

# Contents

<i>Preface</i>	xiii
<i>Acknowledgments</i>	xvii
<i>Abbreviations</i>	xxi
<i>Note on Texts and Translations</i>	xxv
<i>About the Companion Website</i>	xxix
<b>Introduction</b>	1
<b>1. On Development and Influences</b>	20
1.1. <i>Who Am I?/My Evolution (Retrospective/Looking Back),           November 29, 1949</i>	20
1.2. <i>My Models, June 6, 1928</i>	37
1.3. <i>A Self-Analysis (Maturity), March 3, 1948</i>	38
1.4. <i>Schoenberg Looks Backward—and Ahead, September 26, 1948</i>	44
<b>2. On the Radio</b>	49
2.1. <i>Discussion over Radio Berlin with Preußner and Strobel,           March 30, 1931</i>	49
2.2. <i>First American Radio Broadcast, November 19, 1933</i>	66

2.3.	<i>Interview with Max van Leuven Swarthout, Fall 1935</i>	71
2.4.	<i>Radio Interview with Raoul Gripenwaldt, July 7, 1948</i>	76
2.5.	<i>To the Birthday of Broadcasts of Contemporary Music, September 12, 1948</i>	83
2.6.	<i>For the Broadcast, August 22, 1949</i>	84
2.7.	<i>For My Broadcast, August 23, 1949</i>	85
<b>3.</b>	<b>On Modern Music</b>	89
3.1.	<i>Polytonalists [I], April 21, 1923, and Polytonalists [II], November 29, 1923</i>	89
3.2.	<i>Notes for an Essay Entitled, "The Contemporary Situation in Music," 1929</i>	92
3.3.	<i>What Have People to Expect from Music? November 7, 1935</i>	94
3.4.	<i>Teaching and Modern Trends, June 30, 1938</i>	98
3.5.	<i>Advice for Beginners in Composition with Twelve Tones, 1951</i>	101
3.6.	<i>This is Probably the Solution to the Problem, Undated</i>	107
<b>4.</b>	<b>On Compositions: 1898–1907</b>	109
4.1.	<i>Polytonality in My Works, December 12, 1924</i>	109
4.2.	<i>Arnold Schoenberg Writes the Following about Himself and His String Quartet[sic], October 21, 1902</i>	112
4.3.	<i>Program Notes to the Second Arnold Schoenberg Evening (Chamber Music in Large Halls), June 3, 1919</i>	113
4.4.	<i>Excerpt from the Harmonielehre about Ninth Chords in Inversion, 1922</i>	115
4.5.	<i>Constructives in Verklärte Nacht, 1932</i>	117
4.6.	<i>Letter to Bruno Walter, December 23, 1943</i>	120
4.7.	<i>Liner Notes for the Capitol Records Release of Verklärte Nacht, August 26, 1950</i>	122
4.8.	<i>Symphonic Introductory Music to Pelleas und Melisande by Maeterlinck, perhaps 1902</i>	129
4.9.	<i>Proposed Program of Pelleas und Melisande, 1902–3</i>	130

4.10. <i>Letter to Alexander von Zemlinsky, February 20, 1918</i>	131
4.11. <i>Excerpts from the Harmonielehre about Whole-Tone Chords and Chords in Fourths, 1922</i>	137
4.12. <i>Keywords for a "Free" Lecture in Boston with the Aid of Slonimsky, January 4, 1934</i>	140
4.13. <i>Liner Notes for the Capitol Records Release of Pelleas und Melisande, 1949</i>	143
4.14. <i>Foreword to a Broadcast of the Capitol Recording of Pelleas und Melisande, February 17, 1950</i>	148
4.15. <i>Excerpts from an Analysis of Eight Songs, op. 6, no. 7, "Lockung," 1948</i>	149
4.16. <i>Private Program for the First String Quartet, 1904</i>	151
4.17. <i>Analysis of the First String Quartet, 1907</i>	153
4.18. <i>Cues for a Lecture on the First String Quartet at the University of Southern California, ca. 1935</i>	157
4.19. <i>Excerpts from The Musical Idea and the Logic, Technique, and Art of Its Presentation, 1934–37</i>	160
4.20. <i>Liner Notes for the Dial Records Release of the First Chamber Symphony, 1949</i>	163
4.21. <i>Rigoletto and Kammer-symphonie, an Analysis, perhaps 1936</i>	171
4.22. <i>Class Analyses of the Kammer-symphonie, op. 9, after 1944</i>	176
4.23. <i>Letter to Hermann Scherchen, June 23, 1923</i>	178
<b>5. On Compositions: 1908–1922</b>	181
5.1. <i>Class Analyses of the Second String Quartet, after 1944</i>	181
5.2. <i>Program Notes for the Society for Art and Culture: New Compositions by Arnold Schoenberg, January 14, 1910</i>	183
5.3. <i>Introduction to the Three Pieces for Piano, July 27, 1949</i>	185
5.4. <i>Excerpt from the Berlin Diary, January 28, 1912</i>	187
5.5. <i>Excerpt from the Harmonielehre about Erwartung, 1922</i>	189
5.6. <i>Letter to Leopold Stokowski, July 2, 1945</i>	191
5.7. <i>At the Time When I Painted, April 5, 1948</i>	193
5.8. <i>Introductory Remarks for a New York Philharmonic Society Broadcast of "Lied der Waldtaube" from Gurrelieder, October 30, 1949</i>	194

5.9. <i>Notes on the Gurrelieder, January 12, 1951</i>	197
5.10. <i>Notes for the Columbia Records Release of Pierrot lunaire, 1941</i>	201
5.11. <i>Breslau Lecture on Die glückliche Hand, March 24, 1928</i>	203
5.12. <i>The Simplified Study/Conductor's Score: Foreword to the Four Orchestral Songs, op. 22, September 1917</i>	210
5.13. <i>Analysis of the Four Orchestral Songs, op. 22, February 21, 1932</i>	215
5.14. <i>Program and Plan for a Symphony, before May 27, 1914</i>	240
<b>6. On Compositions: 1923–1934</b>	243
6.1. <i>Two Letters to Nicholas Slonimsky, June 3, 1937, and January 2, 1940</i>	243
6.2. <i>About Wilhelm Werker's Study of the Symmetry of Fugues, etc. in Bach, September 20, 1928</i>	246
6.3. <i>Method of Composing with Twelve Tones Only Related to One Another, 1935</i>	248
6.4. <i>Preliminary Remarks about opp. 27 and 28 to Be Placed after the Title Page, before the First Page of Score (Unused), early 1926</i>	279
6.5. <i>(Definite) Foreword to opp. 27 and 28, 1926</i>	283
6.6. <i>Movement Titles for the Suite, op. 29, 1924</i>	286
6.7. <i>Excerpt from a Letter to Rudolf Kolisch, July 27, 1932</i>	287
6.8. <i>Interview with Myself (Ideas of Arnold Schoenberg), October 6, 1928</i>	288
6.9. <i>Radio Lecture on the Variations for Orchestra, March 22, 1931</i>	294
6.10. <i>A Letter and a Draft of a Letter to Olin Downes, November 8, 1938</i>	319
6.11. <i>Radio Lecture for a Performance of Von heute auf morgen, February 27, 1930</i>	322
6.12. <i>Draft of a Foreword for a Publicity Flier for Von heute auf morgen, after April 1, 1930</i>	327
6.13. <i>Danger–Fear, 1929</i>	328
6.14. <i>Letter to Walter Eidlitz, March 15, 1933</i>	329
6.15. <i>The Transplanted Composer, 1950</i>	331
6.16. <i>Letter to Pablo Casals, February 20, 1933</i>	332
6.17. <i>About the String Quartet Concerto, before February 17, 1935</i>	335
6.18. <i>Draft of a Foreword to the Suite for String Orchestra for College Orchestra Composed by Arnold Schoenberg, perhaps 1935</i>	337
6.19. <i>Draft of a Letter to Olin Downes, October 1935</i>	339

<b>7. On Compositions: 1936–1947</b>	<b>345</b>
7.1. <i>Letter to Louis Krasner, March 3, 1939</i>	345
7.2. <i>Program Notes to and Audio Commentary for the Kolisch Quartet         Recording of the Four String Quartets, 1936</i>	347
7.3. <i>Program Notes for the Juilliard String Quartet Performance         of the Four String Quartets, end of December 1949         or early January 1950</i>	354
7.4. <i>Letter to Alfred V. Frankenstein, March 18, 1939</i>	396
7.5. <i>To Kol nidre, 1938 or later</i>	398
7.6. <i>Draft of a Letter to Elliot E. Cohen, January 28, 1950</i>	401
7.7. <i>Radio Interview with Lisa Sergio, November 1940</i>	403
7.8. <i>Table of Motives, 1948</i>	406
7.9. <i>Letter to Donald W. Gray, April 19, 1950</i>	408
7.10. <i>How I Came to Compose the Ode to Napoleon, perhaps 1944</i>	410
7.11. <i>Program for the Piano Concerto, 1942</i>	413
7.12. <i>Two Documents about the Theme and Variations, perhaps 1944</i>	414
7.13. <i>My Fatality, March 9, 1949</i>	418
7.14. <i>Excerpt from a Letter to Kurt List, November 1, 1948</i>	421
 <b>Epilogue: Melodrama and Choir—Retrospective/Looking Back, Undated</b>	 <b>423</b>
 <i>Personalia</i>	 425
<i>Select Bibliography</i>	445
<i>Select Discography</i>	455
<i>Index</i>	457