosophy of New Music}, 45.
Gentleman have no words and instead express themselves with pantomime, only the Man has a few words to speak. The chorus of six men and six women stay behind a backdrop without any motion and show only their faces through a series of holes. They just appear at the beginning and ending of this opera.

Interestingly, Schoenberg employs the voice, the sound of the *Ur-schrei*, and *Sprechstimme* in order to express the characters’ inner feelings. The voice parts that play a significant role in expressing the main characters’ unconsciousness also becomes integrated into the sound of the orchestra in both *Erwartung* and *Die glückliche Hand*. In other words, the voice provides its timbre and sound as a part of the instrumental texture of the orchestra.

In both compositions, Schoenberg’s text plays an important role in psychologically evoking the internal state of the protagonists’ minds than merely conveying the meaning to music. While the text of *Erwartung* is written by Pappenheim, *Die glückliche Hand*’s text is written by the composer himself. According to Adorno, *Die glückliche Hand* is one of Schoenberg’s most musically successful pieces:

> It is the vision of totality, one that is all the more valid in that it was never expressed as a finished symphony…To be sure, stripped of the theatrical and musical setting which conditions it, the literary text of *Die glückliche Hand* may today seem trite and even artless in its symbolism…It is precisely the gross abbreviations of the text that give the music a concise form, consequently also inspiring its trenchant force and its compactness: and it is precisely by criticizing this grossness of the text that one reaches the historical centre of expressionist music.²⁴⁰

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²⁴⁰ Ibid., 28.
In fact, many scholars place a low value on Schoenberg’s text for this opera because they treat his literary accomplishments as an old fashioned and artless outgrowth. Interestingly, Adorno concludes that even though his text is rather undervalued, it should not be ignored. On the contrary, it should be rated highly since it concisely and effectively delivers to the music’s implications to the audience. In this way, the text plays an essential role in making this opera one of the most successful pieces of expressionist music.

While *Erwartung* features a hysterical woman who becomes desperate and despairs in the forest, psychologically expressing the image of the modern woman frustrated by a loss and wanting run away from her reality, *Die glückliche Hand* shows an image of the modern man who is naturally gifted and thus isolated from others. Because of his extraordinary talent and superiority, he cannot get along with other people and even loses his lover. Noticeably, both compositions are tightly related to the composer’s private life. While *Erwartung* psychologically reflects Mathilde’s despair and pain due to the loss of Gerstl through the Woman’s desperate search for her lover and eventual discovery of his corpse, in *Die glückliche Hand* Schoenberg himself, desperate and suffering his own pain from the jealousy of other artists, seems to be expressed through the Man who suffers similar losses. Above all, his love and hatred toward Mathilde and bitter anger toward Gerstl are represented in the subtle love triangle between the Woman, the Man, and the Gentleman.

Whereas Schoenberg wanted to enter into the Woman’s sentiment and analyzed her inner state psychologically in a short period of time through *Erwartung*, he spent such
a long time to depict his wounded mind indifferently and contemplate every moments
and relationships surrounding him through Die glückliche Hand. Schoenberg himself
described in Style and Idea that “In Erwartung the aim is to represent in slow motion
everything that occurs during a single second of maximum spiritual excitement,
stretching it out to half an hour, whereas in Die glückliche Hand a major drama is
compressed into about twenty minutes, as if photographed with a time-exposure”.
In other words, a rich expressivity is compressed in Die glückliche Hand. Crawford also
remarks on the importance of conciseness in Die glückliche Hand, comparing this opera
to Erwartung as follows:

Like Schoenberg’s other works of 1910-1911, the music of Die glückliche
Hand is extremely compressed. The Man’s musical response to his first,
supernatural awareness of the Woman’s presence surpasses anything in
Erwartung in its abbreviated intensity. At the instant of the Man’s
awareness (m.37), the Woman’s tone colors and leitmotif are replaced by
an extremely wide-ranging phrase in the celli.

Crawford’s statement has something in common with Adorno’s. Schoenberg reached the
climax in expressionism through his own expressionist means, such as conciseness and
allusion, which are used in Die glückliche Hand. It may be said along these lines that the
fragmented melodies and incomplete words of the Woman that show her unstable
emotional state in Erwartung become premonitory of the Man’s ‘awareness’ in Die
glückliche Hand, where he also expresses only a few words.

\[242\] Crawford and Dorothy L. Crawford, Expressionism in Twentieth-Century Music, 85.
Both *Die glückliche Hand* and *Erwartung* are great theatrical works as well as excellent expressionist musical compositions. Schoenberg was interested in making film music and wanted to make the opera as a film. According to Auner, Schoenberg sent several letters to his friends such as Alma Mahler, Webern, and Zemlinsky, and some important figures in the theatrical works like Hermann Bahr, and Rainer Simons after completing his libretto.\(^\text{243}\) For instance, in the letter he sent to Alma Mahler, Schoenberg applied the media effect of theatrical elements that are used in the opera as follows:

> Colors, noises, lights, sounds, movements, looks, gestures—in short, the media that make up the material of the stage—are to be linked to one another in a varied way...If tones, when they occur in any sort of order, can arouse feelings, then colors, gestures, and movements must also be able to do this.\(^\text{244}\)

In addition, it is noticeable that Schoenberg intentionally avoids making the transitions among scenes and episodes in order to cinematize his opera. As we know, Schoenberg deliberates on the idea of making a film with *Die glückliche Hand*.\(^\text{245}\)

Shawn describes *Die glückliche Hand* as “neither ‘simple’ nor ‘nice’ music”.\(^\text{246}\) Schoenberg’s music becomes representative not of simple sound or form but rather of an expressionist language containing a composer’s artistic thought and feelings. His two expressionist musical works, *Erwartung*, and *Die glückliche Hand*, had a strong influence on recent expressionist composers such as Luigi Nono and Carl Ruggles. Nono, who

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\(^{244}\) Ibid., 88.


\(^{246}\) Shawn, *Arnold Schoenberg’s Journey*, 158.
married Schoenberg’s daughter Nuria in 1955, created an opera, *Intolleranza* (1961) that embodies his ideas for a new theatrical music. He readily admits that *Intolleranza* could not have been written without Schoenberg’s *Die glückliche Hand*. In particular, its independence of its sung text, mimed action, and the treatment of choruses as a significant musical and visual element are foundational for *Intolleranza*.

All of the musical elements in Schoenberg’s two compositions are like puzzle pieces. They play an important role in completing the opera as independent components that interact with one another. Schoenberg challenges his audience to think about how to play create an entire piece with such puzzle pieces, and makes us puzzle over what expressionist opera means. As a great decoder and eminent assistant, Schoenberg leads us to find the answer hidden by music and helps us to complete the puzzle.

### 4-5. Expressionism in Music

Expressionism is an early modern movement that reflects individual feelings and emotion against the social community. Expressionists tried to express their painful internal states such as anxiety, agony, and ugliness. In *Ferruccio Busoni: Selected Letters*, Schoenberg argues, “To place nothing inhibiting in the stream of my unconscious sensations. Not to allow anything unfiltrates which may be invoked either by intelligence

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Expressionism in music is no exception and focuses on unconsciousness.

As Crawford points out, “Initially, the content of Schoenberg’s new art arose from psychological necessity”. Wilhelm Worrringer also defines the expressionist tendency in music as a “psychology of style”-The type of creation involves an instinctive, elemental necessity, without the intervention of the intellect”. Adorno adds, “In its expressionist phase, music annulled the claim to totality. But expressionist music remained ‘organic’; as language, it remained both subjective and psychological. This once again compelled music to seek totality. The heritage of expressionism accrued necessarily to works”. Ultimately, expressionism in music representing individual feelings and emotion such as anxiety, agony, anger, and disgust relates to the psychological factor.

In fact, expressionism in music could appear in every musical composition in which the composer expresses his own feelings and emotion. It did not have any organized group of artistic movement such as Die Brücke and Der blaue Reiter appeared in visual arts. In relation to this, Schoenberg describes in his Berlin diary, January 7, 1912, “[t]he most wonderful thing about music is that one can say everything in it, so that he who knows understands everything; and yet one hasn’t given away one’s secrets – the things one doesn’t admit even to oneself.” Thus, every musical composition that

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249 Crawford and Dorothy L. Crawford, Expressionism in Twentieth-Century Music, 66.
250 Ibid., 8.
251 Adorno, Philosophy of New Music, 43.
252 Crawford and Dorothy L. Crawford, Expressionism in Twentieth-Century Music, 6 cited in Joseph
contains expressionist themes such as Stravinsky’s *Petrushka* and *Rite of Spring*, Bartok’s opera, *Duke Bluebeard’s Castle* could be considered expressionist.

Adorno insists that musical expressionism plays an important role in delivering the social ugliness and anxiety.

The isolation of radical modern music is due not to its asocial content but it its social content, in that by virtue of its quality alone- and all the more emphatically the more it allows this pure quality to emerge-it touches on the social disaster rather than volatilizing it in the deceitful claim to humanity as if it already existed. It is no longer ideology. In this, in its remoteness, music converges with a fundamental social transformation.\(^{253}\)

This kind of artistic view meant that the expressionist strongly revealed themselves in society.

Musical expressionists also began to concentrate on the concept of “true beauty” that pursues inner beauty instead of finding it in the outer expression. Like Adorno’s statement, “All its beauty is in denial of the semblance of the beautiful,”\(^{254}\) all true meaning of beauty can be found when the outer definition of the beauty is disregarded in music. In relation to this, Hermann Bahr’s asserts, “The concern of art is not to soothe or

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\(^{254}\) Adorno, *Philosophy of New Music*, 101.
lull people, but the startle and, as Schiller said, ‘to discommod, spoil their comfort, put
them into unrest and astonishment’." 255

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