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> [D]ance types were much more prominent in the composer's vocal works than has been previously noted. ... Purcell's affection for the dance types in his big stage works complicates the received idea that his later career was shaped by a turn away from French styles and towards the Italian. (p. 240)

The last two essays explore Purcell's *King Arthur* (1691). Andrew Pinnock probes the libretto for its political references and its basis in the legends of "Old England." Although "some bits [of *King Arthur*] are missing, some corrupt, and it is not clear where some should go" (p. 243), Pinnock thinks it might be possible to reconstruct Purcell's original version. In fact, Pinnock's close study of Dryden's libretto reveals that there is probably a lot less music missing from *King Arthur* than editors and scholars have supposed.

Ellen Harris traces the revivals of *King Arthur* in the eighteenth century, as well as its transformation (with additions and substitutions) by Arne and Garrick. The performance history of *King Arthur* is fairly complex; she assesses the relevant documents and speculates on the musical contributions by Arne as well as his remodelling of Purcell's music.

Purcell Studies is an up-to-date guide to the issues that Purcell scholars are addressing. It contains a number of ingenious solutions to problems posed by Purcell's music. Every reader will find something in the book that will be of interest.

Erich Schwandt

Juliane Brand and Christopher Hailey, eds. *Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century Culture*. Berkeley, Los Angeles, and London: University of California Press, 1997. xviii, 232 pp. ISBN 0-520-20314-3 (hardcover).

Considering that most of Arnold Schoenberg's musical compositions are rarely performed or recorded, humanist scholars are apt to regard the very notion of Schoenberg studies as peripheral to research on Western culture. Yet the engaging thesis of this book is that understanding Schoenberg is vital to the cultural historiography of the countries where he lived. As ironically suggested by the book's title, the essays collected here thematicize the discords in Schoenberg's life and demonstrate that they are among the building blocks of twentieth-century culture. The fundamental claim is that, despite where he has customarily been placed in history, Schoenberg's path-breaking importance lies not in having invented an influential and infamous method of composing music but in his engagement with the pluralistic social, religious, political, artistic, and educational forces of our century. The evidence arises in the course of close examinations of Schoenberg's milieu, his modes of thinking, and the implications of these for the present day. Musical examples and specifically musical concepts and terminology, where called for in some essays, are kept to a minimum. Therefore, here is a book that can and should be read not only by those specifically interested in Schoenberg's life and creative output but by anyone interested in twentieth-century cultural ideologies.

Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century Culture is based on a 1991 conference that focused on interdisciplinary aspects of Schoenberg studies and gave secondary attention to music theory and analysis. In his introduction to the book, co-editor Christopher Hailey notes that discussion between sessions at the conference proved to be fertile ground for refining, revising, and integrating the presenters' viewpoints. As a result, one of the strengths of the resulting publication is that its fourteen papers together create a rhetorical impact such as would be expected in a book by a single author—an impact that is all the greater because the collection does not strive to resolve the inconsistencies within Schoenberg's own thinking or between modernist and postmodernist thought. Therefore, whereas each essay is capable of standing alone, a complete, sequential reading of the volume is to be recommended; the essays will here be taken up in this manner. Contributing to its impact, the collection is effectively ordered and arranged within three cumulative sections: "Contexts" (discussing origins of Schoenberg's artistic thought); "Creations" (giving perspectives on specific compositional and theoretical works); and "Connections" (discussing the relevance of Schoenberg's oeuvre to the present-day world of ideas). A decisive moment in the overall discourse is reached in Christopher Hailey's essay at the beginning of section 3, where he urges a new perspective from which to regard Schoenberg's oeuvre (more on this below).

The book fills two general lacunae in Schoenberg studies. First it redresses an imbalance caused by the abundance of published studies that analyze individual compositions as if each were an all-laws-and-explanations-unto-itself entity. Throughout the book, even in those few instances when a specific composition is the subject of the essay, the social and ideological context in which the work arose, or ideas that the work reveals about Schoenberg's thinking on the creative process, are at the fore. (Indeed, although multifaceted in its approach, the book gives no attention to the play of musical design, and places little value on a personal engagement with Schoenberg's music per se. Therefore what the book cannot address is the lack of analytic studies of Schoenberg's works that can be approached by the general reader. Similarly, the book's approach reinforces the notion of a binary opposition between analysis of musical design and "meaningful" interpretation of music.) Second, unlike traditional Schoenberg scholarship, many of the essays published here add to a picture of how Schoenberg's Jewishness—his modes of thought, his feeling of "otherness" in European culture, and his religious view of his life's work—affected his creative path.

The opening arguments for a revision of Schoenberg's place in the historiography of the twentieth century are presented in an essay by Leon Botstein. By examining the origins of modernism in the arts in Schoenberg's Vienna, Botstein shows how the pattern for the reception of musical modernism in later decades was established. Ironically, it was because Schoenberg allied himself with other Viennese artists and cultural critics agitating for fundamental cultural reform that audiences perceived his music to be a threat—an attack on the city's self-regard as home of the highest musical standards (pp. 3–4).

The irony of Schoenberg's position as the founder of musical modernism is underlined by a demonstration that Schoenberg's aesthetic ideals were remarkably consistent with those of the well-known musical reactionary, Heinrich Schenker. Like Schoenberg, and in the same time and place, Schenker decried the inadequacies of Viennese audiences—enthralled by Wagner-influenced programme music. He too believed in the fundamental truth of classical-era musical principles and the linguistic nature of musical laws—as opposed to the literal word-music association encouraged by programme music (pp. 16–17).

In the succeeding essay, Alexander Ringer demonstrates that understanding Schoenberg's relationship to both the Jewish condition in twentieth-century Europe and his own Jewishness is essential to understanding his musical aesthetics. According to Ringer, Schoenberg's eventual acceptance of the tension that would inevitably persist between Jews and mainstream European culture (a "historical dissonance" that must be left unresolved) gave him the confidence to embrace another kind of tension: unresolved musical dissonance. The socio-religious realisation at the basis of the music-compositional one endued the latter with a sense of religious purpose (p. 33).

Among the sources used by Ringer for understanding Schoenberg's personal ethnic dilemma are letters from Schoenberg to Wassily Kandinsky. Further implications of the Kandinsky-Schoenberg link for Schoenberg's creative purpose are drawn out in an essay by art historian Peg Weiss. By describing Kandinsky's exploration of Eastern symbolism and belief systems in his innovative art, and by drawing comparisons with Schoenberg's artistic and ethnic interests, Weiss exposes vital roots of Schoenberg's creative innovation. On these suggestions, the extent to which Schoenberg, like Kandinsky, expressed his ethnic "otherness" in his creations could well bear further investigation.

A posthumous essay by Alan Lessem poignantly demonstrates that Schoenberg in the United States confronted a whole new set of irreconcilable differences. As recounted here, the last part of Schoenberg's life is also a chapter in the story of American musical culture in the second quarter of the twentieth century. Owing to the clash between American musical immaturity and his uncompromising high ideals, Schoenberg was able neither to make as concrete a contribution to American musical culture as he desired nor to realize his personal goals. Lessem suggests that Schoenberg's return to a style similar to pre–World War I expressionism in his late works, and his abandonment of certain large-scale projects, were results of such disappointments (p. 67).[1] Here as elsewhere in the book Schoenberg's sense of religious purpose and the notion that not even in his later years did he realize peace of mind are emphasized.

Of the essays in section 2, the first and last spring from his music-theoretical work and the four central essays deal with musical compositions. In each, the

[1] The question of why Schoenberg left so many incomplete works is also dealt with in passing by Auner (p. 121), Maegaard (p. 144), and Hailey (p. 171).

focus is on analyzing the network of impulses that motivated Schoenberg's compositional and aesthetic decisions.

The decision to abandon tonality is tackled at the outset, in an essay by Ethan Haimo. If one of the foundations of postmodern thought is the rejection of the urge to create and uphold grand, all-encompassing schemes of thought, then it is important to lay to rest, once and for all, the notion that Schoenberg turned to atonality because it was an inevitable stage in the evolution of Western music.[2] This requires demonstration that without Schoenberg's particular musical background and aesthetic beliefs, the atonal revolution might never have been taken place. It is a tricky business to find documented evidence in Schoenberg's thinking of a predisposition toward the abandonment of tonality, as opposed to retrospective justification for a *fait accompli*, and this is what Haimo does so well. In the main part of the essay he identifies three peculiarities of the pedagogical approach contained in Schoenberg's *Harmonielehre* of 1911 that are clearly fundamental to Schoenberg's thinking on tonal harmony and that have parallels in his compositional style. Readers with an understanding of harmonic theory will best be able to appreciate the lucid way in which the author draws from Schoenberg's understanding of tonal composition presentiments of atonality. At the end, Haimo validates his observations by citing three aspects of Schoenberg's intellectual makeup that, united with the composer's understanding of tonality, led to atonality. For those interested in the origins of Schoenberg's musical style, this essay is highly recommended.

Walter Frisch's essay presents a hermeneutical approach to Schoenberg's Chamber Symphony, op. 9, basing it upon other, historically situated interpretations of the same work. He begins by laying out the dialectics implicit in the basic conception of op. 9 (chamber piece–symphony, objective–subjective, among others). Then for three opposing commentaries on the work—two from Schoenberg's own time and a later one by Adorno—he elucidates implications for understanding the chamber symphony as the expression of a particular ethos related to its time and place of composition. The question for Frisch is, which ethos? In answer, he draws upon music analytical observations on the work's ending (which resolves the conflict between the tonalities of E major and F major in favour of the E-major triad) in order to claim that the ending "reasserts the power of tonality to unify, organize, make coherent." Frisch thereby concludes that "the oppositions set out above are resolved in favour of the first elements: symphony, public, communal, homophonic, objective" (p. 95). Critics of this type of interpretation of instrumental music will question the specificity of meaning attached to a structural feature characteristic of virtually all tonal music. It is to be presumed, however, that Frisch is not attempting a universal and timeless interpretation; rather, he has chosen to enter into the spirit of other commentators who have listened to the work at specific times, and mediate between these, thereby displaying his own personal involvement and underlining the contingency of all such exegesis.

2Lawrence Kramer, *Classical Music and Postmodern Knowledge* (Berkeley, Los Angeles, and London: University of California Press, 1995), 8–9.

The uncovering of meaning in musical design is less problematic, of course, in the case of texted works. "Whose Idea was *Erwartung*," by Bryan Simms, is an exemplary study in the pertinence of literary content to an understanding of musical style. As is well known, *Erwartung* was written quickly and in an extremely innovative musical language. By uncovering Pappenheim's (feminist) concept of *Erwartung* and comparing it to Schoenberg's adaptation of her original libretto, Simms reveals that for Schoenberg the central idea of the drama was "an individual's mental condition when the emotions are heightened" (p. 104). As Simms shows, for Schoenberg at this time the emotions were the key to the unconscious and therefore the explanation for the unconscious mental activity that drove him to adopt atonality (pp. 105–6). This understanding of *Erwartung* is brought into sharp relief by Simms's comparison with its companion piece, *Die glückliche Hand*, which is much more controlled. Whereas the first piece is about a women whose emotions are beyond rational control, the second and more systematically composed piece is about a man, specifically a man involved in the creative process. Intriguing gender issues are merely touched upon in this essay, and not taken up elsewhere in the collection.

Rather, the following essay, by Joseph Auner, details the full history of Schoenberg's struggle with the question of whether artistic creation should be ruled by the emotions or the intellect. Through sketch studies of *Die glückliche Hand* and consideration of Schoenberg's painterly activities, Auner shows Schoenberg's gradual change in attitude during the three-year period (1911–13) that he laboured on this and other scores. Auner concludes that although *Die glückliche Hand* signals a return to a balanced approach between "heart and brain," the self-doubt inherent in his reversal of aesthetic philosophy weighed heavily on the composer's mind for decades thereafter (p. 125).

The theme of unresolved tension is implicit in Jan Maegaard's essay on Schoenberg's larger incomplete works. As Maegaard observes, in the oeuvre of no other great composer is a body of large unfinished works so pertinent to study of a composer's style (p. 144). Maegaard provides comprehensive tables of all the fragments, outlines, and sketches, and gives examples of the information that can be gleaned from their study. He points out that "[t]he fragments, for instance, illustrate Schoenberg's concentration on the initial motive as the starting point of a composition" (p. 133).

The particular principle of Schoenberg's compositional method alluded to by Maegaard is taken up in detail in an essay by Patricia Carpenter and Severine Neff. The authors here provide a summary of their book-length study that translates, collates, and interprets Schoenberg's many incomplete *Gedanke* manuscripts.[3] As a composer with a lifelong interest in teaching composition and formulating analytic principles, Schoenberg conceived of the notion of the "musical idea"—presented in both the smallest musical kernel at the opening of the piece and in the piece as a whole—as a way of drawing together three

[3] Arnold Schoenberg, *The Musical Idea and the Logic, Technique, and Art of Its Presentation*, ed. and trans. Patricia Carpenter and Severine Neff (New York: Columbia University Press, 1995).

disciplines he saw as wrongly separated: harmony, counterpoint, and form (p. 147). By summarising how Schoenberg conceived of their integration, the authors provide a point of reference from which Schoenberg apparently wished both his own compositions and past music to be regarded.

In Christopher Hailey's essay, the first under the heading "Connections," Schoenberg's position on past music in relation to his own confronts postmodern views on canonicity and formalism; meanwhile, an underlying theme of the book is brought to the fore. Hailey maintains that adherence by musicologists to certain of Schoenberg's beliefs—in a select and enduring musical canon, in his own place in this timeless canon, and in structuralist ways of valuing and discussing music—has failed to make Schoenberg's music timeless and succeeded merely in stripping it of its context. Precisely because each of Schoenberg's works is the product of an intense engagement with the time and place of its composition, Hailey maintains that decontextualization of the type Schoenberg encouraged has been an impediment to present-day appreciation of his music (pp. 169–70). Therefore, he further maintains that for Schoenberg's works to take a living place in contemporary thought the solution is "reintegrating his work into the historical and temporal flow of his time," thereby allowing Schoenberg's own vision of his works to be one of many contingencies (pp. 171–72). It is tempting to contemplate a situation in which, having steeped themselves in the cultural and political milieu of a work's genesis, previously unappreciative listeners now understand the musical surface as an expression of a instance of cultural dissonance, thereby achieving a personal aesthetic experience. Nevertheless, given the present-day tendency for people of all intellectual abilities to prefer music that is immediately appreciable for its auditory qualities alone, Hailey's solution seems as utopian as Schoenberg's own imagined ideal audience.

The following essay affirms that, like his music, Schoenberg's aesthetic beliefs also bear examination from more than one perspective. Hermann Danuser here details the changing relationship of Schoenberg's concept of art to each of three phases: the nineteenth-century beliefs he inherited, changing ideologies in the first half of the twentieth century, and reactions in the latter half of this century. Among his conclusions Danuser observes that Schoenberg's conservative artistic morality resonates with today's young German composers in its combination of revolution with conservatism, brain with heart.

Continuing the debate, Jonathan Dunsby strictly takes the position of the present-day composer or composer-theorist, rather than the musicologist, with respect to Schoenberg's legacy, and thereby affirms Schoenberg's relevance on his own terms. He argues that Schoenberg has been relegated to an unimportant position in twentieth-century music theory not because he has been taken at his word, but because many of his ideas have been too subtle for traditional musicology. Whereas Hailey believes that Schoenberg's relevance for us does *not* lie in how he believed his music continued the ideals of Bach and Mozart, Dunsby claims:

> [Schoenberg] has offered us the means of understanding a continuity between First and Second Viennese musics and, in a way, whatever else is to follow. This is probably what the composer, rather than the pure theorist, most needs, and is certainly what many composers of the mid to late twentieth century have demonstrably exploited creatively. For decades arcane commentary has been recycling a fixation with what is called Schoenberg's "historical self-justification." In perspective it is time to start discussing his theoretical comprehensiveness, to investigate this as a live issue (p. 193).

Dunsby then cites recent examples of where Schoenbergian analytic tools have proved their present-day worth (p. 193) and concludes that only in this postmodern time of pluralistic approaches can Schoenberg's unorthodox methodologies come into their own (p. 194).

The concluding essay, by Reinhold Brinkmann, draws together earlier motifs in an exegesis of Schoenbergian thought that includes certain iconographic artifacts from Schoenberg's life, particularly his *Self-Portrait from the Back*. Brinkmann's commentary on the religious-political content of Schoenberg's late works brings the discourse back to the starting point of the opening essay—the need for cultural reform that elicited Schoenberg's original creative purpose. But now there is a difference: "The Viennese creed for an aesthetic culture is [in the last works] redefined as the quest for a political culture based on religious grounds" (p. 214).

By engaging a multifaceted world of artistic and cultural issues, the final essay presents a strong summation for the role of art music in mainstream Western ideology. Nevertheless, it is not clear how many scholars are listening to the music. The list of contributors to the book includes but two who have a field other than musicology among their scholarly specialties. This demonstrates that, like other studies in twentieth-century art music, Schoenberg studies, even from an interdisciplinary perspective, remain largely the interest of music scholars. The interdisciplinary goal will be realized fully when more writers who specialize in disciplines other than music cross-reference their work to Schoenberg.

This is not to contradict an earlier assertion: readers from all backgrounds who have an interest in cultural history will find that the book clarifies issues in twentieth-century cultural ideology and fosters an appreciation for Schoenberg the creative thinker. Scholars will find points of contact with their own research and Schoenberg scholars will discover new emphases. If these emphases also enable a heightened aural involvement with Schoenberg's musical utterances, the contribution will be all the more valuable.

Lynn Cavanagh