

THE HEART AND MIND OF ARNOLD SCHOENBERG'S "DE PROFUNDIS" OP.
50B

by

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The Heart and Mind of Arnold Schoenberg's "De Profundis" Op. 50B

A Dissertation submitted in partial fulfillment of the requirements for the Doctor of Musical Arts at George Mason University

by

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DEDICATION

To my husband, Paul, my daughters, McKenna and Kyra, and my parents, Clyde and Ann McCray.

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* * *

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¹ChoralNet is the wiki of the American Choral Directors Association. <http://www.choralnet.org/> (accessed June 14, 2015).

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Excerpts of “De Profundis” included in the paper are from this author’s edition, unless noted otherwise.

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LIST OF ABBREVIATIONS

American Choral Directors Association	ACDA
Arnold Schoenberg Institute	ASI
Arnold Schönberg Center or Arnold Schoenberg Chor	ASC
Extensible Markup Language	XML
Finale notation file	MUS
International Music Score Library Project.....	IMSLP
Interval class number	IC#
Interval vector of pitch class set.....	[#####]
Inverted form of the tone row	I
Israeli Music Publishing	IMP
Jewish Publication Society	JPS
Music Instrument Digital Interface	MIDI
Pitch Class Set.....	PCS
Portable Document File	PDF
Prime form of pitch class set.....	(#####)
Prime form of the tone row	P
Retrograde form of the tone row.....	R
Retrograde inversion form of the tone row	RI
SmartMusic® Performance File	SMP
University of California, Los Angeles	UCLA
University of Southern California.....	USC

ABSTRACT

THE HEART AND MIND OF ARNOLD SCHOENBERG'S "DE PROFUNDIS" OP. 50B

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This research provides a guide to understanding, preparing, and performing Arnold Schoenberg's last completed opus, "De Profundis" (Psalm 130) Op. 50B,² within the context of the Hebrew chant that inspired it and Schoenberg's other religious works, sketches, archival correspondence, and interviews with conductors. Theoretical and contextual analysis reveals significant discoveries relevant to an informed and accurate performance of the work. "De Profundis" embodies Schoenberg's mature and most flexible twelve-tone writing at the peak of his spiritual development. Op. 50B is a serial *a Cappella* composition scored for six-part mixed chorus with great rhythmic and melodic independence in the vocal lines, including soprano and baritone solos and choral *Sprechstimme*.³ A composer's final opus is generally regarded as his highest

²All references to "De Profundis" will be to Schoenberg, Op. 50B unless otherwise indicated.

³"Sprechgesang, Sprechstimme." *The Oxford Dictionary of Music*, 2nd ed. rev. *Oxford Music Online*. Oxford University Press, <http://major.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/opr/t237/e9716> (accessed Feb. 23,

achievement, yet Op. 50, and in particular “De Profundis,” has received relatively little attention from music theorists or performers.⁴ While this research includes the traditional study of the composer and the score, there is also focus on distance learning through digital media and a symbolic interpretation of “De Profundis” that provides unique opportunities to engage the performer and audience. Through these efforts, others may be encouraged to hear and perform this beautiful work and to explore this unique method of rehearsing.

2015). *Sprechstimme* is the vocal line that indicates a type of spoken song. *Sprechgesang* refers to the vocal technique required to perform it. Interestingly, “De Profundis” in Bernstein’s Mass also uses *Sprechstimme*. *Sprechstimme* is used in other choral works by Schoenberg, including *Gurrelieder*, *Moses und Aron*, *Die Jakobsleiter*, and *Die glückliche Hand*.

⁴Nick Strimple, *Choral Music in the Twentieth Century*, (Pompton Plains: Amadeus Press, 2012), 26. Strimple makes only a mention of Opus 50 as one of “the other choral works.”

CHAPTER I: HISTORY OF THE COMPOSER AND INFLUENCES ON THE WORK

A. Introduction

Schoenberg composed “De Profundis” Op. 50B with both heart and mind. He denied criticism of his twelve-tone music as purely cerebral and provided examples of inspired melodies in his essay, “Heart and Brain in Music.”⁵ Schoenberg asserted that inspiration and work were required for composing both counterpoint (effortful) and melody (spontaneous).⁶ He disliked being categorized:

I am not ashamed when people call me a romanticist. If making music is not romantic, what else can it be? A child’s game! I am also not afraid if I am called a mathematician. My mind, however, is inclined rather toward geometric concepts. I hate all these classifications. They stem from people who cannot listen unbiased to music and consequently from a total failure to understand what a composer wants to say.⁷

All I want to do is to express my thoughts and get the most possible content in the least possible space....If a composer doesn’t write from the heart, he simply can’t produce good music....I have never had a theory in my life....I write what I feel in my heart—and what finally comes on paper is what first coursed through every fibre of my body.⁸

⁵Arnold Schoenberg, “Heart and Brain in Music (*Herz und Hirn in der Musik*)” in *Style and Idea*, 53-76.

⁶Ibid., 67.

⁷Arnold Schoenberg, *Arnold Schoenberg Self-Portrait*, ed. Nuria Schoenberg Nono, (Pacific Palisades: Belmont Music Publishers, 1988), 115. Letter to James Fassett, 1949, Los Angeles.

⁸Dorothy Lamb Crawford, *A Windfall of Musicians: Hitler’s Émigrés and Exiles in Southern California*, (New Haven: Yale University Press, 2009), 105.

According to the inscription on Schoenberg's final sketch,⁹ he was deeply connected emotionally and intellectually to "De Profundis." He wrote the following dedication under the opening mezzo-soprano part:

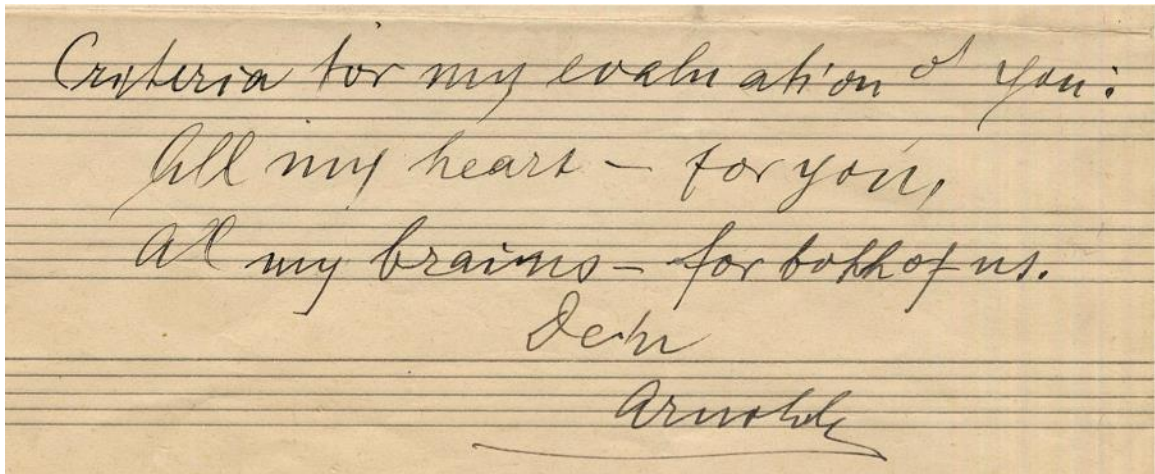


Figure 1: Inscription on sketch for "Psalm 130." (Arnold Schoenberg Center, MS55_702)

Criteria for my evaluation of you:
All my heart-for you,
All my brains-for both of us.
Dein, [Yours]
Arnold

The dedication was not included in the manuscript itself and therefore seems to have been of a personal nature. Other notes in the sketches, including a series of mathematical equations and an alternate tone row, are equally intriguing.¹⁰ Significantly,

⁹ Arnold Schönberg Center - Information, "Archive-Catalog-Music," Sketches, MS55_702.jpg. *Psalm 130*. <http://www.schoenberg.at/compositions/allewerke.php> (Accessed Mar. 28, 2014).

¹⁰ Stuckenschmidt, 500. Toward the end of his life, Schoenberg gave away his copies of treasured books to friends. He gave a copy of Joseph Schillinger's *The Mathematical Basis of the Arts* to H. H. Stuckenschmidt.

the first sketches for this work were tonal,¹¹ meaning the inscription was placed under the exposition of the twelve-tone row after abandoning the tonal sketches. Schoenberg considered composition his sacred mission,¹² a duty of the “priesthood.”¹³ In composing “De Profundis,” he placed his last completed twelve-tone offering on the altar.

Examining the structure of “De Profundis” resembles gazing through a kaleidoscope.¹⁴ Dimitri Tymoczko¹⁵ measured how fast pitch class sets change in numerous works of different genres and discovered that Schoenberg’s *Drei Klavierstücke* [Three Piano Pieces], Op 11, No. 1, and John Coltrane’s solo in “Giant Steps” have a nearly identical rate of change. With each shift of focus, a new picture emerges from the original shapes and colors—but at all times there is a sense of organic development of the musical idea.

For Schoenberg, only an informed listener was capable of perceiving the musical idea as being worked out in a composition. *Darstellung*, or portrayal, is the act of the composer presenting his interpretation of the idea to the listener. The tonal problem and its eventual resolution are the musical idea, whereas the actual process the composer uses to portray, elaborate, vary, develop, and eventually solve the tonal problem is the

¹¹Mark Shapiro, “Every Day Music: The Tonal Sketch to ‘De Profundis,’” *The Choral Journal*, vol. 45, no. 4 (November 2004), American Choral Directors Association, 26. <http://www.jstor.org/stable/23555252> (accessed March 15, 2015).

¹²Arnold Schoenberg, “On Revient Toujours,” in *Style and Idea*, 109.

¹³“Arnold Schoenberg-Biography,” Milliken Archive of Jewish Music, <http://www.milkenarchive.org/people/view/all/579/Arnold+Schoenberg> (accessed June 15, 2015).

¹⁴Stuckenschmidt, 480. Stuckenschmidt referred to the grouping of ideas in Schoenberg’s twelve-tone music as figures in a kaleidoscope.

¹⁵Dimitri Tymoczko, *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice* (New York: Oxford University Press, 2011), Google Play, 291. A music video by Michal Levy brings the changes in “Giant Steps” to light graphically, <https://www.youtube.com/watch?v=yV4Iwh6K1lc> (accessed June 2, 2015).

presentation of the musical idea. When analyzing a work through Schoenbergian eyes, the musical idea is the ‘what’ and the presentation of the musical idea is the ‘how.’¹⁶

Schoenberg wrote about the presentation of his musical ideas:

I agree that the language in which I today present my ideas is difficult to understand. The main obstacle is furnished by my aim for brevity which requires condensation of every detail and omission of all mere formal elements. It is my principle to place one idea close to the next, even in juxtaposition. If a transition, a bridge, a connective is indispensable it must be an idea.¹⁷

In this author’s reading of the work, musical analysis is viewed through historical and religious perspectives to inform and illuminate the choral performance. A large-scale coherence is revealed that provides new insight into Schoenberg’s only completed sacred work on a Biblical text.¹⁸

B. Who Was Arnold Schoenberg?

Arnold Schoenberg was a brilliant man who expressed his creative talents as a composer, music theorist, teacher, conductor, instrumentalist (violin and cello),¹⁹ visual artist, author, poet, lyricist, inventor,²⁰ carpenter,²¹ and devoted family man.²² H. H. Stuckenschmidt, Schoenberg’s close friend and biographer, wrote:

¹⁶Zachary Hazelwood, “Schoenberg as Orchestrator: The Role of Timbre in Schoenbergian Theory” (master’s thesis, University of South Carolina, 2007), 13.

¹⁷Arnold Schoenberg, *Arnold Schoenberg Self-Portrait*, 115.

¹⁸Arnold Schoenberg, “This is My Fault,” in *Style and Idea (Stil und Gedanke)*, trans. Leo Black, (1975; reprint, Berkeley: University of California Press, 1984), 146. In his 1949 essay, Schoenberg spoke about misunderstandings that arose from his instructions in the preface of *Pierrot lunaire* that performers were not to add moods of their own derived from the text. This was a particular necessity for *Pierrot lunaire*, but was not a ban on an expressive relationship with text in his works overall. Schoenberg wanted his music to speak for itself without specific programs that were made public. He said, “You cannot prevent your fingerprints from expressing you. But your handwriting unveils very much to the graphologist....In the near future there will be machines like the lie-detector, and the craft of the graphologists will be developed and supported by similar devices and gadgets. They will accurately reveal what you hide and tell you what you expressed—your bluff will then be called” (147).

¹⁹Oliver Neighbour, “Arnold Schoenberg” in *Second Viennese School* (1980; reprint, New York: W.W. Norton & Co., 1983), 4.

²⁰Dika Newlin, *Schoenberg Remembered* (New York: Pendragon Press, 1980), 349.

Arnold Schoenberg's life, surroundings and works form an indissoluble unity. To speak of the man is to point out the countless connections which link him with his artistic, religious, economic and political surroundings and to recognize his works, musical as well as literary and pictorial, as the reflection of this link.²³

Schoenberg continually challenged the artistic norms of his day and suffered from detractors who criticized him and his work, especially that of his groundbreaking "Method of Composing with Twelve Tones."²⁴ Of his many talents, Schoenberg was best known as a composer, teacher, and music theorist. His compositions fall into four periods: tonal-late Romantic (until 1908), expressionist-free atonality (1908-1921), serial (also known as twelve-tone; 1921-1933), and a more diverse period in America (1933-1951) that included occasional tonal works²⁵ but was overwhelmingly focused on development of his twelve-tone method. Among his most famous pupils were Anton Webern and Alban Berg. Webern and Berg composed in, and advanced, Schoenberg's twelve-tone method, and the three were known as "The Second Viennese School of Composers."²⁶

Schoenberg was born in Vienna in 1874 to Samuel Schönberg and Pauline Nachod Schönberg, parents of Jewish faith with little financial means. Like many Viennese Jews of that time, Samuel moved away from traditional Jewish orthodoxy and

²¹H. H. Stuckenschmidt, *Arnold Schoenberg*, trans. Humphrey Searle (1974; London: John Calder, 1977), 521.

²²Nuria Schoenberg-Nono, "Nuria Schoenberg-Nono and Arnold Schoenberg," YouTube, 9:31 (in German) <http://www.youtube.com/watch?v=4AeHkq7cnjc> (accessed Nov. 16, 2013).

²³Stuckenschmidt, Preface, vii.

²⁴Arnold Schoenberg, "Composition with Twelve Tones (I)," *Style and Idea*, 214.

²⁵"Schoenberg's Musical Output" AEIOU, Musik-kolleg, http://www.aeiou.at/aeiou/musikkolleg/schoenberg/sbschaf.htm;internal&action=_setlanguage.action?LANGUAGE=en (Accessed June 15, 2015).

²⁶"The Second Viennese School of Composers-Arnold Schoenberg" LCS Productions, <http://www.lcsproductions.net/MusicHistory/MusHistRev/Articles/2ndVienneseSchl.html> (accessed June 15, 2015).

assimilated into regular society.²⁷ His mother's family was more traditional and included a lineage of cantors associated with the *Altneushul* synagogue in Prague as well as a distant relationship to Rabbi Judah Löw, the Maharal of Prague (1525-1609), renowned for his interpretation of Talmudic Law and *Kabbalah* [Jewish mysticism].²⁸

Pauline's musical heritage may have influenced Schoenberg's ambitions, although his father also had a good voice and was a singer in a local choral society. Arnold likely heard his father sing the Slavonic folk songs of his youth.²⁹ Schoenberg studied violin as a young boy³⁰ but was largely self-taught. According to H. H. Stuckenschmidt, the family was too poor to own a piano, explaining his musical roots in the violin.³¹ Schoenberg also learned by studying the masters and their composition methods. As a young boy, Schoenberg read a biography of Mozart that inspired him to write his compositions without the help of an instrument.³² Schoenberg also studied with his friends, Oskar Adler (music theory), David Josef Bach (aesthetics), and Alexander von Zemlinsky (composition).³³ Following his father's death in 1889, Schoenberg

²⁷Jennifer Robin Shaw and Joseph Auner. "Schoenberg: The Viennese Jewish Experience and Its Aftermath," *The Cambridge Companion to Schoenberg* (Cambridge: Cambridge University Press, 2010), Google ed., 248.

²⁸Shaw and Auner, 249. Arnold Schoenberg's grandson by his daughter from his first marriage, Trudi (Gertrude), notes that his mother used such Jewish expressions as *Mezzieh* for "stroke of luck," *Schlemiel* for "jerk," and *Gannef* for "thief." ("Chapter One," Arnold Schönberg's European Family, http://schoenbergseuropeanfamily.org/AS3_Pages/AS3_Chap1c.html, accessed June 20, 2015). Rabbi Judah Löw (Ringer, *The Composer as Jew*, 172).

²⁹Stuckenschmidt, *Arnold Schoenberg*, 16-17. Schoenberg's brother, Heinrich, and uncle, Hans Nachod, were both professional singers (*Encyclopedia Britannica*).

³⁰Oliver, Neighbor, Paul Griffiths, and George Perle. *Second Viennese School* (New York: Norton & Company, 1983), 1.

³¹Stuckenschmidt, *Arnold Schoenberg*, 21.

³²"Schönberg in the Spirit of Mozart," YouTube video, 9:32, Arnold Schönberg Center <https://www.youtube.com/watch?v=iXlii5kUsjY> (accessed June 2, 2015).

³³Arnold Schoenberg, "My Evolution," *Style and Idea*, 80. Zemlinsky conducted the amateur orchestra in which Schoenberg played cello.

supported his family with an apprenticeship at a bank³⁴ until its bankruptcy in 1895.³⁵

Thereafter he alternated living in Vienna and in Berlin, seeking the most advantageous work environments for music.³⁶

In 1898, Schoenberg converted to Lutheranism in a city that was predominantly Catholic.³⁷ He wrote in *Jeder junge Jude* (Every Young Jew, 1934):

And so it happened, that almost every young Jew of that time not only adopted the first means against conspicuousness, not only sought to eliminate whatever was strange about him, but also simultaneously the second means, all his superior energies in placing himself at the first row. (Marrying a Christian woman)³⁸

His spiritual evolution followed a varied path, incorporating the Judaism of his birth, Catholicism,³⁹ and Lutheranism,⁴⁰ as well as interests in numerology,⁴¹ astrology, and metaphysics.⁴² Schoenberg's library contained many diverse books related to his

³⁴"Arnold Schoenberg-Biography," Arnold Schönberg Center
<http://www.schoenberg.at/index.php/en/schoenberg-2/biographie> (accessed June 15, 2015).

³⁵Raymond Coffey, "Arnold and Mathilde Schönberg," Richard Gerstl (1883-1908)
<http://www.richardgerstl.com/arnold-and-mathilde-schoenberg>.

³⁶Neighbor, *Second Viennese School*, 7-8.

³⁷Mark DeVoto, "Arnold Schoenberg and Judaism: The Harder Road," Speech, Tufts University, 1993, 2.

http://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&ved=0CB8QFjAAahUKEwj5kb rT9pLGAhXMHKwKHdDYAHg&url=http%3A%2F%2Fwww.tufts.edu%2F~mdevoto%2FSchoenberg.pdf&ei=sGL_Vfn5E5y5sAXQsYPABw&usg=AFQjCNEky5QdI2YkABQINB1MkYveBrrqlw&bvm=bv.95515949,d.b2w (accessed June 15, 2015).

³⁸Moshe Lazar, "Arnold Schoenberg and His Doubles: A Psychodramatic Journey to His Roots," *Journal of the Arnold Schoenberg Institute* 17/1&2 (June & November 1994), 42.

³⁹*Ibid.*, 110. Letter from Schoenberg at Chataqua to Gradenwitz in Berlin, July 20, 1934. Schoenberg responds to Gradenwitz regarding his earlier conversion to Protestantism saying like most artists of the time, he spent some time in the Catholic faith. The letter speaks strongly of his commitment to Judaism in light of the persecution he experienced while in Germany.

⁴⁰Shapiro, *Choral Journal*, vol. 45, no. 4 (November 2004), 26.

⁴¹Colin Sterne, *Arnold Schoenberg, The Composer as Numerologist*, Lewiston: Edwin Mellen Press, 1993, 3. In the sketch of "Lied ohne Worte" (undated, but from his early compositions), Schoenberg wrote a numerological figure of the measure numbers in each section of the work, multiplied by the beat count with a reduction to a value of 5.

⁴²Sabine Feisst, *Schoenberg's New World* (New York: Oxford University Press, 2011), 58. In 1941, the Dieterles (family friends also interested in astrology and numerology) convinced Arnold to name his son Lawrence rather than Roland because they deemed it an unlucky name.

spiritual interests.⁴³ He married Zemlinsky's sister, Mathilde, in 1901 and had two children: Gertrude, born in 1902, and Georg, born in 1906.⁴⁴

Around 1907, Schoenberg began painting seriously, leading to his first exhibition in 1910.⁴⁵ He associated with *Der Blaue Reiter* (The Blue Rider), the German expressionist group, and contributed visual art and articles on music to their publication.⁴⁶ In studying Schoenberg's art and music of that time, Courtney Adams has discovered similarities in subject matter—self-focus and alienation—as well as the use of texture, form, and rhythm. There is an autobiographical focus to Schoenberg's art:

Schoenberg often stated that his creativity was the product of inner necessity, the need to express the inner world rather than the visual world. In this sense, the portraiture of others relates to the visual world, while the self-portraits (and some of the visions and gazes) reflect the inner world and its isolation by means of the vague backgrounds and the emphasis on the eyes that Schoenberg saw as a mirror of the soul.⁴⁷

⁴³"Schoenberg's Library," Arnold Schönberg Center Archive, <http://www.schoenberg.at/index.php/en/archiv-2/bibliothek> (accessed July 3, 2015). Books on spirituality in Schoenberg's library included: The Bible (German translation of Martin Luther), New Testament of the Bible (in Hebrew and English), the Koran, *Testament to Astrology* and *Introductions to Astrology as a Secret Science* (by his friend Oskar Adler), *The Divine Comedy* (Dante), *Ancient Religion and Ancient Symbols* (Bachofen), eleven books by Balzac (including his favorite, *Seraphita*), *Of the kingdoms of nature of sound: Outline of a Phenomenology of Music* (Bekker), *Introduction to Metaphysics* (Bergson), *Georg Trakl* (Buschbeck; inscribed by author), *The God of Israel and Messiah* (Cooper and Lipscomb), *The mystery of man: Introduction to the study of occult sciences and Spiritualism* (DuPrel), *Emek Habacha* [Vale of Tears](ha-Kohen; transferred from Hebrew into German, provided with a preface, notes, and registers and with Hebrew handwritten supplements enriched by Dr. M. Wiener), *Concerning the Spiritual in Art* (Kandinsky), eleven books by Kant (including *Immanuel Kant's Universal Natural History and Theory of the Heavens*), three books on Judaism by Klatzkin, *Hands and what they say: 64 images* (Koelsch), *Anthroposophy: its nature and objectives* (Ludwig), *The spirit of the Jewish culture and the West* (Muckle), four books by Nietzsche (including *Thus Spake Zarathustra*), *The Indian philosopher Krishnamurti* (Pisk), *Divination* (Ploderer), *Stories of God* (Rilke), *Back to Methuselah: A metabiological Pentateuch* (Shaw), *Complete poetic works and a selection from his controversial writings* (Silesius), and *Strindberg's works and Theological writings* (Swedenborg). Titles are all in their English translations.

⁴⁴"Arnold Schönberg-Biography," Arnold Schönberg Center.

⁴⁵*Ibid.*

⁴⁶Rosen, *Schoenberg*, 10-11. Cubist works of Picasso and Delaunay were included in The Blue Rider publications. Schoenberg was also interested in the cube as an artistic element.

⁴⁷Courtney Adams, *Artistic Parallels between Arnold Schoenberg's Music and Painting (1908-1912)* (College Music Society, Scholarship and Research, vol. 35), October 1, 1995. http://symposium.music.org/index.php?option=com_k2&view=item&id=2111:artistic-parallels-between-

Schoenberg's main contribution in art was in expressionism from 1908 to 1912.⁴⁸ Expressionism in his visual art coincided with ventures away from tonality,⁴⁹ and his first use of *Sprechstimme*. Schoenberg suffered from the infidelity of his first wife, who had an affair in 1908 with his art teacher, Richard Gerstl. Upon Schoenberg's discovery of the affair, Gerstl committed suicide.⁵⁰ If Schoenberg's music reflects his inner world, as did the self-portraits, this personal crisis may have contributed to his desire to emancipate tonality and vocal timbre through speech during this time. The loosened tonality and an autobiographical theme can be heard in the song cycle *Das Buch der hängenden Gärten* (1908-09), based upon poems by Stefan George. The story begins with a pair of lovers in a beautiful garden and ends with the man alone in a destroyed garden, abandoned by the woman.⁵¹ Arnold and Mathilde remained married for the sake of the children until her

arnold-schoenbergs-music-and-painting-1908-1912&Itemid=124 (accessed June 15, 2015). Over one-quarter of Schoenberg's paintings are self-portraits, which was a common theme among Expressionists. Adams groups paintings titled "Visions" and "Gaze" among the self-portraits.

⁴⁸Ibid. Eight significant atonal works were composed during this period: the operas, *Erwartung* (Op. 17) and *Die glückliche Hand* (Op. 18); *Das Buch der hängenden Gärten* (Op. 15); the song *Herzgewächse* (Op. 20); *Pierrot lunaire* (Op. 21) for voice and chamber ensemble; an orchestral work, *Five Pieces for Orchestra* (Op. 16); and two sets of piano pieces, *Three Piano Pieces* (Op. 11) and *Six Little Piano Pieces* (Op. 19). See MoMA Learning, "Expressionism," The Museum of Modern Art, New York. http://www.moma.org/learn/moma_learning/themes/expressionism (accessed June 15, 2015). Expressionism in the arts flourished in Germany and Austria from 1905 to 1920 as a reaction to impressionism and tension surrounding WWI. Rather than capturing the image as it appeared on the surface, expressionism used distorted, angular shapes and garish colors to express the essence of the artwork. Schoenberg was a member of the *Der Blaue Reiter* led by Vasily Kandinsky and Franz Marc.

⁴⁹Arnold Schoenberg, "Problems of Harmony," in *Style and Idea*, 283. Schoenberg despised the term "atonal." He preferred "non-tonal."

⁵⁰Raymond Coffer, "Gerstl and Schönberg-The Story," Richard Gerstl (1883-1908), <http://richardgerstl.com/the-story> (accessed May 17, 2015).

⁵¹Arnold Schönberg, "The Book of the Hanging Gardens," Compositions, Arnold Schönberg Center, <http://www.schoenberg.at/index.php/en/joomla-license-3/15-gedichte-aus-rdas-buch-der-haengenden-gaertenl-op-15-1908-1909>.

“death in 1923.⁵² In 1924, Schoenberg married again,⁵³ at the age of fifty, to Gertrud Kolisch, sister of his pupil and friend, the violinist, Rudolph Kolisch.⁵⁴

In 1925, Schoenberg returned to Berlin, where he taught composition at the Prussian Academy of Arts until his immigration to the United States in 1933.⁵⁵ Although he reconverted to Judaism in Paris in 1933, the children of his second marriage were raised in his wife’s Catholic faith. Schoenberg explained his choice in a letter to Stokowski:

“I am Jewish. But Mrs. Schoenberg is a katholic [sic] and she is about a quarter of a century younger than I. I assumed, she will be longer together with my children than I. So I allowed them to be also katholic [sic].”⁵⁶

Schoenberg’s daughter Dorothea Nuria was born in 1932 in Barcelona. His sons Ronald and Lawrence were born in 1937 and 1941 in Los Angeles, where Schoenberg settled with his second family. Schoenberg taught music theory and composition at the University of Southern California in 1935 and at The University of California, Los Angeles, from 1936 to 1944.⁵⁷

Schoenberg’s creative output initially subsided upon his arrival in the United States but was revived by several commissions, including the Piano Concerto Op. 42 (1942) and

⁵²Coffer, Richard, Gerstl (1883-9018), <http://richardgerstl.com/thesis-2/key-documents/viktor-kruger-to-gertrud-schoenberg-10-august-1954> (accessed June 15, 2015). Letter from Viktor Krüger to Gertrud Schoenberg, 10 August 1954.

⁵³“Arnold Schönberg-Biography,” Arnold Schönberg Center.

⁵⁴Neighbor, *Second Viennese School*, 12-13. Rudolf was violinist in a string quartet that championed Schoenberg’s chamber music throughout the 1920s and 30s.

⁵⁵Arnold Schönberg Center - Information, “Archive-Catalog-Music,” *Psalm 130*. <http://major.schoenberg.at/compositions/allewerke.php> (accessed Mar. 28, 2014).

⁵⁶Sabine Feisst, *Schoenberg’s New World: The American Years*. Loc. 2481. Kindle Edition.

⁵⁷“Arnold Schönberg-Biography,” Arnold Schönberg Center. Schoenberg and his wife became naturalized U.S. citizens in 1941.

the Phantasy for Violin Op. 47 (1949).⁵⁸ The Phantasy for Violin was so difficult that even the virtuoso violinist, Heifetz, said it could not be played. Schoenberg found this amusing and stated:

The concerto is extremely difficult just as much for the head as for the hands. I am delighted to add another *unplayable* work to the repertory. I want the concerto to be difficult and I want the little finger to become longer. I can wait.⁵⁹

A heart attack in 1946 rendered Schoenberg a physical invalid.⁶⁰ This slowed—but did not stop—his creative output, which continued until his death in 1951.

C. Schoenberg's Choral Compositions:

Schoenberg began and ended his career writing choral music. Indeed, he wrote more music for chorus than any other medium, often writing the texts, too.⁶¹ In 1895, Schoenberg took his first professional positions as conductor of choruses in several small Austrian towns: the Mödling Choral Society, “Freisinn” (the Meidling Men’s Choral Society), and the Stockerau Metalworkers’ Singers’ Union.⁶² His charming piece for a *Cappella* mixed chorus, “Ei du Lütte,” was composed in the same year and is typical of his early tonal works, which are reminiscent of Brahms, whom he revered for his music and his work ethic. In his “Heart and Brain in Music,” Schoenberg quotes Brahms—“A good theme is a gift of God”—and Goethe—“Deserve it in order to possess it.”⁶³ While Brahms destroyed “everything he did not consider worthy of publication before he

⁵⁸Dorothy Lamb Crawford, *A Windfall of Musicians: Hitler's Émigrés and Exiles in Southern California*, 107.

⁵⁹*Ibid.*, 108.

⁶⁰Shaw and J Auner, 27.

⁶¹ Robert Specht, *Relationships between text and music in the choral works of Arnold Schoenberg*, PhD diss. Case Western Reserve University, Abstract, ii. ProQuest Dissertations and Theses; 1976; ProQuest Dissertations & Theses Full Text (accessed April 1, 2015).

⁶²“Arnold Schönberg-Biography,” Arnold Schönberg Center.

⁶³Schoenberg, “Heart and Brain in Music [*Herz und Hirn*],” *Style and Idea*, 67.

died,”⁶⁴ Schoenberg kept meticulous records of his sketches.⁶⁵ He emulated Brahms by mentally composing counterpoint while taking walks, then writing the results down from memory. This was true of Schoenberg’s First String Quartet, Op. 7: “Usually taking morning walks, I composed in my mind 40-80 measures complete in almost every detail. I needed only two or three hours to copy down these large sections from memory.”⁶⁶ In contrast, the 55 measures of “De Profundis” took over two weeks and produced multiple sketches.

Gurrelieder, composed in 1900 and 1901 and orchestrated throughout the next ten years, was perhaps his best-received choral composition.⁶⁷ It garnered a standing ovation at its premiere⁶⁸ and was praised for its use of form and harmony to delineate the characters.⁶⁹ Originally intended as a song cycle on Danish poems for soprano and tenor, it evolved into a large-scale work for soli, chorus, and orchestra. Schoenberg’s uncle, Hans Nachod, sang the role of “Waldemar.”⁷⁰ This was also the first time *Sprechstimme*

⁶⁴Ibid.

⁶⁵“Notes from the Archive: Catalogue of Works and Sources,” Arnold Schönberg Center Newsletter, 2013, ed. 25, 8.

⁶⁶Schoenberg, “Heart and Brain in Music,” *Style and Idea*, 61.

⁶⁷Schoenberg, *Arnold Schoenberg Self-Portrait*, 115. Schoenberg wrote to James Fassett in 1949, “Perhaps the Columbia Broadcasting System is right in reminding me by performing excerpts from *Gurrelieder* that before I became 75, I had to be 25; or, in other words, that the perfection of maturity allows for the imperfections of youth. Besides this raises the hope, that at my next anniversary, in let us say 50 more years, I might be celebrated by performing works of my last period.”

⁶⁸Mark DeVoto, “Thoughts on a Centenary,” *The Boston Musical Intelligencer*, February 24, 2013. (Accessed June 12, 2015.)

⁶⁹Walter Frisch, “Gurrelieder (1900–1901),” *The Early Works of Arnold Schoenberg, 1893–1908* UC Press e-books edition. Berkeley: 1993.
<http://publishing.cdlib.org/ucpressebooks/view?docId=ft5t1nb3gn&chunk.id=d0e6394&toc.id=&brand=ucpress> (accessed June 15, 2015).

⁷⁰Dika Newlin, “Arnold Schoenberg,” *Encyclopedia Britannica*,
<http://www.britannica.com/biography/Arnold-Schoenberg> (accessed June 29, 2015).

was written in a choral setting.⁷¹ Schoenberg also established characters in “De Profundis” and allowed choral *Sprechstimme* to play an expressive role.

Sharon Mabry credits Schoenberg with the development of *Sprechstimme*, noting that it was an outgrowth of the popular German melodrama movement where spoken text was given a musical accompaniment.⁷² *Pierrot lunaire* Op. 21, featuring twenty-one melodramas for speaking voice, piano, flute (alternating with piccolo), clarinet (alternating with bass clarinet), violin (alternating with viola), and cello is perhaps the most famous example of his use of *Sprechstimme*.⁷³ In *Pierrot lunaire* Op. 21, notes that were to be of approximate pitch were placed on the staff with crosses on the stems and those that were to be whispered had no note heads at all.⁷⁴

Schoenberg’s notation for *Sprechstimme* evolved over time and was still under discussion at the First Congress of the International Schoenberg Society in Vienna in 1974.⁷⁵ A significant change took place in “Ode to Napoleon,” where he used a single line for *Sprechstimme* with relative pitches notated above, below, or on the line. Schoenberg varied his notation even within Op. 50; the *Sprechstimme* in “De Profundis” is written on the staff with variation in height and direction of note stems but without note

⁷¹It was more famously introduced in 1912 in the solo work, *Pierrot lunaire* Op. 21.

⁷²Sharon Mabry, *Exploring Twentieth-Century Vocal Music: A Practical Guide to Innovations in Performance and Repertoire*, New York: Oxford, 2002 (Google Play), 73-74.

⁷³Schoenberg, “*Pierrot lunaire* Op. 21,” Arnold Schönberg Center Archive, Compositions, <http://www.schoenberg.at/index.php/en/joomla-license-3/rpierrot-lunair-op-21> (accessed June 30, 2015).

⁷⁴John Alfred Poellein, “New Choral Techniques: An Historical Analytical Study,” University of Illinois at Urbana-Champaign, D.M.A., diss. 1974. 15. ProQuest, 302668097 <http://search.proquest.com.mutex.gmu.edu/docview/302668097?accountid=14541> (accessed June 25, 2015).

⁷⁵Boris Schwarz, “Festivals, Vienna,” *The Musical Times*, October 1974, no. 1580, vol. 115, 873. Musical Times Publications Ltd. <http://www.jstor.org/stable/959894> (accessed June 24, 2015).

heads, and in *Modern Psalm* Op. 50C it is written on a single line staff as in *Ode to Napoleon*.⁷⁶

Berg further refined the use and types of *Sprechstimme*, distinguishing the stages between singing and speaking more clearly. According to John Alfred Poellein's research,⁷⁷ Berg designated four types of *Sprechstimme*:

1. Ordinary speech;
2. Rhythmic declamation as in *Pierrot lunaire*, notated with crosses on note stems;
3. Half-singing (or half-speaking), with a new notation of horizontal lines on note stems; and
4. *Parlando*⁷⁸ singing, indicated by the absence of note heads.⁷⁹

Mabry states that "One cannot assume that Schoenberg, or any of the composers who employed this technique after him were seeking an extension of the singing style by using *Sprechstimme*."⁸⁰

"Friede auf Erden" [Peace on Earth] Op. 13, composed in 1907, was a sacred Christian work and Schoenberg's last tonal choral composition. Despite a triumphant ending in D major, its extreme chromaticism foreshadows his later serial style. This work is often programmed together with "De Profundis." Based on a poem by Conrad Ferdinand Meyer, "Friede auf Erden" incorporates violent images amidst the plea for peace. Webern wrote to Schoenberg regarding the work, "Have you even heard your

⁷⁶Poellein, 16-17. Hollow note heads and crosses were used in *Gurrelieder* and *Moses und Aron*. The *Sprechstimme* in *Modern Psalm* Op. 50C includes accidentals.

⁷⁷Ibid., 21.

⁷⁸"David Fallows." Grove Music Online. Oxford Music Online. Oxford University Press. <http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/grove/music/20927> (accessed May 17, 2015). *Parlando* is a term indicating that the voice should "approximate speech."

⁷⁹The term *Sprechstimme* is used consistently in literature to describe the declamatory speech in Schoenberg's many works, despite the various differences in notation or interpretation. This paper will refer to the notation of rhythmic speech as *Sprechstimme*.

⁸⁰Mabry, 74-75.

chorus at all? In that case, do you know yourself how beautiful it is? Unprecedented! What a sound! Thoroughly exciting.”⁸¹ Originally intended to be a *Cappella*, Schoenberg created an instrumental accompaniment to support the singers of the *Singverein*, “because without it [the accompaniment] Schreker cannot risk it with his young choir. It is an accompaniment that makes secure intonation possible but is not to be regarded as a compositionally necessary part of the work!”⁸² Schoenberg offered that woodwind instruments could be used to support the singers as needed in both “Friede auf Erden” and “De Profundis.”⁸³ Webern also created a piano reduction of “Friede auf Erden” as a rehearsal aid, as Peter Gradenwitz did for “De Profundis.”⁸⁴

Robert Specht states that “Friede auf Erden” “exhibits pervasive interconnection of text and music, primarily by such means as thematic cross-reference and tonality.”⁸⁵

Therese Muxeneder, archivist of the Arnold Schönberg Center, suggests:

The use of consonance and dissonance, the differentiation of homophonic and polyphonic techniques corresponds to an allegorical view of the Ideal Peace/Actual Discord that derives from the fundamental metaphysical idea that peace is the work of God. The contrast between heaven and earth is sacredly

⁸¹Arnold Schönberg Center, Compositions, “Friede auf Erden,” <http://www.schoenberg.at/index.php/de/joomla-license/friede-auf-erden-op-13-1907> (accessed June 15, 2015). In 1923, Schoenberg wrote to the conductor Hermann Scherchen to thank him for performing “Friede auf Erden,” but lamented that he no longer believed peace on Earth was possible (Anton Webern to Arnold Schönberg, November 1928).

⁸²Poellein, “New Choral Techniques: An Historical Analytical Study,” 17. Schoenberg scored the accompaniment for double woodwinds, two horns, and string quintet.

⁸³Schoenberg to Vinaver, Letter of May 29, 1951, Arnold Schönberg Center, Correspondence, “I wonder what happened with my Hebrew psalm?” http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5896 (accessed June 15, 2015). “There is no objection of mine against using with every voice a woodwind instrument to keep intonation and rhythm in order: because this is always my main demand and deem it more important than the so called ‘pure’ sound of voices.”

⁸⁴Arnold Schoenberg, “Friede auf Erden,” Schott’s Söhne, J.W. Pepper <http://www.jwpepper.com/3066701.item#.VXxlh1VViko> (accessed June 13, 2015).

⁸⁵Robert Specht, “Relationships between text and music in the choral works of Arnold Schoenberg,” Abstract, iii (accessed June 15, 2015).

interpreted by means of a major/minor polarity that is occasionally tempered by the church modes.⁸⁶

As in “Friede auf Erden,” there is a great degree of allegorical text painting and tonal reference in “De Profundis.”

Schoenberg’s only choral work from his expressionist period was the *Drama mit Musik* [drama with music], *Die glückliche Hand* [The Hand of Fate], begun in 1910. It is scored for a solo baritone, two choruses in *Sprechstimme* (six-voiced men and six-voiced women’s choirs), and two actors who pantomime.⁸⁷ Generally, Schoenberg composed quickly and without hesitation,⁸⁸ but he uncharacteristically interrupted work on *Die glückliche Hand*.

In 1911, Schoenberg wrote to Berg, “I’ve lost all interest in my works. I’m not satisfied with anything any more. I see mistakes and inadequacies in everything. Enough of that: I can’t begin to tell you how I feel at such times.”⁸⁹ When he resumed work on *Die glückliche Hand* in 1912 or 1913, Joseph Auner notes that Schoenberg introduced many ideas that were not present in the initial sketches and were contrary to the athematic nature of expressionism, including counterpoint, recurring themes, and a clear formal design.⁹⁰ These design elements and *Sprechstimme* are also significant in “De Profundis.”

⁸⁶Arnold Schönberg Center, Compositions, “Friede auf Erden”
<http://www.schoenberg.at/index.php/en/joomla-license-3/friede-auf-erden-op-13-1907> (accessed June 13, 2015).

⁸⁷“Die glückliche Hand,” About this Recording, 8.557526 - SCHOENBERG, A.: Chamber Symphony No. 2 / Die glückliche Hand / Wind Quintet (Craft) (Schoenberg, vol. 8), Naxos
http://www.naxos.com/mainsite/blurbs_reviews.asp?item_code=8.557526&catNum=557526&filetype=About+this+Recording&language=English (accessed June 20, 2015).

⁸⁸Schoenberg, “Heart and Brain in Music,” *Style and Idea*, 61.

⁸⁹Simms, “New Uses of the Voice,” *The Atonal Music of Arnold Schoenberg: 1908-1923*. (New York: Oxford, 2000), 113.

⁹⁰Jennifer Shaw and Henry Auner, *Cambridge Companion to Arnold Schoenberg* (Cambridge: Cambridge University Press, 2010), Google Play, 143.

In 1912, Schoenberg wrote⁹¹ that he was interested in writing an oratorio of modern man, an atheist who possesses “some residue of the ancient faith (in the form of superstition), wrestles with God and finally succeeds in finding God and becoming religious.”⁹² This interest resulted in *Die Jakobsleiter* [Jacob’s Ladder],⁹³ a twelve-tone, incomplete oratorio for soli, mixed chorus, and large orchestra.⁹⁴

There are many similarities in philosophy and musical symbolism between *Die Jakobsleiter* and “De Profundis” that will be explored in this paper. In each, there is an autobiographical focus reflecting Schoenberg’s search for answers about religion and his struggles in life with religious persecution.

Schoenberg sought a librettist, but in the end wrote his own libretto for *Die Jakobsleiter*, based on the Balzac novel *Seraphita*. He held the novel in high regard, even telling his dear friend, Alma Mahler, that *Seraphita* was “the most splendid book that exists.”⁹⁵ The book matched Schoenberg’s belief in the “continual progress of mankind toward higher forms of understanding, and the role of the genius as a prophet who could link the past and the present with the future.”⁹⁶

⁹¹Willi Reich, *Schoenberg-a critical biography* (1968; reprint: New York: Praeger Publishers, 1971), 87. A letter to Richard Dehm, the poet of *Verklärte Nacht*.

⁹²Arnold Schoenberg *Letters* in “Mark DeVoto Public Lectures and Papers.” *Arnold Schoenberg and Judaism: The Harder Road*. <http://major.tufts.edu/~mdevoto/Publications.htm>. Tufts University (accessed April 10, 2013), 2-3.

⁹³Specht, “Relationships between text and music in the choral works of Arnold Schoenberg,” Abstract, iii.

⁹⁴Neighbor, *Second Viennese School*, Ibid, 11.

⁹⁵Letter of 11 November 1913, transcribed in *Arnold Schonberg, 1874-1951: Lebensgeschichte in Begegnungen*, ed. Nuria Non-Schoenberg (Klagenfurt: Ritter, 19912): 125 in Bryan R. Simms, “On the road from Earth to Heaven.” *The Atonal Music of Arnold Schoenberg from 1908-1923* (New York: Oxford University Press, 2000), 151.

⁹⁶Ibid.

Schoenberg made strong thematic use of the number six in *Die Jakobsleiter*, choosing to explore approaches to religion through six main characters:⁹⁷ Seraphita (an angel), the Other One (the devil), the Angel Gabriel, the Chosen One, the Dying One/the Soul (dual character), and the Monk. Seraphita is a six-winged seraph. The number six is pervasive: six directions, two choruses of six parts each by gender, an opening six-note motive that is repeated six times, and a six-note chord in measure six provides the complement of the first set.⁹⁸ Thematically, there is a drive to bring opposites—such as matter and spirit—together to become one, and *Sprechstimme* is used to clarify themes and characters.⁹⁹

In an audio interview, Schoenberg compared his sense of spatial awareness in art to his music composition.¹⁰⁰ He wrote about musical space in his essay, “Composition with Twelve Tones (I),” in all capital letters:

“THE TWO-OR-MORE-DIMENSIONAL SPACE IN WHICH MUSICAL IDEAS ARE PRESENTED IS A UNIT. Though the elements of these ideas appear separate and independent to the eye and the ear, they reveal their true meaning only through their co-operation, [sic] even as no single word alone can express a thought without relation to other words. All that happens at any point of this musical space has more than a local effect. It functions not only in its own plane, but also in all other directions and planes, and is not without influence even at remote points.”¹⁰¹

⁹⁷David Schroeder, “Arnold Schoenberg as poet and lyricist,” *Religious and Political Ideas in the Works of Arnold Schoenberg* (New York: Garland Publishing, Inc., 2000), 51.

⁹⁸Tito M. Tonietti, “Die Jakobsleiter, twelve-tone music, and Schönberg’s Gods” (Vienna June 26-30 2002, Schönberg und sein Gott), University of Pisa – Italy. 4. <http://major.dm.unipi.it/~tonietti/schogodse2w.pdf> (accessed April 1, 2015).

⁹⁹Specht, “Relationships between text and music in the choral works of Arnold Schoenberg,” Abstract, iii.

¹⁰⁰“Excerpt from Interview with Arnold Schoenberg,” 7:10, <https://youtube.com/watch?v=Fd61jRM6Chw> (accessed March 30, 2015).

¹⁰¹Schoenberg, “Composition with Twelve Tones (I),” *Style and Idea*, 220. This statement aligns very closely with the tenets of the *Kabbalah* and will be discussed more in depth later in the paper.

Tito Tonietti's description of Arnold Schoenberg's 1922 drawings helps define this space as not only musical, but philosophical:

Among his papers, he left enigmatic drawings of cubes, on the faces of which he wrote: "*Atheisten, Sozialisten, Indifferenten, Zionisten* ..." or he drew rows ordered in ascending scales, above the heading "*Gliederung des Judentums* [Structure of Jewry]." He thought he could classify the Jews by means of these cubes, ordering them in accordance with their origin - West, East, Far East -, in accordance with their political positions - nationalists, internationalists (indifferent), orthodox, socialists (communists), conservatives (fascists). (Schönberg 1992, 352; Tonietti 200?, ch. 58) But why did he use the cube?¹⁰² It contains the six directions: "*Ob rechts, ob links, vorwärts oder rückwärts, bergauf oder bergab* [Right or left, forward or backward, uphill or downhill]" which he used at the beginning of 'Jacob's Ladder.' He used six notes for the scale of the earth ...¹⁰³ C#-D-E-F-G-Ab.¹⁰⁴

The Angel Gabriel sings the opening line quoted above (*Ob rechts*). Gradenwitz states that many see a reflection of Schoenberg's own "aesthetic creed" in this passage:

Whether right or left, whether forward or backward—one must always go on without asking what lies before or behind one. That should be hidden; you ought to—nay, *must*—forget in order to fulfill your task.¹⁰⁵

Of significance in the unfinished oratorio is the character the "Chosen One," who departs from the idea of Nietzsche's *Übermensch* to seek an individual path to God. Notably, the Chosen One sings a twelve-tone row that is symbolic of Schoenberg's musical mission and a philosophical representation of the Divine.¹⁰⁶ Schoenberg may have projected himself into the character of the Chosen One. He wrote that he was "not

¹⁰²Arnold Schoenberg Center, Image Archive, CR196.

http://www.schoenberg.at/resources/pages/view.php?ref=8961&k=&search=&offset=48&order_by=relevance&sort=DESC&archive=0. Schoenberg drew intersecting cubes for the set design in his play about a Jewish homeland, *Die Biblische Weg*. He also sketched the scenery on a cardboard box (cube) CR 210.

¹⁰³Tito M. Tonietti, "Die Jakobsleiter, twelve-Tone Music, and Schönberg's Gods," *Arnold Schönberg und sein Gott - Arnold Schönberg and His God*. Bericht zum Symposium, 25.

¹⁰⁴Ibid., 6.

¹⁰⁵Peter Gradenwitz, *The Music of Israel* (New York: W.W. Norton & Co, 1949), 197.

¹⁰⁶Tonietti, "Die Jakobsleiter, twelve-tone music, and Schönberg's Gods," 1.

destined to continue in the manner of ‘Transfigured Night,’ *Gurrelieder*, or even *Pelleas and Melisande*. The Supreme Commander had ordered me on a harder road.”¹⁰⁷

Klára Móricz makes an interesting association between the blocks of horizontal and vertical hexachordal sets that clash against one another in “De Profundis” and Schoenberg’s description of the six dimensions of space in *Die Jakobsleiter*:

Blocks of the primary and inverted sets are contrasted, paired, and made to clash against one another, creating the imaginary musical space that would dissolve direction, as Schoenberg described it in *Die Jakobsleiter*.¹⁰⁸

Figure 2 shows Schoenberg’s simultaneous use of all four permutations of the row in parallel, horizontal lines, while Figure 3 illustrates the vertical and diagonal spatial arrangement.

¹⁰⁷Schoenberg, “On Reviens Toujours,” *Style and Idea*, 109.

¹⁰⁸Klára Móricz, “Taste for the Things of Heaven,” in *Jewish Identities* (Berkeley: University of California Press, 2008), 315.

14

S 1 I_3 NOT 3 TISH 2 MOR 3 YA 4 A - DO - 5

S 2 R_0 NAI 10 MI 11 YA - A 10 MOD 11 12

A P_0 MOR 4 YA 5 A - DO - NAI 5 *pp* MI 6 YA - A -

T 8 IM A - VO -

B RI_3 TISH 9 MOR 7 YA 8 A - DO - NAI 9 10 MI 11

B Metric displacement

N.B. The Soprano 2, m. beat 3 should be G#. The original Israeli Music Publishing edition and the subsequent reprints (MCA, Leeds and Belmont) show this note as G natural.

Figure 2: Horizontal placement of all four row permutations in “De Profundis,” m. 14.

12 DE PROFUNDIS Forte 6-7 (012678) Poco meno mosso $\text{♩} = 52$ Forte 4-25 (0268)

S 1 MI YA - A - MOD R_{I3} 1 2 3 6 Db major chord R₀ KI IM - KHA p dolce

S 2 MI YA - A - MOD R_{I3} 4 5 1 4 5 Db major chord R₀ KI IM - KHA p dolce

A MI YA - A - MOD R₀ 3 — 6 P₀ KI IM - KHA p dolce

T MI YA - A - MOD R₀ 2 3 4 5 6 1 P₀ KI IM - KHA p dolce

B MI YA - A - MOD R₀ 1 2 3 4 5 6 KI IM - KHA HA - SLI - pp

B MI YA - A - MOD R_{I3} 2 3 4 5 6 KI IM - KHA HA - SLI - pp

Db pedal point (Jaanson) Verse 4: Letter C. Yours is the power to forgive so that You may be held in awe.

Divine Dyad AS Dyad

The image shows a musical score for 'De Profundis' with five staves (S 1, S 2, A, T, B) and a bass staff (B). The score is annotated with red lines and boxes highlighting specific musical features. A 'Db major chord' is indicated in two places. A 'Db pedal point (Jaanson)' is marked at the bottom. The score includes lyrics in German and Latin, such as 'MI YA - A - MOD' and 'KI IM - KHA'. The tempo is 'Poco meno mosso' with a metronome marking of 52. The score is divided into sections by 'Forte' markings and includes dynamic markings like 'p dolce' and 'pp'. At the bottom, there are two diagrams: an oval labeled 'Divine Dyad' and a parallelogram labeled 'AS Dyad'.

Figure 3: Vertical and diagonal row arrangement in “De Profundis,” mm. 17-18.

Schoenberg related the death of Adolphe Willette, French painter, illustrator, and writer, to the death scene in *Die Jakobsleiter*.¹⁰⁹ Schoenberg wrote a line from the oratorio, “I am rising higher and higher,” in the margin of Willette’s obituary; Willette declared on his deathbed, “Now I am ascending straight up, always up, continuously

¹⁰⁹Móricz., 300.

without stopping, quick as an arrow-straight into Paradise.”¹¹⁰ In *Die Jakobsleiter*, Schoenberg explores how prayer leads humanity up the ladder to God.¹¹¹ The role of prayer as the path to God is a central theme of “De Profundis.”

Schoenberg continued work on *Die Jakobsleiter* through 1922—and again in 1944—but it was never completed. Naomi André suggests that Schoenberg was unable to finish his large-scale religious compositions because he felt inadequate in the face of God.¹¹² The rising prayer, the twelve-tone method, *Sprechstimme*, numerical relationships, musical structure, and motifs of *Die Jakobsleiter* are revisited in “De Profundis.”

In 1922, Schoenberg wrote to Kandinsky from war-ravaged Vienna, expressing his growth toward a more spiritual view of life:¹¹³

When one’s been used, where one’s own work was concerned, to clearing away all obstacles often by means of one’s immense intellectual effort and in those eight years found oneself constantly faced with new obstacles against which all thinking, all power of invention, all energy, all ideas, proved helpless, for a man for whom ideas have been everything it means nothing less than the total collapse of things, unless he has come to find support, in ever increasing measure, in belief in something higher, beyond.¹¹⁴

The public rejection of Schoenberg’s work was due at least in part to his Jewish heritage.¹¹⁵ Schoenberg first encountered anti-Semitism in 1921, at Mattsee, where he

¹¹⁰Alexander L. Ringer, Arnold Schoenberg, *The Composer as Jew* (Oxford: Clarendon Press, 1990), 178.

¹¹¹Merle Armitage, *Schoenberg* (1937; Reprint: Westport: Greenwood Press, 1977), 173.

¹¹²Naomi André, “Returning to Homeland,” *Political and Religious Ideas in the Works of Arnold Schoenberg*, 262.

¹¹³Charles Rosen, *Schoenberg* (1975; reprint: Chicago: The University of Chicago Press, 1996), 11. Schoenberg was not only friends with Kandinsky, but also a member of the *Der Blaue Reiter* [The Blue Rider] expressionist painter group founded by Kandinsky.

¹¹⁴André, 264.

¹¹⁵David Nirenberg, Anti-Semitism in Western Music, <http://www.newrepublic.com/article/books-and-arts/magazine/111240/dark-counterpoint> (accessed June 16, 2015).

was forced to leave the resort because he was a Jew.¹¹⁶ As a result, Schoenberg began to turn more and more to explore his Jewish roots in his music.¹¹⁷ He broke off relations with Kandinsky in 1923 over rumors of Kandinsky's anti-Semitic comments.¹¹⁸

Kandinsky denied the accusation, but Schoenberg refused to accept this and wrote:

[When] I walk along the street and each person looks at me to see whether I'm a Jew or a Christian, I can't very well tell them I'm the one that Kandinsky and some others make an exception of, although that man Hitler is not of their opinion.¹¹⁹

In 1923, Schoenberg officially publicized his Method of Composing with Twelve Tones,¹²⁰ and in 1925, Schoenberg was appointed to the faculty of the Prussian Academy of Arts in Berlin. This was a time of prosperity and creativity that led to the conception of many works, including his first serial choral works: *Vier Stücke für gemischten Chor* [Four Pieces for Mixed Chorus], Op. 27,¹²¹ *Drei Satiren für gemischten Chor* [Three Satires for mixed chorus], Op. 28 (1925-26),¹²² and the unfinished opera *Moses und Aron* (1923-1937).¹²³ He also wrote the play *Der biblische Weg* (1927).¹²⁴

¹¹⁶“Arnold Schönberg-Biography,” Arnold Schönberg Center.

¹¹⁷Stuart Jeffries, “Schoenberg’s Moses und Aron: the opera that come complete with an orgy,” theguardian-Opera, <http://theguardian.com/music/2014/may/15/schoenberg-moses-und-aron-opera-orgy> (accessed June 16, 2015).

¹¹⁸“Arnold Schönberg-Biography,” Arnold Schönberg Center.

¹¹⁹David Isadore Lieberman, “Schoenberg Re-writes His Will,” *Political and Religious Ideas*, 206.

¹²⁰Ibid.

¹²¹Gregg Smith (Conductor of the Gregg Smith Singers), interview by Mary-Hannah Klontz, Aug. 25, 2015. This is Gregg Smith’s favorite Schoenberg work.

¹²²Arnold Schönberg Center - Information, “Archive-Catalog-Music,” *Drei Satiren für gemischten chor* (Three Satires for Mixed Chorus) Op. 28 (1925/26) <http://schoenberg.at/index.php/en/joomla-license-sp-1943310036/drei-satiren-fuer-gemischten-chor-op-28-1925-1926> (accessed June 16, 2015).

¹²³Moshe Lazar, “Arnold Schoenberg and His Doubles: A Psychodramatic Journey to His Roots,” *Journal of the Arnold Schoenberg Institute* 17/1&2 (June & November 1994), 66. Schoenberg made brief sketches for *Der biblische Weg* which chronicled the establishment of a Zionist state in Africa.

¹²⁴“Arnold Schoenberg-Biography,” Arnold Schönberg Center <http://www.schoenberg.at/index.php/en/schoenberg-2/biographie> (accessed June 15, 2015).

In the unfinished opera *Moses und Aron*, built on a single tone row, Schoenberg highlights the role of *Aron* as the one chosen to interpret the word of God (as revealed to Moses) in a way that the common people could understand. Kenneth Marcus states that this work and *Die Jakobsleiter* “represented the composer’s almost agonized longing to experience unity and understanding with God.”¹¹ It is noteworthy that he wrote the text for both of these works based on Jewish themes at a time when anti-Semitism was building. “De Profundis” is also based upon a single combinatorial row divided into hexachords.¹²⁵ *Sprechstimme* plays an important but very different role in each. In *Moses und Aron*, the speech represents God’s voice,¹²⁶ but in “De Profundis” it seems to represent the prayers of the people. The two works are based on fundamental Jewish themes: Jews in exile seeking a return to their homeland and communication with God through the law and through prayer.

The expressive text setting and symbolism found in *Moses und Aron* took a secular turn in Op. 27 and a rather combative one in Op. 28. Specht’s analysis of *Vier Chorstücke*, Op. 27, and *Drei Satiren*, Op. 28, reveals creation and manipulation of the row to expressively set these texts. In addition, Schoenberg in Op. 28 “adopts, for satiric purposes, principals [sic] of row transposition analogous to tonal procedures—principles which later became his standard method of structuring serial compositions.”¹²⁷ The Three Satires were written as a biting backlash to criticisms of his work. He was especially irritated by those:

¹²⁵Michael Cherlin, *Schoenberg’s Musical Imagination* (Cambridge: Cambridge University Press, 2007), 237.

¹²⁶Móricz, “A Taste for Things of Heaven,” *Jewish Identities*, 313.

¹²⁷Specht, Robert John, Jr. Case Western Reserve University, ProQuest, UMI Dissertations Publishing, 1976. 7712012. Abstract, iii-iv.

who seek their personal salvation in the middle of the [compositional] road, those who are oriented to the past, who look backwards instead of forwards, the folklorists and all the ‘...ists’ in whom I can only see mannerists.¹²⁸

In the first of the satires, *Am Scheideweg*, Schoenberg uses a C major triad built into the row placed on the word “tonal.”¹²⁹ This purposeful use of tonality can be compared to the tonal aspects of the “De Profundis” row and to the deliverance from the “depths” of the critical reaction to Schoenberg’s works.

Sechs Stücke [6 Pieces] for Male Chorus, Op. 35, was written in 1930 as a commission from the German Workers’ Singers’ Federation. The male chorus had been a mainstay of German society since the 1860s, with significant contributions to the repertoire from Schubert, Schumann, Mendelssohn, and Bruckner, but the chorus had begun to fall out of favor by this time. The commission was intended to modernize the repertoire for the male chorus.¹³⁰ It is impressive that these difficult works were first performed by an amateur chorus, and from memory, no less. It is also significant, moreover, that the German Workers’ Singers’ Federation arranged for a pre-concert lecture to prepare the audience for the new sounds they would hear.¹³¹ The performance by an amateur choir and the pre-concert lecture are important topics for discussion in regard to “De Profundis” and Schoenberg’s choral works in general.

¹²⁸Arnold Schönberg Center - Information, “Archive-Catalog-Music,” *Drei Satiren für gemischten chor* (Three Satires for Mixed Chorus) Op. 28 (1925/26).

¹²⁹Arnold Schönberg Center - Information, “Archive-Catalog-Music,” *Drei Satiren für gemischten chor* (Three Satires for Mixed Chorus) Op. 28 (1925/26).

¹³⁰Robert Falck, “Schoenberg in Shirtsleeves,” *Political and Religious Ideas* (New York: Garland Publishing, 2007), 111-112. Schoenberg and his pupil Eisler were the only composers of the Second Viennese School to write for male chorus.

¹³¹*Ibid.*, 113.

Schoenberg spent much of 1931 and 1932 in Barcelona, where he went to restore his health.¹³² During this time, he completed the second act of *Moses und Aron*.¹³³ He wrote to the Academy in October 1931 advising them of his doctor's recommendation to spend more time in the warm climate of the South,¹³⁴ also choosing to remain there to escape the Nazi party's mounting opposition to his music.¹³⁵ In January of 1932, the Academy lost patience with its absent professor and wrote that he must return to Berlin. Schoenberg reminded Professor Leo Kestenberg of the terms of his contract, which provided that he could choose the months that he would teach in Berlin and that until receipt of the letter, he was still within his contractual rights.¹³⁶ In January, the "months off" had expired, but Schoenberg was delayed in returning due to an unusually heavy snowfall in Barcelona.¹³⁷

In May of 1932, he still had not returned to Berlin, stating to his employer that he was unable to receive the funds from his bank in Berlin for travel. There were other reasons, however, which he revealed in a May 1932 letter to Dr. Joseph Asch in New

¹³²Stuckenschmidt, 514. In addition to asthma (Stuckenschmidt, 512), Schoenberg suffered from a heart condition and an undiagnosed nervous disorder.

¹³³"Arnold Schoenberg-Biography," Arnold Schönberg Center.

¹³⁴Arnold Schoenberg, *Arnold Schoenberg Letters*, ed. Erwin Stein, trans. Wilkins and Kaiser. Letter 130, To Professor Alexander Amersdorfer. (Berkeley: University of California Press, 1987), 153.

¹³⁵David Nirenberg, *Anti-Semitism in Western Music*, <http://www.newrepublic.com/article/books-and-arts/magazine/111240/dark-counterpoint> (accessed June 16, 2015). It would not be surprising that Schoenberg was reluctant to return due to the growing climate of anti-Semitism. Even a solidly Aryan German composer such as Paul Hindemith could not escape public derision. In 1934, Hitler's minister for public enlightenment and propaganda, Joseph Goebbels, announced publicly that Hindemith's music was: "lurid strains of dissonance...with complete musical ineptitude.... We are vehemently opposed to seeing this type of artist identified as German. As far as we are concerned, the fact that his heritage is of pure Germanic blood is more dramatic evidence of the festering depths to which the Jewish-intellectual infection has already penetrated the body of our *Volk* [people]."

¹³⁶Arnold Schoenberg Letters, no. 137, 158. Letter to Professor Leo Kestenberg from Arnold Schoenberg in Barcelona, January 1932.

¹³⁷Arnold Schoenberg Letters, no. 139, February 13, 1932, 160. Letter from Arnold Schoenberg to Prof. Kestenberg.

York. In this letter, he mentioned that he had been suffering ill health, but also that he was reluctant to return to Germany for political reasons. He announced that his wife had just given birth to their daughter, Dorothea Nuria, and asked if the doctor could arrange donations from wealthy Jews in New York to provide him a living allowance in order to remain in Barcelona and avoid returning to the “swastika-swaggerers and pogromists in Berlin.”¹³⁸

By July 1932, Schoenberg was back in Berlin,¹³⁹ where a dark chapter of his life unfolded. The president of the Prussian Academy of Arts, Max von Schillings, began culling Jewish faculty after becoming a member of the National Socialist Party in 1933. Schoenberg was informed on March 18, 1933, that he would be removed from his position on December 31.¹⁴⁰ Schoenberg chose to leave immediately following the announcement, fearing for his safety. He fled to Paris, where he reconverted to Judaism, as witnessed by fellow artist Marc Chagall.¹⁴¹

Schoenberg then immigrated to the United States, where he taught at the Malkin Conservatory in New York and Boston. In 1934, he left the cold climate of the Northeast and moved to Los Angeles, California, where he hoped he would enjoy better health. He taught briefly at the University of Southern California, followed by a period at the University of California, Los Angeles, from 1936 to 1944. Schoenberg supplemented his

¹³⁸Arnold Schoenberg Letters, no. 139, February 13, 1932, 163. Letter from Arnold Schoenberg in Barcelona to Dr. Joseph Asch, May 24, 1932.

¹³⁹Arnold Schönberg Letters. Letter from Arnold Schoenberg in Berlin to Rudi Kolisch, July 27, 1932, 164.

¹⁴⁰Michael Haas. *Forbidden Music, The Jewish Composers Banned by the Nazis*, Yale University Press: New Haven, 2013, 210.

¹⁴¹Oliver Neighbour, *Second Viennese School: Schoenberg, Webern, Berg*, 14-15.

part-time university teaching with private composition students, including John Cage.¹⁴² He also enjoyed playing tennis regularly with composer George Gershwin¹⁴³ and devised a system of notating the movements of the game for later review.¹⁴⁴

Schoenberg found it difficult to adjust to life in the United States, especially as the threat to his family and friends in Europe grew dire.¹⁴⁵ Music provided an outlet for his angst and a means to integrate into the Jewish community in Los Angeles.¹⁴⁶ He wrote significantly about Zionism in the 1930s, including the 1938 essay “A Four-Point Program for Jewry,” which advocated for a Jewish home in Africa. In this essay, he stated, “I offer the sacrifice of my art to the Jewish cause. And I bring my offer enthusiastically, because for me nothing stands above my people.”¹⁴⁷ This commitment to the Jewish cause resulted in his greater interest in composing music on Jewish themes.

Schoenberg wrote his first liturgical piece, *Kol Nidre*, Op. 39, in 1938.¹⁴⁸ *Kol Nidre* is a prayer of repentance recited on the eve of Yom Kippur [Day of Atonement], the

¹⁴²“Arnold Schoenberg-Biography,” Arnold Schönberg Center. His legacy of students was large and impressive. In chronological order, he taught in Vienna: Fritz Heinrich Klein, Rudolf Kolisch, Paul Pisk, Karl Rankl, Erwin Ratz, Viktor Ullmann, Josef Rufer, Rudolf Serkin, Hanns Eisler (Auner, 21); in Berlin: Gerhard, Walter Gronostay, Winfried Zillig, Rufer, Walter Goehr, Adolph Weiss, Marc Blitzstein, Nikos Skalkottas, Norbert von Hannenheim, Natalie Prawossudowitsch, Rudolf Goehr, Erich Schmid, Henry Cowell, Hans Heinz Stuckenschmidt (Auner, 22-24); and in United States, Lois Lautner, John Cage, Leonard Stein, Gerald Strang, Oscar Levant, and Hollywood film composers Alfred Newman, David Raksin, Dika Newlin, Clara Steuermann, Leon Kirchner, Otto Klemperer, Patricia Carpenter, Lou Harrison, and Richard Hoffmann (Auner, 25-27).

¹⁴³“Arnold Schoenberg-Biography,” Arnold Schönberg Center.

¹⁴⁴Malcom MacDonald, *Schoenberg* (New York: Oxford University Press, 2008), 92.

¹⁴⁵Kenneth Marcus, “Judaism Revisited: Arnold Schoenberg in Los Angeles,” *Southern Californian Quarterly*, Vol. 89, No. 3 (Fall 2007), University of California Press on behalf of the Historical Society of Southern California, 311. <http://www.jstor.org/stable/41172377> (accessed Sept. 3, 2013.)

¹⁴⁶*Ibid.*, 313.

¹⁴⁷Naomi André. “Returning to a Homeland, Religion and Political Context in Schoenberg’s *Dreimal tausend Jahre*,” *Political and Religious Ideas in the Works of Arnold Schoenberg*. (New York: Garland Publishing, 2000), 10.

¹⁴⁸Arnold Schönberg Center - Information, “Archive-Catalog-Music,” <http://schoenberg.at/compositions/allewerke.php> (accessed May 5, 2013).

holiest day of the Jewish year, an opportunity to “come to terms with one’s identity and one’s faith.”¹⁴⁹ The narrator delivers a “Kabbalistic (a type of Jewish mystical) tale dealing with the creation of light and extolling the virtues of piousness and humility.”¹⁵⁰ The invitation to compose the *Kol Nidre* came from a German immigrant, Rabbi Jacob Sonderling, founder of the Society for Jewish Culture, a Jewish Reform Temple in Los Angeles. Sonderling established a congregation of Jewish immigrants from Germany and Austria and sought compositions for the liturgy from Austrian émigré composers including Ernst Toch, Erich Korngold, and Arnold Schoenberg. The first performance of *Kol Nidre* took place in the Ambassador Hotel in Los Angeles, where local studio musicians performed, with Sonderling serving as the officiant.¹⁵¹ Schoenberg’s setting of *Kol Nidre* is in English for an SATB choir and rabbi narrator. He based it upon a liturgical *cantus firmus* in a relatively tonal setting, but it was deemed inappropriate for the liturgy because of Schoenberg’s departure from the traditional text.¹⁵² “De Profundis” was also intended for the liturgy and based upon a liturgical *cantus firmus*, although the resemblance is not immediately apparent.

Schoenberg retired from UCLA in 1944, although he continued teaching privately and gave a series of lectures at the University of Chicago and in Santa Barbara.¹⁵³ In 1945, he accepted an unusual commission to join a consortium of contemporary

¹⁴⁹Marcus, 312.

¹⁵⁰Aaron Rabushka, “Arnold Schoenberg, *Kol Nidre*, for Narrator, Chorus and Orchestra, Op. 39,” All Music, <http://www.allmusic.com/composition/kol-nidre-for-narrator-chorus-orchestra-op-39-mc0002360483> (accessed July 3, 2015).

¹⁵¹Walter Rubsamen, “Schoenberg in America,” *The Musical Quarterly*, vol. 37, no. 4 (Oct., 1951), 469-489. <http://jstor.org/stable/739607> (accessed Nov. 10, 2013).

¹⁵²Feisst, loc. 2790.

¹⁵³Neighbor, *Second Viennese School*, 15.

composers in creating the Genesis Suite, commissioned by Nathaniel Shilkret of the Victor Recording Company. Among those who contributed a movement was Igor Stravinsky, with whom Schoenberg had a tense relationship. Rehearsals were carefully arranged so that the two were never present at the same time.¹⁵⁴ Schoenberg composed the first movement, “Prelude,” for orchestra and wordless chorus. Two striking features in “Prelude,” sculpting tonal sonorities within the twelve-tone work and scoring a soloist who remains singing after the chorus drops out, are also used dramatically in “De Profundis.”

The Milliken Archives for Jewish Music describes the Prelude:

Schoenberg’s pre-Creation world is not the murky chaos one might expect. From the beginning, order is defined by the 12-tone row. The piece opens with the row divided into two phrases, using tuba and violins. The movement is “prebiblical” and does not employ the narrator; nor does it utilize the chorus until the very conclusion. It is both intriguing and ironic that Schoenberg’s ordered atonality ultimately resolves to the tonal C major. In the final three bars, the chorus enters and establishes this pitch clearly yet quietly, as everyone drops out except for a single soloist.¹⁵⁵

In 1946, Schoenberg suffered a nearly fatal heart attack that left him an invalid.¹⁵⁶ Despite his weakened post-heart attack status, Schoenberg had a burst of creativity in 1947 that resulted in the composition of *A Survivor from Warsaw* Op. 46 for narrator, men’s chorus, and orchestra in only thirteen days.¹⁵⁷ It is a dramatic portrayal of the horror of the Warsaw Ghetto and concentration camps of the Nazi Holocaust. Although

¹⁵⁴“The Genesis Suite,” The Milliken Archive, <http://milkenarchive.org/works/view/769> (accessed April 3, 2015). The Genesis Suite set the stories from the book of Genesis in the Bible.

¹⁵⁵“The Genesis Suite,” The Milliken Archive, <http://milkenarchive.org/works/view/769> (accessed April 3, 2015).

¹⁵⁶Neighbor, *Second Viennese School*, 15.

¹⁵⁷Camille Crittenden, “Texts and Contexts of *A Survivor from Warsaw*, Op. 46,” *Political and Religious Ideas in the Works of Arnold Schoenberg*. (New York: Garland Publishing, 2000), 231.

Schoenberg had premonitions of the Holocaust,¹⁵⁸ he left Germany before the physical violence began. He suffered terribly nonetheless and can be considered a survivor of the horrors of Holocaust.¹⁵⁹ His daughter Gertrude¹⁶⁰ and her husband remained and narrowly escaped from Vienna in 1938 to come to the United States. His niece, Inge Blumauer, and her husband, Werner, were not as fortunate. They were shot and killed by the *Werwölfe* in 1945.¹⁶¹ Schoenberg also lost his brother Heinrich, who was euthanized by the Nazis, and a cousin, Arthur Schoenberg, who died in the Theresienstadt concentration camp.¹⁶²

Schoenberg seems to have “assembled his various impressions of the Jewish ghettos, Nazi occupation, and the concentration camps to arrive at his own dramatic synthesis of the experience” in *A Survivor from Warsaw*.¹⁶³ A narrator frames the story in *Sprechstimme* that is notated on a one-line staff with relative pitches.¹⁶⁴ The horrific scene is heightened not only by the narration, but also by the use of three languages: German, English, and Hebrew.¹⁶⁵ Each language in *Survivor from Warsaw* serves a separate function: the narration (*Sprechstimme*) is in English for present events and in

¹⁵⁸Naomi André, Political and Religious Ideas in the Works of Arnold Schoenberg, 266.

¹⁵⁹Jonathan Morse, “h-antisemitism Discussion log, transcript of e-mail exchange between E. Randol Schoenberg and Klára Mórícz,” <http://h-net.msu.edu/cgi-bin/logbrowse.pl?trx=vx&list=h-antisemitism&month=0906&week=&msg=3ojC1VsK3pvmc7KedhgxA&user=&pw=> (accessed June 20, 2015).

¹⁶⁰Gertrude was Schoenberg’s daughter by his first wife, Mathilde. Schoenberg’s second wife was coincidentally also named Gertrud.

¹⁶¹Arnold Greissle-Schönberg, “Chapter Two-Tante Otti,” *Schoenberg’s European Family*, http://schoenbergseuropeanfamily.org/AS3_Pages/AS3_Chap2.html (accessed June 20, 2015). The *Werwölfe* (Werewolves) were “fanatical young Nazis who had belonged to the Hitler Youth or the SS and who now, after the defeat of Hitler’s Germany, wanted to perpetuate their movement as an underground fighting force.” Werner had been a Nazi and hid his Jewish wife, Inge, during the war. The *Werwölfe* shot them as traitors.

¹⁶²Kenneth Marcus, “Judaism Revisited: Arnold Schoenberg in Los Angeles,” 316.

¹⁶³Crittenden, 233.

¹⁶⁴*Ibid.*, 241-242.

¹⁶⁵This was the first of only two of Schoenberg’s works to use Hebrew: the other, “De Profundis.”

German for the past. Hebrew is the only language that is sung, and it is used for the ritual prayer, *Shema Yisrael* [Hear, O Israel]. The unison setting of the prayer for men's voices is the climax of the work. The row is presented in a straightforward manner, and the setting of the text is significant. According to Camille Crittenden:

The opening *forte* sixteenth-half note pattern (*Sch'ma*) [an alternate transliteration] acts as a battle cry against the injustices suffered by those who pray, a choral parallel to the trumpet call of the oppressor that opens the piece. The first line of the choral prayer, "hear, O Israel, the Lord is our God," calls attention to the fact both that it is sung aloud ("Hear") and to the fact that it is sung by a collective ("*our God*")... The final phrase reflects both the literal meaning of the text ("when thou risest up") and the sense of strength and rebellion in its sharply rising contour.¹⁶⁶

Crittenden also asserts that in setting the *Sch'ma Israel* in a unison statement of the tone row, Schoenberg equates faith and salvation with twelve-tone music. Schoenberg explained, "As for me, in this struggle, only the Idea can be victorious."¹⁶⁷ The association between Hebrew, tone row, and salvation is vitally important in "De Profundis."

Some authors have described *A Survivor from Warsaw* as an expression of Schoenberg's renewed faith or a "personal parable," but there are certain contradictions. Schoenberg was, indeed, very passionate about the Jewish cause, but he did not publicly celebrate Jewish life.¹⁶⁸ It is unlikely that he learned Hebrew, although his library

¹⁶⁶Crittenden, 245-246.

¹⁶⁷Ibid, 248.

¹⁶⁸Moshe Lazar, "Arnold Schoenberg and His Doubles: A Psychodramatic Journey to His Roots," *Journal of the Arnold Schoenberg Institute* 17/1&2 (June & November 1994), 64. A Passover Haggadah in German and Hebrew (Liturgy for celebrating the Passover meal) was found among Schoenberg's belongings.

contained the *Torah* and an *Haggadah* (Passover booklet) in German and Hebrew.¹⁶⁹

Given his mother's legacy of cantors and his work with Rabbi Sonderling on the pronunciation guide for the *Shema Yisrael* prayer, he was exposed to the language in the oral tradition.¹⁷⁰ While Móricz states that, "Schoenberg's spiritual quest was more of a transcendental endeavor than a religious pursuit,"¹⁷¹ Schoenberg may have elected to keep his religious beliefs private. For instance, he kept his adherence to numerology private. Ringer states:

While the more macabre implications of Schoenberg's numerological concerns have received at least passing attention—not surprisingly, given the nature of human nature—their fundamental importance for a considerable portion of his creative output has been virtually ignored....He [Schoenberg] who was reluctant to speak out on esthetic and/or ethical matters of importance to him, left remarkably few numerological clues....It hardly seems logical to expect open references to what is secret by definition, where meaning is hidden rather than overt, where the mysteries of life count rather than its exterior manifestations, where music rules, rather than words, because words are bound to fail, as they failed Moses, and music alone is capable of carrying the message with impunity, a message which, by the same token, is likely to be understood only by the initiated few. Indeed not unlike Machaut, who fashioned his canonic procedures after the infinity of Him who has no beginning and no end or Ockeghem, who praised the Lord in hexachords and perfect proportions, Arnold Schoenberg has but little to say to those who seek to enter his spiritual world at the surface of musical events, oblivious to the unbroken chain that links him to a universal tradition of music as a metaphorical language quite removed from the sound and fury of every day life, a language in which numbers behave conceptually as well as arithmetically.¹⁷²

¹⁶⁹"Schoenberg's Library," *Arnold Schönberg Center Archives*. Schoenberg's library also contained The New Testament (in German and Hebrew), The Holy Bible (in German) and the *Koran* (in German).

¹⁷⁰Crittenden, 241. Rabbi Sonderling provided Schoenberg with the complete text and pronunciation guide for the *Shema Yisrael* prayer.

¹⁷¹Móricz. *Jewish Identities*, 300.

¹⁷²Ringer, *The Journal of the Arnold Schoenberg Institute*, 84-85.

Ringer further asserts that Schoenberg was not only interested in numerology, but the Jewish mysticism from which it descended.¹⁷³ An excerpt by Gershom G. Scholem, author of *Major Trends in Jewish Mysticism*, provides a glimpse of this complex topic:

The German *Hasidim* were in the habit of counting or calculating every word in the prayers, benedictions and hymns, and they sought a reason in the Torah for the number of words in the prayers.

Here and elsewhere in the literature of the *Hasidism*, prominence is given for the first time to certain techniques of mystical speculation which are popularly supposed to represent the heart and core of Kabbalism, such as *Gematria*, i.e. the calculation of the numerical value of Hebrew words and the search for connections with other words or phrases of equal value; *Notarikon*, or interpretation of the letters of a word as abbreviations of whole sentences; and *Temurah*, or interchange of letters according to certain systematic rules.¹⁷⁴

According to Ringer, Jewish mysticism was a popular interest among “European artists and writers in Pre-World War I and beyond.”¹⁷⁵ Schoenberg encountered Jewish mysticism when he visited Prague in 1912 to deliver a lecture and was enveloped in the celebration of Rabbi Yahuda Löw. Löw was a sixteenth-century Jewish scholar, famous not only for his interpretation of the Jewish Law but also his knowledge of the *Kabbalah* [(Löw was an ancestor of Schoenberg’s mother.) The Prague celebration also focused on the astronomer Johann Kepler, a member of the intellectual circle that included Rabbi Löw (known as the Maharal), Johannes Faustus, and Tycho Brahe. The group’s influence:

¹⁷³Ringer, 177.

¹⁷⁴Gershom G. Scholem, *Major Trends in Jewish Mysticism*, 91.
http://www.pdfarchive.info/pdf/S/Sc/Scholem_Gershom_Gerhard_-_Major_trends_in_jewish_mysticism.pdf (accessed July 3, 2015).

¹⁷⁵Ringer, *The Journal of the Arnold Schoenberg Institute* VI, 94. Gershon Scholem, author of *Major Trends in Jewish Mysticism*, lived in Berlin in the early 1900s. (See Gershon Scholem biography, Stanford Encyclopedia of Philosophy, <http://plato.stanford.edu/entries/scholem/>.) His dissertation (Munich, 1922) was an annotated version of a book on Jewish mysticism.

left repeated traces in Kepler's *Harmonice Mundi* [The Harmony of the World] where scientific observation, astrology, *cabbalistic* [alternate transliteration] reasoning, and Pythagorean conceptions of the nature of music join in a dramatic effort to demonstrate the divine harmony of the cosmos to a world increasingly loathe to abandon its God.¹⁷⁶

Kepler's treatise addressed nature's model for music, stressing the importance of dissonant tensions and divine, pre-ordained, six-part polyphony.¹⁷⁷ Schoenberg's Prague lecture was on Mahler's late symphonies. When discussing the Ninth Symphony, he told the audience, "It seems as though this work must have a concealed author who used Mahler merely as his spokesman, his mouthpiece."¹⁷⁸

Schoenberg was also fascinated with the theosophy of Emanuel Swedenborg, whose idea of heaven (where numbers were literal keys to unlock the secrets of the universe) was described in Schoenberg's 1944 lecture, "Composition with Twelve Tones." Swedenborg's heaven as described by Balzac had a "profound effect upon *Die Jakobsleiter*."¹⁷⁹ Ringer compares the completed "De Profundis" to the unfinished *Die Jakobsleiter* and *Moses und Aron*. Each of the unfinished works "breaks off with the protagonist in a prayer-stance, manifestly unable to find fulfilment [sic] through prayer."¹⁸⁰ In the ending of the completed section of *Die Jakobsleiter*, the soprano soloist ascends higher and higher on the "ladder of prayer."¹⁸¹ Likewise, in "De Profundis" the

¹⁷⁶Ringer, *The Composer as Jew*, 172. Ringer uses an alternate spelling of cabbala.

¹⁷⁷*Ibid.*, 173.

¹⁷⁸Schoenberg, "Gustav Mahler," *Style and Idea*, 470 in Ringer, 174.

¹⁷⁹Ringer, 182-183

¹⁸⁰Ringer, 176.

¹⁸¹Ringer, 176. Schoenberg became interested in the *kabbalistic* symbolism of the ladder of prayer (Jacob's ladder) after his visit to Prague in 1912. His mother's family had established a lineage of cantors in Prague (Stuckenschmidt-cantors).

soprano also ascends higher and higher on the ladder of prayer, but this time finds fulfillment at the summit.

H. H. Stuckenschmidt notes that Schoenberg kept his early attempts at *Die Jakobsleiter* (1915-1917) secreted away, allowing access to only a select few. Even though he had already established a publishing agreement with Universal Editions, he published nothing between 1915 and 1921. Schoenberg was searching for new inspiration in 1911 when he wrote to Berg, “I’ve lost all interest in my works.”¹⁸² The 1912 trip to Prague may have inspired him to incorporate ideas from the *Kabbalah* and Kepler’s astronomy. In 1922, Schoenberg revealed to his student Josef Rufer, “I have discovered something that will guarantee the supremacy of German music for the next hundred years.” It is presumed that Schoenberg was speaking of his twelve-tone method, which he began in 1921 but did not reveal at the time because he “foresaw the confusion which would arise.”¹⁸³ Joan Peyser speculates that Schoenberg’s obsession with numbers caused the delay, because he waited until the year 1923—aligned with the Opus number—to publish *Fünf Klavierstücke* [Five Piano Pieces] Op. 23, his first twelve-tone work.¹⁸⁴ The only piece of the five that is dodecaphonic is the last one:

The fifth piece is a waltz whose basic shape consists of twelve notes in fixed order. This note-row revolves constantly throughout the movement, starting ever anew as soon as its previous run is over. To begin with, it appears as waltz melody, vertically, and shaped rhythmically into three motives. The

¹⁸²Simms, *The Atonal Music of Arnold Schoenberg: 1908-1923*, 113.

¹⁸³Schoenberg, *Style and Idea*, 213.

¹⁸⁴Joan Peyser, “To Boulez and Beyond” (Lanham: Scarecrow Press, 2008), 36. Opus 24 and 25 also coincided with their publication years.

accompaniment gives the same succession of notes, starting, however, with another note, and partly collecting them into chords.¹⁸⁵

The organization in threes (the heavenly number in numerology) is central to the fifth movement.¹⁸⁶ The cyclic nature of the tone row is reminiscent of *Ein-sof* [Heb. אין סוף; “The Infinite,” lit. that which is boundless], the name given in *Kabbalah* to God transcendent.¹⁸⁷ Schoenberg described the influence of Swedenborg’s heavenly, infinite space upon his development of the twelve-tone method:

The unity of musical space demands an absolute and unitary perception. In this space, as in Swedenborg’s heaven (described in Balzac’s *Seraphita*), there is no absolute down, no right or left, forward or backward...To the imaginative and creative faculty, relations in the material sphere are as independent from directions or planes as material objects are, in their sphere, to our perceptive faculties.¹⁸⁸

Many works of Schoenberg have been analyzed with numerology, producing thought-provoking results. The numerological analysis of *Dreimal tausend Jahre* Op. 50A, asserts a connection to the Solomon’s Temple in Jerusalem, the subject of the poem.¹⁸⁹ Op. 50B may have similar number symbolism, as illustrated in Table 1.

In addition to any spiritual motivations, the composition of *A Survivor from Warsaw* was also financially propelled, as it was an intended commission by Corinne Chochem, a New York dancer. Schoenberg wrote to Chochem to say that he planned to incorporate her description of the doomed Jews in the Warsaw Ghetto singing a Jewish

¹⁸⁵“Fünf Klavierstücke [Five Piano Pieces] Op. 23,” Arnold Schönberg Center-Compositions, <http://www.schoenberg.at/index.php/en/joomla-license-3/fuenf-klavierstuecke-op-23-1920-1923> (accessed July 4, 2015). Quoted from Erwin Stein: *New Formal Principles*, 1924.

¹⁸⁶Schoenberg used the numbers 3 and 7 significantly in *Pierrot lunaire* Op. 21. (Sterne, 59.)

¹⁸⁷“Ein-sof,” *The Jewish Virtual Library*, Encyclopaedia Judaica. (© 2008 The Gale Group. All Rights Reserved.) http://www.jewishvirtuallibrary.org/jsource/judaica/ejud_0002_0006_0_05655.html (accessed July 4, 2015).

¹⁸⁸Schoenberg, *Style and Idea*, 223.

¹⁸⁹Colin C. Sterne, *Arnold Schoenberg, The Composer as Numerologist* (Lewiston: The Edwin Wellen Press, 1993), 175.

prayer before meeting their death. Chochem was unable to raise the funds for the commission and asked Schoenberg to complete the work for the good of the Jewish people. Schoenberg declined the request, stating, “I have done throughout my whole life so much for idealistic ends (and so little has to be [sic] returned to me in kind) that I have done my duty.”¹⁹⁰ This was in direct contrast to his statement thirteen years earlier: “I offer the sacrifice of my art to the Jewish cause.”¹⁹¹ Schoenberg had grown tired, sick and discouraged by the horror of the Holocaust and by his inability to support himself and both families through his composition. In the end, the Koussevitzky Foundation provided a grant to commission *A Survivor from Warsaw*.¹⁹² The Koussevitsky Foundation also provided a grant to publish “De Profundis.”¹⁹³

Schoenberg’s daughter Nuria spoke of her father’s dualistic nature:

He was gentle and he was severe, and he was angry and he was sweet, and he was happy and he was sad, and I think he was all the things that everyone else is, to a much more intensified degree.¹⁹⁴

This dualistic nature can also be seen in Schoenberg’s writing in both tonal and non-tonal styles, with an increasing blend of the two in his latter years, as found in “De Profundis.” It must be noted that Schoenberg did not strive to eradicate or reinstate

¹⁹⁰Camille Crittenden, “Texts and Contexts of *A Survivor from Warsaw*, Op. 46,” *Political and Religious Ideas in the Works of Arnold Schoenberg*. New York: Garland Publishing, 2000, 247.

¹⁹¹André, “Returning to a Homeland, Religion and Political Context in Schoenberg’s *Dreimal tausend Jahre*,” *Political and Religious Ideas in the Works of Arnold Schoenberg*. New York: Garland Publishing, 2000, 266.

¹⁹²Crittenden, 247.

¹⁹³Arnold Schoenberg Center, Letter from Gradenwitz to Mrs. Schoenberg, December 13, 1951. GS III I35, E-mail attachment from Theresa Muxeneder, Sept. 18, 2014. “De Profundis” was obtained for publication with a \$500 grant from Mrs. Koussevitsky.

¹⁹⁴Dorothy Lamb Crawford, *A Windfall of Musicians: Hitler’s Émigrés and Exiles in Southern California* (New Haven: Yale University Press, 2009), 108-109.

tonality in his compositions. For him, it was always a matter of expressing the musical idea coherently and authentically. He wrote to René Leibowitz in 1947 on this topic:

Under the term of loosening the “rigor” of the treatment of the twelve tones you probably mean the occasional doubling of octaves, occurrence of tonal triads and hints of tonalities. Many of the restrictions observable in my first works in this style, and what you call “pure,” derived more theoretically than spontaneously from a probably instinctive desire to bring out sharply the difference of this style with preceding music.

Avoiding doubling of octaves was certainly a kind of exaggeration because if the composer did it, nature denied it. Every single tone contains octave doubling. Curiously I still do it not all too frequently, though I am today conscious that it is a question of merely of dynamics: to emphasize one part more distinctly.

As regards hints of a tonality and intermixing of consonant triads one must remember that the main purpose of 12-tone composition is: production of coherence through the use of a unifying succession of tones which should function at least like a motive. Thus the organizatorial [sic] efficiency of the harmony should be replaced.

It was not my purpose to write dissonant music, but to include dissonance in a logical manner without reference to the treatment of the classics: because such a treatment is impossible. I do not know where in the *Piano Concerto Op. 42*, a tonality is expressed.¹⁹⁵

After *Survivor*, Schoenberg composed choral works on solely Jewish themes—excluding the Three Folksongs Op. 49 that had originally been written as solo folk song arrangements in 1930 but were arranged for four-part *a Cappella* chorus in 1948. These folk songs from the fifteenth and sixteenth centuries were in ancient church modes and given a tonal setting that accommodated the modes.¹⁹⁶ Schoenberg incorporated the sense of ancient music in “De Profundis” by including elements of Renaissance structure and modal elements of Jewish chant. Regarding the incorporation of older styles, Schoenberg

¹⁹⁵Arnold Schoenberg, *Arnold Schoenberg Self-Portrait*, 102.

¹⁹⁶André, *Political and Religious Ideas in the Works of Arnold Schoenberg*, 260.

stated, “Almost every composer in a new style has a longing back to the old style (with Beethoven, Fugues).”¹⁹⁷

“Israel Exists Again” (1949) was an unpublished and unfinished work for chorus and orchestra to commemorate the newly formed State of Israel.¹⁹⁸ It is set in English, depicting the emigration of Europe’s Jewish population.¹⁹⁹ “De Profundis,” also written to commemorate the State of Israel, is written in Hebrew only, with a definite preference that there be no English text.²⁰⁰ The choice of Hebrew for “De Profundis” reflects the founding of Israel as the Jewish homeland, where the people revived the ancient language of their faith.

Schoenberg’s final work, Opus 50,²⁰¹ 1949-1951, contained *Dreimal tausend Jahre* Op. 50A (originally Op. 49B),²⁰² “De Profundis” (Psalm 130) Op. 50B, and *Modern Psalm* Op. 50C.²⁰³

Dreimal tausend Jahre Op. 50A,²⁰⁴ based on the poem “Gottes Wiederkehr” [God’s Return] by Dagobert D. Runes,²⁰⁵ was completed on April 20, 1949. Originally classified as Op. 49B, it was grouped with Op. 49A, the aforementioned setting of three

¹⁹⁷Arnold Schoenberg, *Arnold Schoenberg Self-Portrait*, 102.

¹⁹⁸Charlotte M. Cross and Russell A. Berman, “Editor’s Introduction,” *Political and Religious Ideas*, xxi.

¹⁹⁹Crittenden, “Texts and Contexts of *A Survivor of Warsaw*,” *Political and Religious Ideas*, 241.

²⁰⁰Hoffman (for Schoenberg) to Vinaver, Letter from July 24, 1950, Arnold Schönberg Center-Correspondence, “Your letter from July 19 touched me very much,” http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5504 (accessed June 16, 2015).

²⁰¹Schoenberg’s Opus numbers often correspond to the year in which he completed the work. In this case, “De Profundis” Op. 50B, the mainstay of this opus was completed in 1950. Op. 50A (written in 1949) was not originally part of this opus. Op. 50C was begun in 1950 and left unfinished at his death in 1951.

²⁰²André, *Political and Religious Ideas in the Works of Arnold Schoenberg*, 261.

²⁰³Thomas Michael Couvillon, Jr. Text and Structure in Schoenberg’s Op. 50 and Original Composition, Symphony No.1. Ph.D. Dissertation, Louisiana State University. 2002. http://etd.lsu.edu/docs/available/etd-1106102-114007/unrestricted/Couvillon_dis.pdf

²⁰⁴Walter Rubsamen, *The Musical Quarterly*, vol. 37, no. 4 (Oct., 1951), 481.

²⁰⁵Arnold Schoenberg, *Dreimal tausend Jahre: God’s return*, Op. 50A, (Mainz: Schott, 1955).

German folk songs commissioned by the German government and published in 1930. In reclassifying *Dreimal tausend Jahre* as Opus 50A, Schoenberg effectively divorced this composition from its earlier German association and honored its sacred text about the destruction of the Temple of Jerusalem three thousand years ago by grouping it with the other sacred works.²⁰⁶

“De Profundis” Op. 50B is the only work Schoenberg set exclusively in Hebrew.²⁰⁷ The invitation to compose it came from Chemjo Vinaver, a well-known *Chasidic* cantor and choral director in New York City.²⁰⁸ Vinaver was working at the behest of the Jewish Agency for Palestine, which in 1950 directed him to request of Schoenberg a composition for mixed *a Cappella* chorus with a Hebrew text to be included in the *The Jewish Anthology of Music*²⁰⁹ as a tribute to the new State of Israel. Schoenberg asked to submit a completed work—his *Kol Nidre*²¹⁰ or *Dreimal Tausend Jahre*²¹¹—but Vinaver insisted that he must have a liturgically appropriate selection in Hebrew.²¹²

²⁰⁶André, *Political and Religious Ideas in the Works of Arnold Schoenberg*, 268.

²⁰⁷Schoenberg, “De Profundis” (Psalm 130), Preface (Pacific Palisades: Belmont, 2003). Belmont Music Publishers was established by Schoenberg’s wife and is operated by his family.

²⁰⁸Sabine Feisst, *Schoenberg’s New World: The American Years* (New York: Oxford University Press, 2011), Chapter 5, Location 3011. Letter from Vinaver to Schoenberg, March 25, (1948), “Interesting reports about your new choral work,” Arnold Schönberg Center, Correspondence, <http://schoenberg.at/scans/DVD107/12546-1.jpg> (accessed June 16, 2015). Vinaver led The Vinaver Chorus in New York City.

²⁰⁹Anthology of Jewish Music, ed. Chemjo Vinaver (Edward Marks Music Corp., New York: 1955), 6. Vinaver did not include Schoenberg in his Acknowledgements.

²¹⁰Letter from Hoffman for Schoenberg to Vinaver, March 31, 1948, “Mr. Schoenberg has asked me to reply,” http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=4486.

²¹¹Letter from Hoffman for Schoenberg to Vinaver, June 2, 1950, “If I could compose this psalm which you sent me,” http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5447 (accessed June 16, 2015).

²¹²Móricz, *Political and Religious Ideas in the Works of Arnold Schoenberg*, 312.

Schoenberg responded on June 2, 1950, saying he conceived of a plan for a six-voice chorus and started hearing what it would sound like in his head. He had concerns that his poor health would not allow him to complete it. Vinaver then sent Schoenberg a transcription of a 1910 *Chassidic* Polish chant in *Ashkenazic* Hebrew with a translation and guide to accentuation of the Modern Hebrew text.²¹³ After receiving the materials from Vinaver, Schoenberg was encouraged to continue composing. He responded on June 24, 1950, with thanks for the materials and a tentative promise to complete the composition in the “not too distant time—if my health allows it.”²¹⁴ He went on to say, “I also profited from the liturgical motif you sent me, in writing approximately a similar expression...”²¹⁵ Schoenberg completed “De Profundis” just eight days later, on July 2, 1950. The dedication to Israel is significant in that the Psalm represents the triumph of the Jewish people despite great adversity. His final completed composition, thus, is truly diverse in style and reflects developments honed at every stage of his career.

In her book *Jewish Identities*, Klára Móricz discusses Schoenberg’s setting of Psalm 130 in the context of a prior commission from Cantor David Putterman of Park Avenue Synagogue in New York.²¹⁶ In 1943, Putterman approached Schoenberg to write some Jewish liturgical music. Negotiations with Schoenberg were difficult because Schoenberg had other pressing projects and only wanted to work on something that both inspired him and could be finished in a short time. Putterman sent English translations of

²¹³*Anthology of Jewish Music*, Chemjo Vinaver, ed. (New York: Edward B. Marks Music Corp., 1954), 2010. A version of this chant is included in the *Anthology of Jewish Music*, preceding Schoenberg’s “De Profundis.” The score sent to Schoenberg was written by hand and in Sephardic Hebrew, but the version in the *Anthology of Jewish Music* is in *Ashkenazic* Hebrew.

²¹⁴*Anthology of Jewish Music*, 203.

²¹⁵*Ibid.*

²¹⁶Móricz, *Jewish Identities*, 310.

five Psalms (numbers 90 to 95) and *Mi Chomocho* [Who is Like Unto Thee], a traditional response to the *Shema* from Exodus 15:11, all of which were refused by Schoenberg. His response was that they were not only too long, but that they were not in touch with his current feelings about God.

Instead, Schoenberg began work on a compilation of texts of his own choosing from Exodus 15 and Psalms 24 and 29.²¹⁷ The selection of verses is reminiscent of the prayer for salvation and protection in Psalm 130:

Who is like unto thee, O Lord? (Exodus 15:11)
Nations rose up, and were angry. (Exodus 15:14)
Thou stretchest forth thy hand and the earth swallowed them. (Exodus 15:12)
Lord, Almighty. (Exodus 15:3)
Thou hast become salvation to thy people. (Exodus 15:2)
Thou wilt not make our enemies rejoice over us. (Psalm 29:2)
Deliver thy people, O Lord, from all his [sic] tribulations. (Psalm 24:22)²¹⁸

Putterman was encouraged by the inclusion of the English text for *Mi Chomocho*, but insisted that Schoenberg use the original Hebrew. Schoenberg made an attempt, but then dropped the composition altogether. As in his sketches for “De Profundis,” Schoenberg drafted first a tonal (here a key signature of C minor) and then a twelve-tone setting with combinatorial rows for the Putterman commission. When Schoenberg was approached with the opportunity to write a work for *The Anthology of Jewish Music*, he first considered the above text. When he could not find his copy, he wrote to Putterman to

²¹⁷Schönberg’s library contained a Psalter in which he had underlined text in Psalm 94 and 95 (http://www.schoenberg.at/scans/JabrefData/biblio_estate.html). These psalm texts also speak of God’s deliverance from enemies.

²¹⁸Móricz, 311.

ask for his text to be returned but was told it had been returned long ago. He instead turned to Psalm 130, provided by Vinaver.²¹⁹

Modern Psalm Op. 50C, was intended to be a multi-movement work but was left unfinished. Móricz states that Schoenberg was in a state of religious discontent, with a longing for a God who protected His people and punished their enemies.²²⁰ Schoenberg indeed spoke of this desire in a letter to his good friend and doctor in Berlin, Georg Wolfensohn, which included a small selection of the Psalm texts Schoenberg had been composing.²²¹ In a letter to his childhood friend Oskar Adler, Schoenberg gave *Modern Psalm* Op. 50C a subtitle: “Psalms, Prayers and other Conversations about God.”²²² Schoenberg had been searching since 1912 for an adequate expression of his idea that religion could be adapted to fit his ideals and the needs of modern man. His first attempt at expressing this resulted in the unfinished *Die Jakobsleiter*, which set the text of “The Ascent into Heaven” from Balzac’s *Seraphita*. His last attempt was with his own lyrics.²²³ Ultimately, Schoenberg wrote fifteen original psalm texts between September 1950 and his death on July 13, 1951. Only one, *First Psalm: Yet I Pray*, was set to music, and it was left unfinished.²²⁴ Today it is known as *Modern Psalm* Op. 50C.

Alexander Ringer discusses *Modern Psalm* Op. 50C in the context of Schoenberg’s other religious works, Jewish mysticism, and numerology. He states that,

²¹⁹Ibid., 310.

²²⁰Ibid., 311.

²²¹Schoenberg to Wolfensohn, “Vor Allem meine allerherzlichsten Glückwünsche (Especially my heartiest congratulations), Letter from 4.20.1951, Arnold Schoenberg Archives, Correspondence, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=7850 (accessed June 16, 2015). The texts would later become *Modern Psalms*.

²²²MacDonald, *Schoenberg*, 287.

²²³Móricz, 320-321.

²²⁴Macdonald, 287.

“The ascent of the soul on the ladder of prayer is a concept deeply rooted in Jewish mystical lore where it is, moreover, closely tied to numerological considerations.”²²⁵ The role of prayer is a common theme in *Die Jakobsleiter*, *Moses und Aron*, *Modern Psalm* Op. 50C, and “De Profundis.”

The texts of Op. 50 highlight Schoenberg’s Zionism and intense longing for the Promised Land after a lifetime of struggle with religious persecution, criticism, financial insecurity, and ill health. All three works in the opus are composed with a combinatorial twelve-tone row: a testament to his life’s musical work. Sadly, Schoenberg was unable to finish his large projects *Modern Psalm* Op. 50C, *Moses und Aron*, and *Die Jakobsleiter*, due in part to his failing health and eyesight,²²⁶ but also due to his heavy teaching load. After he was forced to retire from UCLA, his small pension was insufficient to support his family. He applied for a Guggenheim Foundation grant to finish *Moses und Aron* and *Die Jakobsleiter* in 1945 but was rejected, requiring him to rely heavily on private teaching to supplement his income.²²⁷

Schoenberg’s poor health also denied him the opportunity to visit the newly founded State of Israel when he was named the honorary president of the Israel Academy of Music in 1951.²²⁸ In a letter to the Israel Academy of Music, Schoenberg wrote:

Those who issue from such an institution must be truly priests of art, approaching art in the same spirit of consecration as the priest approaches God’s altar. For just as God chose Israel to be the people whose task it is to maintain the pure, true, Mosaic monotheism despite all persecution, despite all affliction, so too it is the

²²⁵Alexander Ringer, “Faith and Symbol—on Arnold Schoenberg’s Last Musical Utterance,” in *Journal of the Arnold Schoenberg Institute* VI (1982), 80-81.

²²⁶Stuckenschmidt, 494.

²²⁷Rosen, *Arnold Schoenberg*, 1-2.

²²⁸Neighbor, *Second Viennese School*, 16-18.

task of Israeli musicians to set the world an example of the old kind that can make our souls function again as they must if mankind is to evolve any higher.²²⁹

Schoenberg never visited Israel, too ill to travel. He died at the age of 76,²³⁰ at 11:45 p.m. on July 13, 1951.²³¹ On this day that he had long dreaded because of its numerological significance,²³² his final word was “harmony.”²³³ This seems an odd farewell for a composer best known for the emancipation of tonality. Perhaps the reference was not musical, but mystical. “*Tifereth*, the [Kabbalistic] principle of cosmic harmony or beauty,”²³⁴ is in the sixth position of the Tree of Life. This center position represents the “Heart” of God, harmonizing and synthesizing all others.²³⁵

²²⁹Neighbor, *Second Viennese School*, 23-24.

²³⁰Sabine Feisst, *Schoenberg's New World: The American Years* (Kindle edition), Loc. 2488. Schoenberg's funeral in Los Angeles was led by his longtime friend, Rabbi (Edgar) Magnin at Wayside Chapel. Bach chorale preludes were played on the organ.

²³¹Neighbor, *Second Viennese School*, 17.

²³²Arnold Greissle-Schönberg with Nancy Bogen, “Schönberg and the Number Thirteen,” Schoenberg's European Family, http://schoenbergseuropeanfamily.org/AS3_Pages/AS3_Chap2.html (accessed May 18, 2015). Schoenberg had a fear of the number thirteen, as did many in his family and those who grew up in Eastern Europe. Schoenberg's grandson, Arnold Greissle, tells the story of an old woman in Vienna who came up to young Schoenberg on the street, grabbed him by the arm, and said, “You'll have a hard life, young man. The number thirteen means bad luck for you. Beware, especially, of June 13th and July 13th.” She then released his arm and went on her way without asking for money or saying another word. Schoenberg died on July 13, 1951.

²³³Ringer, *Journal of the Arnold Schoenberg Institute*, 88-89.

²³⁴*Ibid.*, 88.

²³⁵*Ibid.* (Source, Leo Schaya, *The Universal Meaning of the Kabbalah*, 1971, 29.)

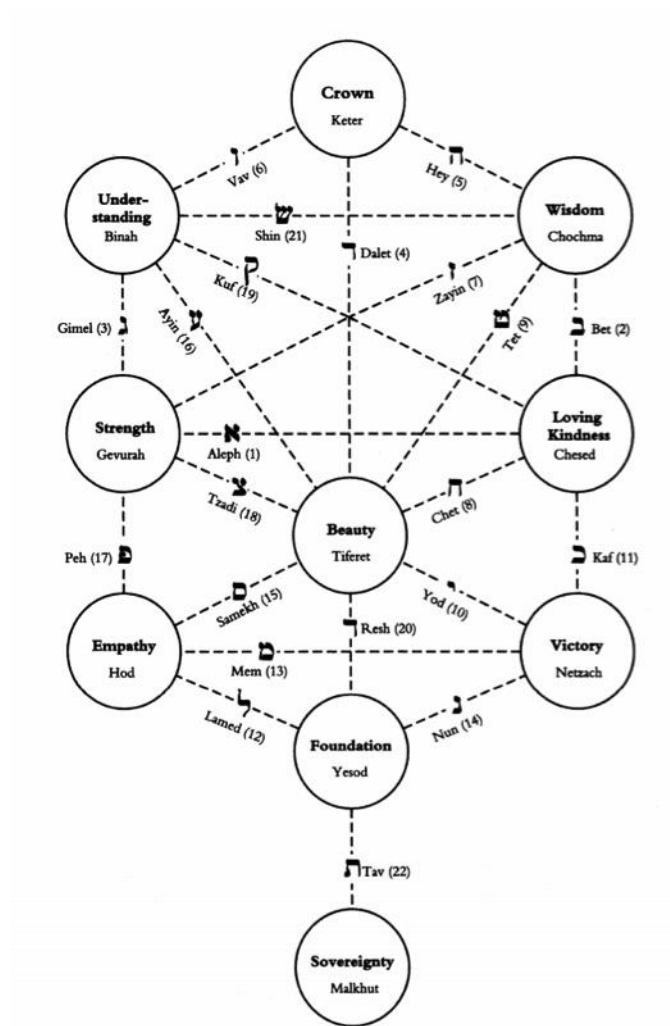


Figure 4: “Tree of Life” design of the *Kabbalah*. (Levi, 2009)

Rudolph Kolisch wrote a poem in tribute to Schoenberg for his seventy-fifth birthday that captures the spirit of Schoenberg’s impact on the musical world:

Only yesterday the sounds of Bach were flowing,
 Still embedded in the banks of tonality.
 Then dissonances stormed; fearlessly you wielded them
 To tear open the dam that stopped the full flow
 Of the chromatic stream. You have channeled it
 Changing constraint into freedom.
 You have created new forms, blazing signs.
 Did they perceive them at once and did they gratefully follow?

Frightened they dare not leap into the abyss
Of chromatic space which opens, like a parabola.
A new astronomical perception.
Yet you have given us the true Dodecaphony.²³⁶

D. Publication and Distribution of “De Profundis”

An interesting and somewhat confusing history surrounds the publication of “De Profundis.” Several different editions bear the copyright of Israeli Music Publications, 1953. The first of these was the aforementioned entry in *The Jewish Anthology of Music*.²³⁷ Schoenberg wrote to Vinaver:

Thanks to your furnishing me the translation and accentuation of every word, it seems to me, that I might be able to finish the psalm in a not too distant time—if my health allows it. I also profited from the liturgical motif you sent me in writing approximately a similar expression. Of course, you cannot expect music of this primitive style from me. I write a 12-tone piece.

Using this occasion, I wonder whether there was set aside a fee from me. You know, I must use my time to work for a living, for five people. That is, why I would be pleased to receive some money for this piece. I do not expect as much as a regular publisher had to pay me. Usually I demand an advance of 10% of the first 2,000 copies. I leave it to you to pay me as much as you can—after I deliver the music.²³⁸

The request for a suitable fee was a recurring theme with Schoenberg. He was a steadfast advocate for financial compensation, not only as a means to support his family

²³⁶Rudolf Kolisch, “Schoenberg’s Mission, A Birthday Homage in Twelve Tones,” *Schoenberg*, H. H. Stuckenschmidt, 506. The first verse of five twelve-line verses in hexameters written for Schoenberg’s seventy-fifth birthday. Each line began with one note of the twelve-tone row of the Third Quartet.

²³⁷*Anthology of Jewish Music*, ed. Chemjo Vinaver (Edward Marks Music Corp., New York: 1955), 6.

²³⁸Letter from Hoffman for Schoenberg to Vinaver, June 24, 1950, “Thanks to your furnishing me the translation,” Arnold Schönberg Center-Correspondence, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5470 (accessed June 16, 2015). Interestingly, the Psalm 130 chant that Vinaver sent to Schoenberg was written in Sephardic Hebrew, yet the edition printed in the *Anthology of Jewish Music* is written in *Ashkenazic* Hebrew. The *Ashkenazic* Hebrew would have been the original dialect for Jewish music from Poland, 1910.

in Germany and America but also as a matter of honor and principle.²³⁹ An agreement was made between Schoenberg and the Jewish Organization for Palestine to pay him a nominal fee.²⁴⁰ In August, Schoenberg wrote to thank Vinaver for the check received and included a “blueprint copy” of the score for the *Anthology*.²⁴¹

The only change in music notation that Vinaver made was to place the time signature in each voice part, rather than the large time signatures Schoenberg wrote across the three upper and three lower voices. Schoenberg used the large time signature across voice groupings in many earlier works, including *Dreimal tausend Jahre* [Three Thousand Years] Op. 50A,²⁴² and *Die Jakobsleiter* [Jacob’s Ladder]. Vinaver also made some changes in the spelling of the Hebrew transliteration from that which he had provided to Schoenberg.²⁴³

²³⁹Letter from Schoenberg to his son, Georg, “*Ich habe dir am 3. Mai ein Care Paket geschickt* (I sent you on May 3 a Care Package”), Arnold Schönberg Center-Correspondence, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=23279 (accessed June 16, 2015).

²⁴⁰Hoffman (for Schoenberg) to Vinaver, “Your letter from July 19 touched me very much,” Letter from July 24, 1950.

²⁴¹Letter from Hoffman for Schoenberg to Vinaver, “Mr. Schoenberg thanks you very much for the check,” Aug. 12, 1950, Arnold Schönberg Center-Correspondence, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5520 (accessed June 16, 2015).

²⁴²Arnold Schönberg, “Psalm 130 Opus 50b,” *Abteilung V: Chorwerke, Reihe A, Band 19, Chorwerke II*, ed. Josef Rufer and Christian Schmidt (Mainz: B. Schott’s Söhne, Wien, Universal Edition, 1975), 137.

²⁴³Letter from Vinaver to Schoenberg, “Thank you for your kind letter of May 13th,” Letter with enclosures (psalm notation), May 29, 1950. http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=23873 (accessed June 16, 2015). Comparison was made between the enclosures and the published *Anthology*. The enclosures of the Psalm spelled *Adonai* (modern) as *Adonay* (archaic). Schoenberg used this spelling in “De Profundis,” and it appeared that way in his setting in the *Anthology*. The *Ashkenazic* is recognizable by the substitution of “o” for “a” and “s” for “t.” (Adonai becomes Adonoi, and Maalot becomes Maalos or Maalois.)

This first edition in the *Anthology* retains the C clefs penned by Schoenberg in the mezzo-soprano, alto, and tenor voices.²⁴⁴ Vinaver had requested that the C clefs be changed to treble and bass clefs,²⁴⁵ but the affirmative response apparently came too late,²⁴⁶ or perhaps never arrived, as the modern clefs were not incorporated. All pitches are accurate; however, Vinaver omitted Schoenberg's dramatic tempo change at the final verse in measure 42.²⁴⁷ The copyright is attributed to Arnold Schoenberg, 1950, and to Israeli Music Publications, 1953.²⁴⁸

On May 29, 1951 (six weeks before his death on July 13, 1951), Schoenberg wrote to Vinaver asking about the progress of the publishing. He asked to proofread a copy of the submission to the *Anthology* and offered advice to offset the difficulty of the work:

I wonder what happened with my Hebrew Psalm, composed for your anthology. Has it already been engraved or printed? It takes usually two or three proof readings to get a nearly correct print. When will it appear? I plan to make this

²⁴⁴Schoenberg sketches show that he composed it first in standard treble and bass and later changed to the C clefs. Schoenberg commonly wrote inner voices in C clef, as seen in his scores to *Die Jakobsleiter*, *Dreimal tausend Jahre*, *Modern Psalm*, and his collection of canons.

²⁴⁵Letter from Hoffman (for Schoenberg) to Vinaver, Arnold Schönberg Center-Correspondence, "I am sorry, but due to an oversight," Nov. 3, 1950, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5622 (accessed June 16, 2015).

²⁴⁶Stuckenschmidt, *Arnold Schoenberg*, 483. Schoenberg relied on Gertrud's nephew, Richard Hoffman, Jr., as his secretary and amanuensis. When Hoffman first arrived from his home in New Zealand, he lived with the Schoenbergs and studied with Arnold. "Hoffman Tribute," Oberlin College, <http://oberlin.edu/con/bkstage/199912/hoffmanntribute.html> (accessed April 18, 2015). Hoffman was appointed to Oberlin in 1956 and taught there for forty-five years. He also co-edited the Schoenberg *Gesamtkunstwerk Ausgabe*.

²⁴⁷Note that Schoenberg sent Vinaver a "blueprint copy" as was his custom. The tempo change could easily have been overlooked on one of the copying efforts as it is in the middle of a system, placed in a similar fashion as the time signatures.

²⁴⁸"Psalm 130," *Arnold Schoenberg Center Archives-Compositions*, http://www.schoenberg.at/compositions/werke_einzelsicht.php?werke_id=303&herkunft=allewerke (accessed June 18, 2015). The archives of the Arnold Schönberg Center list the Israeli Music Publications edition as the *Erstdruck* (first edition) because this edition was the first to appear in print in 1953. The first edition *licensed* for printing was for Chemjo Vinaver's *Anthology of Jewish Music*, which appeared in print in 1954. Since the Vinaver edition developed first chronologically, it is referred to as "first" in this paper.

together with two other pieces a donation to Israel. This is why I ask so urgently for a reply.

Should it be already printed, then let me have at least a copy of my own piece, if not of the entire anthology. Should you have already performed it, I would like to know how it came out, that is, how the dramatic character appeared which is produced through the alternation of speaking and singing voices. I want also to know whether as a chorus director, you see great difficulties to perform the piece. There is no objection of mine against using with every voice a wood wind instrument to keep intonation and rhythm in order: because this is always my main demand and I deem it more important than the so-called “pure” sound of voices.²⁴⁹

On June 4, 1951, Vinaver responded to Schoenberg with an apology for the delay, stating he had not yet had an opportunity to perform the work with his professional chorus.²⁵⁰ Vinaver explained that he had been very busy with preparing the entire *Anthology* and had not had time to teach his chorus a new work. He promised to send a copy upon completion, but unfortunately Schoenberg died before he could receive it.

Israeli Music Press (IMP), under the ownership of Peter Gradenwitz,²⁵¹ obtained the copyright in 1953²⁵² after much negotiation with Schoenberg’s widow, Gertrud,²⁵³ and Vinaver. Gradenwitz wrote to Vinaver:

I am, of course, familiar with your important share in the basic idea of this composition. On the other hand, you may not know that at the same time correspondence was in progress with Mr. Schoenberg on this end and that he

²⁴⁹Hoffman (for Schoenberg) to Vinaver, “I wonder what happened with my Hebrew Psalm?,” Letter from May 29, 1951.

²⁵⁰Vinaver to Schoenberg, “I thank you for your letter of May 29,” Letter from June 4, 1951, Arnold Schönberg Center-Correspondence, <http://schoenberg.at/scans/DVD107/12749.jpg> (accessed June 16, 2015).

²⁵¹Stuckenschmidt, *Arnold Schoenberg*, 489. Gradenwitz studied composition with Schoenberg’s student, Josef Rufer, and was married to the daughter of Schoenberg’s doctor in Berlin.

²⁵²Richard S. Hill, “De Profundis” (Psalm 130), Op. 50 B. Chorus *a Cappella* SSATTB by Arnold Schoenberg.” Music Library Association Notes, Second Series. vol. 10 no. 4 (1953), 682-683. <http://major.jstor.org/stable/893813> (accessed Feb. 23, 2013).

²⁵³Gradenwitz to Gertrude Schoenberg, “Contract Jan. 10, 1952. GS-V-J-2a,” Correspondence between, digitized by Theresa Muxeneder, archivist, Arnold Schönberg Center. SatColl_S4_17_08-digitized correspondence from ASV.pdf. E-mail from Theresa Muxeneder, Sept. 18, 2014.

expressly designated the Psalm for publication in Israel, a fact that was even duly publicized in the press. When shortly before his death, Dr. Koussevitzky sent Dr. Piatigorsky to Mr. Schoenberg with the request that he should write the “opus 1” of a series of works that would be dedicated to the King David Festival in Jerusalem in 1953. Mr. Schoenberg also told him of the Psalm and its impending publication in Israel and said that it would be his ideal contribution. In fact, it is the Koussevitsky Foundation, which on the basis of this dedication made the publication of this work possible by making an outright payment of a considerable amount for the benefit of Mrs. Schoenberg.²⁵⁴

Gradenwitz produced an edition with modernized clefs,²⁵⁵ and a piano reduction to aid in rehearsal.²⁵⁶ In addition to the missing tempo mark, other inaccuracies occurred, which were unfortunately perpetuated in subsequent editions based upon the Gradenwitz edition.²⁵⁷ This edition was distributed by Leeds Music Corporation in the United States.²⁵⁸

The missing tempo marking may have been due to the lack of clarity in early reproduction technology. Gradenwitz worked from a photostat of the score provided by Schoenberg’s widow, Gertrud.²⁵⁹ He asked her about some of the markings, saying his

²⁵⁴Letter from Gradenwitz to Vinaver, “I have your communications dated December 24 and January 7,” Jan. 18, 1952, Arnold Schönberg Center, GS-IG-51, SatColl_S4_17_08-digitized correspondence from ASC.pdf. E-mail from Theresa Muxeneder, Sept. 18, 2014.

²⁵⁵Arnold Schoenberg, “De Profundis” (Psalm 130), Israeli Music Publications, USA: Leeds Music Corporation, New York. 1953. 23 pages. This edition is oblong, with introduction and titles in English and Hebrew. Song lyrics are in Hebrew with Roman transliterations. The Piano reduction is by Peter Gradenwitz, who wrote to Vinaver that choirs would not buy an entire anthology for their singers and that the clefs must be transposed for practical purposes, “I have your communications dated December 24 and January 7,” Letter from Gradenwitz to Vinaver, Jan. 18, 1952, GS-IG-51.

²⁵⁶“Schönberg in the Spirit of Mozart,” YouTube video, 9:32, Arnold Schönberg Center. Schoenberg did not compose at the piano, but he did ask his American college pupils to work from symphonic score reductions aid in the development of their aural training.

²⁵⁷Anne Wirth Schoenberg, E-mail to author, March 27, 2014. The Belmont edition is based upon the IMP edition.

²⁵⁸Schoenberg, “De Profundis,” Israeli Music Publications, assigned to New York: Leeds Music Corporation, 1953.

²⁵⁹Luis Nadeau, “Chronology of Office Copying Processes,” 1993. <http://cool.conservation-us.org/bytopic/repro/nadeau1.html> (accessed Oct. 9, 2014).

copy might not have included the entire page.²⁶⁰ Gradenwitz, like Vinaver, missed the composer's tempo change at measure 42.²⁶¹ As a result, the ending of all but a single recording of "De Profundis" is performed at a much slower tempo than Schoenberg intended.²⁶² The tempo change occurs at the final verse: "It is He who will redeem Israel from all their iniquities." Rather than a slow hymn, the ending is meant to be a celebratory march into the Temple. Similarly, in *Die Jakobsleiter*, when *Die Seele* reaches the seventh degree of the ladder, the soul flies away and the tempo increases.²⁶³

Reading Schoenberg's scores without key signatures is challenging due to the plethora of accidentals. This may have led to the misinterpretation of two pitches by Gradenwitz. He introduced G-naturals in the piano reduction of the director's edition on the last note of the alto part in measure 13 and in the soprano 2 part on beat 3 of measure 14.²⁶⁴ There is no natural sign at this point in the manuscript, Vinaver edition, or Schott critical edition. Schoenberg held varying views throughout his life about the use of accidentals. In 1931, Schoenberg wrote, "Generally speaking, all I ever did was to use any accidental as often as deemed necessary in order to exclude all doubt; a procedure

²⁶⁰Letter from Gradenwitz to Mrs. Schoenberg, "It is quite some time since we last heard from each other," July 29, 1952, Schoenberg Archives, GSI65h. E-mail attachment. Therese Muxender to author, Sept. 18, 2014. SatColl_S4_17_08-digitized correspondence from ASC.pdf. Gradenwitz describes progress of the first publication. Ironically, Gradenwitz asked about a missing "tutti" which he speculated was at measure 42. The "tutti" was placed at measure 42 in this edition, but the tempo *change which should have been included was not* (Author's emphasis).

²⁶¹Given that both Vinaver and Gradenwitz omitted the tempo change at m. 42, perhaps the tempo change could even have been added posthumously by Hoffman during the editing of the *Gesamptausgabe*. If Hoffman had assisted Schoenberg with dictation at any point, it seems plausible that he might have forgotten to include the desired tempo change and added it later during the editing process.

²⁶²See Appendix 11, 284. The recording of the Heidelberg Schola led by Walter Nussbaum is authentically accurate because he consulted the Chorwerke II edition.

²⁶³Tonietti, "Die Jakobsleiter, twelve-tone music, and Schönberg's Gods," 6.

²⁶⁴Schoenberg, "De Profundis," Israeli Music Publications, 1953a, provided by Gregg Smith.

entirely in keeping with the older practice.”²⁶⁵ But in his later years, he took the opposite approach, placing accidentals, including naturals, in front of nearly all notes.²⁶⁶

The G-sharp can be verified by examining Schoenberg’s treatment of accidentals in “De Profundis.” He placed an accidental deliberately when a new pitch was required. Each vocal line was distinct in following the traditional rule of accidentals. In this case, the G-sharp on beat 1 would carry into beat 3 unaffected by the G-natural sung in the bass 2 in that measure. Furthermore, the G-sharp fits the consistent pattern of hexachord organization established by Schoenberg,²⁶⁷ although there are what may be purposeful variations of the hexachord content later in the work. Gregg Smith, a Schoenberg expert, corrected these instances to a G-sharp in the score he used to record this work.

²⁶⁵Schoenberg, “Revolution-Evolution, Notation (Accidentals,)” *Style and Idea*, 353.

²⁶⁶William E. Benjamin, “Abstract Polyphonies,” *Political and Religious Ideas in the Works of Arnold Schoenberg*, Footnote 55 (New York: Garland Publishing, 200), 38. Benjamin states that, “He [Schoenberg] usually notates the seven ‘white’ notes without accidentals except where the intention is to cancel preceding sharps or flats (as if the music were in C major). Sometimes, however, there are extra natural signs. Precisely for this reason, the notation is revealing. The absence of an accidental indicates a degree of stability for the white note in question, that is, some kind of tonal-functional status.” This can be seen in the opening statement of “De Profundis,” where E-flat progresses to A-natural. There was no need to use a natural symbol for A, and its use would elevate the “tonal-functional status” of the A-natural. This is the interval for Schoenberg’s monogram and Primal Cell.

²⁶⁷Measure 14 can be analyzed as Hexachord 1 in the Prime Row or Hexachord 2 in I-3.

3) IF THOU SHOULDST MARK INIQUITIES,

IM A - VO - NOT TISH - MOR YA A - DO - TISH -

M.P. 301

Figure 5: Excerpt from Gregg Smith's score, m. 13. The last note of the alto part in m. 13 is correct, but incorrectly marked as G-natural in the piano reduction. (Schoenberg, "De Profundis," Isreali Music Publications, 1953)

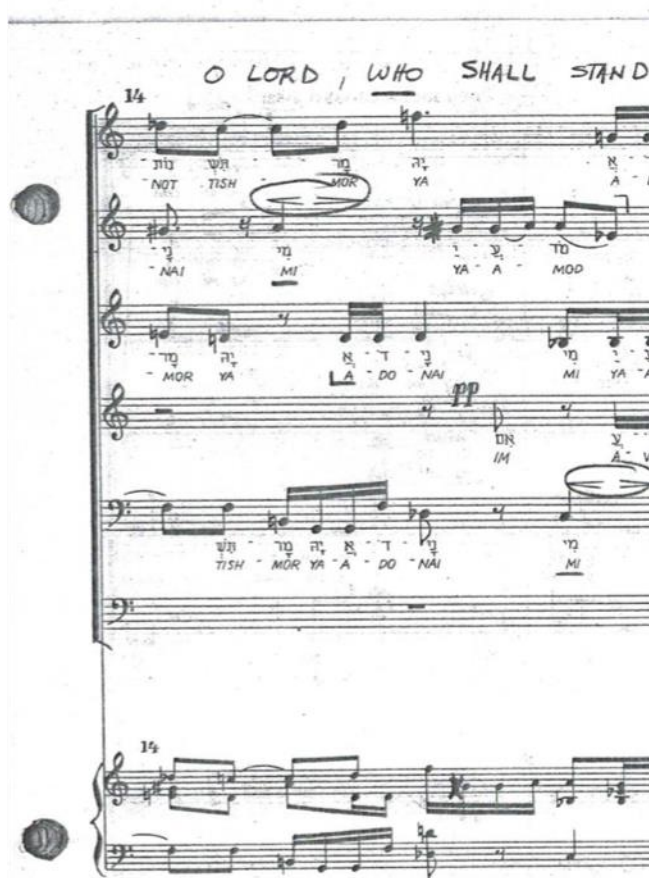


Figure 6: Excerpt of Gregg Smith's score, m. 14. The G-sharp is penciled in the alto part for clarity, and the natural sign in the piano reduction is crossed out. (Schoenberg, "De Profundis," Israeli Music Publications, 1953)

MCA Music, the American agent for IMP, published a singer's edition in portrait format.²⁶⁸ In this edition, the accidental signs placed in the piano reduction were mistakenly introduced into the vocal parts in measures 13 and 14. Changes were also

²⁶⁸Arnold Schoenberg, "De Profundis" (Psalm 130), Israeli Music Publications, assigned to MCA Music, New York. 31 pages. Portrait with explanatory notes in English only. Lyrics are Roman transliterations with a second underlay of English text by Harold Heiberg. The transliteration uses /ch/ to represent the achlaut sound [x]; whereas other choral music (including that edited by Joshua Jacobson) may represent this sound with /kh/.

made to the text underlay, omitting the Hebrew characters and adding an unauthorized English lyric.²⁶⁹



Figure 7: Schoenberg, “De Profundis” Op. 50B, MCA edition (U.S. Agent for IMP), displaying an error in the alto. The last note in m. 13 should be G-sharp. (Arnold Schoenberg, MCA Music, 1953)



Figure 8: Schoenberg, “De Profundis” Op. 50B, MCA edition (U.S. Agent for IMP), displaying an error in the soprano. The G-natural in m. 14 should be G-sharp. (Arnold Schoenberg, MCA Music, 1953)

The critical edition, published by B. Schott in 1977 in the collected works of Arnold Schoenberg,²⁷⁰ retains the original scoring and restores the music to the correct

²⁶⁹“Your letter from July 10 touched me very much,” Letter from Schoenberg to Vinaver, July 24, 1950. Schoenberg specifically stated that he wished the score to have the Hebrew characters with the sound of the language (transliteration) written below. “I would prefer, if below the Hebrew letters there would be written in English letters the pronunciation so that at least people who want to know how it sounds can read it.”

²⁷⁰Arnold Schoenberg, ed. Josef Rufer and Christian Martin Schmidt. *Chorwerke II*. (Mainz: A. Schott’s Söhne; Wien: Universal Edition. 1975), 141. Richard Hoffman was also a co-editor of this volume. He was a student of Schoenberg and on faculty at Oberlin Conservatory. Hoffman assisted Mrs. Schoenberg in her correspondence and negotiations with Dr. Peter Gradenwitz regarding “De Profundis”

pitches in measures 13 and 14 and to the correct tempo marking in measure 42. It contains only Hebrew characters and transliteration. The Hebrew transliteration, however, is not the modern version in use today.²⁷¹ According to Nash and Jacobson, these alternate transliterations are rare, generally found in academic settings or when based on phonetics from another language.²⁷² Although the critical edition is accurate, it is unwieldy because of the large size of the volume, archaic clefs, transliteration, and absence of a piano reduction. The single deviation from the manuscript is the placement of the 4/4 time signatures in the opening. In Schoenberg's hand, the 4/4 is shared by three staves, and in the Schott, it is shared by two staves. The expansion of the bass staff improves readability.

Belmont Music Publishers was established after Schoenberg's death by his widow, Gertrud, and continues to be operated by his family.²⁷³ The company is dedicated to publishing Schoenberg's scores and related academic writings.²⁷⁴ Belmont reprinted the MCA edition in 2003 as Belmont, BEL-1052.

There are also variations among the editions in the layout of the score. The MCA-Belmont edition is in portrait layout, whereas the IMP/Leeds edition is in oblong, landscape layout.²⁷⁵ The size of the font in the vocal parts is adequate in both, but the

Psalm 130. He would have had access to the original manuscripts in order to prepare the *Gesamtkuntswerk Ausgabe*.

²⁷¹Ethan Nash with Joshua Jacobson, *Translations and Annotations of Choral Repertoire, Vol. IV: Hebrew Texts*. (Corvallis: earthsongs, 2009), 9. Beginning in 1953, the Sephardic pronunciation of Hebrew became the norm in Israel and gradually throughout America.

²⁷²*Ibid.*, 2-4.

²⁷³Belmont means beautiful mountain in French, the equivalent of Schoenberg in German.

²⁷⁴"Home," *Belmont Music Publishers-The Works of Arnold Schoenberg*, <http://schoenbergmusic.com/> (accessed April 18, 2015).

²⁷⁵ The oblong layout is a better fit for the structure of the music but is not practical for holding in a choral folder.

piano reduction is in a smaller font and difficult to read. It is also challenging to play due to unpredictable note combinations, many accidentals, difficult reaches, complex rhythm combinations, and the need to turn pages after only a few measures.

Belmont's BEL-1052 is the only edition currently in print, and therefore, no accurate editions are available for purchase.²⁷⁶ Belmont is distributing the errata generated from this research with the current print copies²⁷⁷ and intends to publish this author's digital and print editions in the future.²⁷⁸

²⁷⁶Sergey Khanukaev, Facebook message, June 10, 2015. The last copy of the IMP edition was purchased by Mr. Khanukaev, who was the director of the IMP after Peter Gradenwitz. IMP is no longer in business.

²⁷⁷See Appendix 3.

²⁷⁸For clarity, this author used courtesy accidentals throughout the digital edition. In the Finale® edition, the staff size can be enlarged as needed and the piano reduction may be printed as a separate part.

CHAPTER II: ANALYSIS OF “DE PROFUNDIS”

A. The Text and Context of Psalm 130

“De Profundis” is a setting of Psalm 130. The psalm is common to both the Hebrew and the Christian scriptures²⁷⁹ and is one of fifteen Psalms (numbers 120 to 135) that are Psalms of Ascent.²⁸⁰ Each begins with the phrase *shir hama’a lot* [Song of Ascent]. It is believed that there were fifteen steps leading to the Temple at Jerusalem and that each successive psalm was chanted as the pilgrims moved up the steps.²⁸¹

Psalm 130 is a penitent prayer for forgiveness found in the Jewish liturgy on “fast days, and during the ten days of repentance from Rosh Hashana to Yom Kippur.”²⁸² In addition, Psalm 130 can be recited in the final moments before death²⁸³ and to honor the dead at the graveside.²⁸⁴ Psalm 130 is also chanted for other occasions when there is a

²⁷⁹“Psalms-Introduction,” The United States Conference of Catholic Bishops, <http://www.usccb.org/bible/scripture.cfm?bk=Psalms&ch=> (accessed April 1, 2015). Note that the Hebrew system of numbering Psalms is different than the Greek psalter. The New American Bible numbers the Psalms in the Hebrew system. Older editions list Psalm 130 as Psalm 129.

²⁸⁰“Layout of the Psalm Manuscripts.” http://www.musicofthebible.com/psalm_layout.htm. As one of the later Psalms, it is likely that it was written in the time of the Second Temple, c. 608-539 B.C.E.

²⁸¹Naftali Silberberg, “What is a Song of Ascent,” Chabad.org, http://www.chabad.org/library/article_cdo/aid/655450/jewish/What-is-a-Song-of-Ascents.htm (accessed June 17, 2015).

²⁸²Ethan Nash with Joshua Jacobson, *Translations and Annotations of Choral Repertoire, Vol. IV: Hebrew Texts*. (Corvallis: earthsongs, 2009), 126-127.

²⁸³Zalman Goldstein. “Prayers for the Final Moments,” Chabad.org. http://www.chabad.org/library/article_cdo/aid/364288/jewish/Prayers-for-the-Final-Moments.htm (accessed Aug. 19, 2014).

²⁸⁴“Prayers at the Graveside,” *Jewish Funeral Guide*, <http://www.jewish-funeral-guide.com/tradition/graveside-prayers.htm> (accessed Aug. 19, 2014). Schoenberg’s setting was sung at his graveside at the re-interment ceremony in Vienna in 1974. (Ena Steiner, “Arnold Schoenberg Centenary,” *Information Issued by the Association of Jewish Refugees in Great Britain*, vol. XXIX, no. 9, (September 1974), 8. http://www.ajr.org.uk/journalpdf/1974_september.pdf (accessed June 20, 2015).)

catastrophe or remembrance thereof, such as a Holocaust remembrance ceremony.²⁸⁵

According to the Revised Common Lectionary of the Christian faith, Psalm 130 falls during the penitential season of Lent and on the Vigil of Pentecost.²⁸⁶

Psalm 130 contains eight verses that can be interpreted either in pairs or in two larger sections of four verses. Verses 1 through 4 are pleas for help and forgiveness to God, and verses 5 through 8 are concerned with hope and salvation. This contrast between anguish and hope is heard throughout “De Profundis,” as Schoenberg makes contrasts in dynamics, register, sung and spoken timbre, texture, pitch, and row relationships to represent this duality of the human experience.

Each verse is set distinctly and for varying time spans. The critical notes for Schoenberg’s first religious work, *Kol Nidre*, reveal a precedent for intentional time span relationships that are proportional to the number 22 and in multiples of the number 11. The numbers 11 and 22 are regarded as Master numbers in numerology. According to Colin Sterne, the five numbers of Schoenberg’s hieratic canon are 1, 3, 7, 11, and 22.²⁸⁷ The numbers in a hieratic canon have traditional meanings in numerology to describe the personality of the one possessing the numbers in their canon:

- 1: unity, and arrived at through 10, the achievement of unity
- 3: the realm of art, artistic expression
- 7: the realm of the spirit, spirituality

²⁸⁵Conversation with Cantor Abraham Cherrick, Sept. 10, 2014.

²⁸⁶“Fifth Sunday in Lent,” *Readings and Prayers, The Revised Common Lectionary*. (Minneapolis: Augsburg Fortress, 1992.), 7. Psalm 130 falls on the fifth Sunday in Lent (Year A) or Vigil of Pentecost (an option for Years A, B, C). (See p. 12.)

²⁸⁷Sterne, 108. Colin C. Sterne was a graduate of the University of Miami (Ohio), Juilliard Conservatory, and Paris Conservatory. He taught at the University of Pittsburgh for thirty-eight years and was a highly respected authority on the performance practice of medieval and renaissance music (Colin C. Sterne Obituary, *Pittsburgh Post Gazette*, July 25, 2008, <http://www.post-gazette.com/news/obituaries/2008/07/25/Obituary-Colin-C-Sterne-Influential-University-of-Pittsburgh-music-professor/stories/200807250166>, accessed July 10, 2015).

- 11: intuition, the visionary, the idealist
 22: power, the practical idealist whose vision changes our lives.²⁸⁸

Sterne states that these numbers are used pervasively in Schoenberg's work.

Based on this use of the number canon as an autobiographical signature, Sterne refined the traditional meanings listed above within the musical context:

- 10 (=1): unified shape plus content
 3: the work of art, particularly in its outer shape (also represented by the number 21, Schoenberg's life number and symbolic of his artistic process)
 7: the content of the work of art
 11: artistic inspiration
 22: supreme artist, the composer whose vision changes our lives²⁸⁹

In the figure below, Schoenberg's structure of the composition shows that the unit of measurement is the Master number 22, symbolic of the supreme artist. In each case, the number of measures [*Takte*] and time span in minutes are in proportion.

Table 1: Structure of Schoenberg's "De Profundis."

	I. Orchestra Introduction	II. Rabbi A Legend (Melodrama, which is <i>Sprechstimme</i>)	III. Rabbi 3 sections: In the name of, A light is sown, Today he must pray with us	IV. <i>Kol Nidre</i> 3 groups: Choir = song, orchestra = play, Rabbi = <i>Sprechstimme</i>	Total
Minutes = Measures divided by 22	2	1	1.5	4	187
Measures	44	22	33	88	8.5
Significance	2 x 4 = 88, which is length of Section IV.	Part 2 = 22 measures; in Sterne's numerology = supreme artist	Part 3 = 3 sections and 33 measures; 3 in Sterne's numerology = artistic expression	Part 4 = 88 measures, divided by 22 = 4.	187 measures = 7 in Sterne's numerology= content of the work

²⁸⁸Ibid.

²⁸⁹Ibid, 108-109.

6. Gliederungsplan der Komposition		
	Min.	Takte
I. Orchester Einleitung	2'	44
II. <u>Rabbi</u> <u>Eine Legende (Melodr.)</u>	1	22
III. <u>Rabbi</u> <u>Im Namen</u>	1 1/2	33
Ein Licht ist gesät Heute darf er mit uns beten Denn		
IV. <u>Kol nidre</u> <u>Chor singt unisono</u> <u>größtenteils p die Melodie</u> <u>fast ganz getreu</u> <u>Orchester illustriert</u> <u>kontrapunktisch (etc)</u> <u>Rabbi spricht melodr.</u>	4	88
	8 1/2	187

*) Zeichensetzung und Orthographie sind normalisiert.

Figure 9: Schoenberg, *Kol Nidre*, *Gliederungsplan der Komposition* [structure of the composition]. (Chorwerke II, Reihe B, Band 19, 1977, 38)

The *Kol Nidre* [all vows] shares the penitential theme of Psalm 130. The *Kol Nidre* is chanted on Yom Kippur [Day of Atonement]. Ringer states that in light of Schoenberg's reconversion to Judaism, the *Kol Nidre*, which focuses on a reconciliation with God through the Jewish faith, would have been particularly meaningful.²⁹⁰ The apparent number symbolism in the structure of the *Kol Nidre* would support this theory based on Sterne's analysis of the numerological meanings of the numbers 7, 11, and 22 in Schoenberg's canon. In numerology, all multiples of the number 11 are considered

²⁹⁰Ringer, Arnold Schoenberg, *The Composer as Jew*, 75-76.

Master numbers,²⁹¹ lending even more significance to the length of the four sections: 44, 22, 33, and 88 measures. The interpretation of fractions in numerology is a complex topic and, therefore, the length of 8.5 minutes will not be discussed; however, the total length in measures is 187, which reduces to the number 7 in numerology. According to Sterne's interpretation, the number 7 signifies the content of the work, an association that takes place in the spirituality of *Kol Nidre*.

The time spans in "De Profundis" also display a significant association. They form a firm relationship with each other and with the number of the corresponding verse. Not only is there a balance of symmetry and asymmetry, but there may be a deep symbolic relationship to the passing of time on life's spiritual journey, as described in the Jewish mystical teachings of the *Kabbalah*:

Based on the ancient prophecy that the Messiah would arrive in the 6th millennium, it was determined that there was a total of **6000** years, which they divided into **3** periods of **2000** years each, (recall the **8th** of the **13** attributes (Midot) "*Notzer chesed l'alefim*" meaning, "He preserves kindness for **2000** years").

The first two periods of **2000** years passed well and good, bringing us **4000** years deep into the prophecy, which is **4000/6000** or **2/3** of the way through it. It's important to note that **2/3** is the same as **.666666**, and that the real meaning of **666** [.666] is **2/3**, which is the spiritual distance that we must travel up the **6 midot** (*sefirot*/dimensions) of *Zeir Anpin*, which is the bundled **6** dimensions of heaven that link our world to the upper worlds. And **2/3** of the way through the dimension of *Tiferet* [associated with Jacob] is where the boundary between the world is found, the boundary that *klippot* [negativity] cannot penetrate. This is where the lowermost extremity of the intellect (personified in Leah), meets the uppermost limit of the physical/emotional personified by Rachel. It's where the two drops from below rise up to meet the one drop from above, where our work and faith meet the blessings.

²⁹¹Carol Adrienne, "Master Numbers in Numerology," *The Purpose of Your Life*, www.caroladrienne.com/en_US/content/view/727/133/ (accessed July 7, 2015).

It's a spiritual tenet that no matter how far we go, we still have to travel further, an endless string of **2/3** journeys, each a platform to build the next level. We're in the final third, the final **2000**-year period, which they further broke up into periods of **666.666** years each, or exactly 1/3 each of 2000 years.²⁹²

Table 2: Mathematical and symbolic relationships of time span in “De Profundis.” (Klontz)

Verse (numerator)	1	2	3	4	5	6	7	8
Length in measures (denominator)	6	6	5	5	6	5	8	12
Viewed as a number set	(1, 2, 3, 4, 5, 6) Represents first hexachord of row				(5, 6, 7, 8, 12) Represents second hexachord of row			
Verse number to length as fraction and decimal	1/6 .166666	1/3 .333333	3/5 .6	4/5 .8	5/6 .833333	6/5 1.2	7/8 .875	2/3 .666666
Length in seconds (<i>Schola Heidelberg</i> performance) ²⁹³	22	20	23	23	22	18	33	12 (3) + 24 (6) + 6 (coda)
Idea 1 Verses only, mm. 1-53 (ratios taken from comparing the denominator)	Symmetry, 1:1 May represent the first 2000 years referred to in the <i>Kabbalah</i> .		Symmetry, 1:1 May represent the second 2000 years referred to in the <i>Kabbalah</i> .		Total 11 measures Meaning might be derived from the sum of the measures, 11 looks similar to 1.1. 11/5=2.2 11/6=1.83 11/13=.864		A very special ratio of 2:3, .666666 Occurs 2/3 through the work. May represent the transition to the next spiritual level.	
Idea 2 Heart and Brain [Herz und Hirn]	Intellect (Brain) resides in this dimension of the spiritual journey in the <i>Kabbalah</i> , personified as Leah in the Bible.				May represent the boundary that negativity cannot penetrate.		Emotion (Heart) resides in this dimension of the spiritual journey, personified as Rachel in the Bible.	

²⁹²Jeffrey Meiliken, “Revealing the hidden codes and teachings of *Kabbalah*,” Kabbalah Secrets.com, <http://kabbalahsecrets.com/?p=432> (accessed July 2, 2015). There are varying interpretations of the levels associated with intellect and emotion. (Levi, 961.) See Scholem’s meaning of the *Sefiroth* on p. 124.

²⁹³Arnold Schoenberg, “De Profundis,” *Nuits, weiss wie Lilien*. Schola Heidelberg, dir. Walter Nussbaum, Toshio Hosokawa, Giacinto Scelsi, Arnold Schoenberg, Giacinto Scelsi, René Leibowitz, et al. 2001. Åkersberga: BIS. This is the only recording that matches the tempo indicated by Schoenberg.

Idea 3 Verses + coda (mm. 1-55)	17 Verses 1-3 + 4-6 (33): Verses 7-8 + coda (22) or 3:2	16	22
Idea 4 Verses + coda (mm. 1-55)	22 2:3 .666666 The reverse of Idea 2	33	

The incredible numerical relationships of time spans support the case for Schoenberg's deliberate use of numerology to represent a divine division of time and his spiritual journey in "De Profundis." The length in seconds of the performance by *Schola Heidelberg* can logically be adjusted for small variations in performance from the indicated tempi to 22 seconds for each of the verses 1 through 6, perhaps representing the six equal sides of a cube. Verse 7 is 33 seconds, and its longer length is augmented by the addition of the seventh voice, the bass solo. (The soprano solo replaces the section in this verse.) Verse 8 corresponds to an even greater symbolism in its structure. In verse 8, the first section (measures 42 to 45) is 12 seconds long, the second section (measures 46 to 51) is 24 seconds long, and the final section (measures 52 to 53)—including the sustained pitch in the soprano that is the highest note of the work—is 6 seconds long. Schoenberg died in 1951, and the "51" would correspond with the final measure in the second section of verse 7. The symbolism of the number 12 (alone and in its double 24) here could represent the twelve tribes of Israel and the twelve tones of the chromatic scale. The number 6 will be established in this paper as a number of great significance in Schoenberg's work and in Jewish mysticism. The final verse can be represented in a numerological equation: $12 + 24 + 6$, which would reduce to $3 + 6 + 6$ and further reduce

to $9 + 6 = 15$, producing the numerological value of 6 ($1 + 5$). The coda (measures 54 to 55) is 6 seconds long, as if adding an exclamation point to the ending to produce a double 6 (verse 8 and coda), or 66, or to produce the sum of 12 that reduces to 3 in numerology. According to Sterne's interpretation, the number 3 represents the work of art, particularly in its outer shape, and is also represented by the number 21, Schoenberg's life number and symbolic of his artistic process. In Sterne's analysis of *Dreimal tausend Jahre Op. 50A*, the number 3 is a sacred number, representing the Holy of Holies in the inner sanctum of the ancient Temple.

In numerology, the number 22 is often called "The Master Builder" and combines vision with action. The number 33 is referred to as "The Master Teacher" and offers guidance to the world.²⁹⁴ Referring to Table 2, the ratio in Idea 3 is 33:22, which might be interpreted as Schoenberg, the master teacher, going on a journey to meet the master builder of the heavens. In Idea 4, the ratio is 22:33, which could be seen as Schoenberg, the master builder of the twelve-tone method, going to meet his Supreme Commander, the master teacher. The total number of measures, 55, is also a Master Number. Schoenberg often used the number 5, meaning freedom or change, in positions of importance. It is known as "The Innovator," and the number 66 is known as "Personal Transformation." The qualities of the number 66 are:

The two 6's bring forward a profound compassion, the desire for justice, and a deep faith in positive outcomes. Sixty-six's eloquence, loving nature, humor, and charm attract people from all walks of life. Color, beauty, family, friendships, and joyful community are the heart and soul of this Master number. Negative experiences don't keep 66 down for long, as creative ways are usually found to

²⁹⁴Hans Decoz, "About Master Numbers in Numerology," <http://www.decoz.com/Masternumbers.htm> (accessed July 2, 2015).

work through hardship, usually by helping someone else or motivating others through a positive attitude.²⁹⁵

Colin Sterne comments on the significance of the number 22 in his numerological analysis of *Dreimal Tausend Jahre* Op. 50A:

With the establishment of the new state, Israel becomes for Schoenberg the *nation* whose wisdom and vision will alter our lives. It is ‘God’s return’ to Jerusalem which will make this possible. For such an event, only a 22 could suffice.

The Master numbers have been found in important religious works by Schoenberg: his first, *Kol Nidre*, then *Dreimal tausend Jahre* Op. 50A, and now his last completed work, “De Profundis” Op. 50B. The argument for the connection to the Master numbers in numerology is strengthened further by remembering that Sterne’s analysis of *Dreimal Tausend Jahre* Op. 50A yielded a total value of 22.²⁹⁶ Sterne analyzed many secular works that resulted in a value of 21 and speculated that Schoenberg changed the intended value to indicate the sacred nature of Op. 50.²⁹⁷ The influence of the number 22 in *Kol Nidre* and “De Profundis” supports that thesis. The Master numbers as well as the numbers 1, 3, and 6 abound in Table 2 above.

Within each verse, there are also symbolic associations with numbers, text, and musical structure. Overall, there is an increased complexity of texture throughout the work, from the single voice entrance at the opening to the dense texture of the coda. The Arnold Schoenberg (AS) Dyad is established in the first interval and moves throughout

²⁹⁵Adrienne, “Master Numbers in Astrology.”

²⁹⁶Sterne, *Arnold Schoenberg, The Composer as Numerologist*. Sterne published analyses of the following: Arnold Schoenberg and his family, Gustav Mahler, several “Canons” composed between 1926-1949, “Lied ohne Worte” Op. 1, “Erwartung” Op. 2, *Sechs kleine Klavierstücke*, No. VI, Op. 19, “Mondestrunken,” *Pierrot lunaire* Op. 21, “Serenade” Op. 24, *Dreimal tausend Jahre* Op. 50A, and lighting for *Die glückliche Hand*.

²⁹⁷*Ibid.*, 190.

the work as if a character singing in an oratorio. The AS Dyad appears in four forms (and enharmonic equivalents) taken from the row permutations in the work: E-flat-A (P_0), A-E-flat (R_0), G-flat-C (I_3), and C-G-flat (RI_3). The Divine Dyad also appears in four forms (and enharmonic equivalents): F-D-flat (P_0), D-flat-F (R_0), E-G-sharp (I_3), and G-sharp-E (RI_3). The AS Dyad seeks the Divine Dyad and is aided by other angelic beings played by major third dyads (B-flat-D, G-B).



Figure 10: Arnold Schoenbger (Eb-A) Dyad and Divine Dyad (Db-F), the main characters.

The melodic peak of the verses gradually ascends in verses 1 through 6. The Divine Dyad appears as an interval of a 10th at the end of the first verse, as if to foreshadow the ascension. At verse 7 (the number for spirituality or the collective consciousness in numerology), the melody once again begins in the depths and ascends throughout the last two verses. The psalm itself concludes at the end of verse 8 with the highest note of the work, B6, held for seven beats (another appearance of the “spirituality”). The coda reiterates the B6, then descends a tritone for the final burst. The melody here forms the tetrachord, Forte 4-28 (0369). Its prime form is an interesting set of numbers in that all are divisible by three, the holy number.

The figure below shows the melodic outline as a brief synopsis, beginning with the opening motive followed by the melodic peak in each verse.

Verse 1: soprano 2

SHIR HA-MA - A-LOT A - DO - NAI
Song of a-scents Lord

Verse 2: soprano 1

KO - LI - - - MI MI
my voice who? who?

Verse 3: soprano tenor

TI - VA - RE V' LID - VA-RO
You'll be feared An Your word

Verse 4: baritone

Verse 5: soprano 1

Verse 6: soprano 2 soprano 1 and 2, duet

NAF - SHI - MI - SHOM-RIM MI - SHOM-RIM
My soul, watch - men, watch - men

Verse 7: bass solo soprano solo

SHOM-RIM EL A-DO - NAI A - DO-NAI
watch - men The Lord Lord

Verse 8: Melody extracted from sequences

22 HA - CHE - SED HU, HU YIF - DEH YIS-RA - EL
 of loving - kind - ness H, He will re - deem Is - ra - el

26 MI KOL YIS-RA - EL A - VO-NO - TAV VE HU YIF -
 from all Is - ra el its sins and He will

29 DEH HU YIF DEH VE - HU HU YIF -
 re - deem He, will redeem and He, He will

33 DEH YIF - DEH ET YIS - RA - EL
 redeem re - deem Is - ra - el

36 VE - HU YIF - DEH ET YIS - RA - EL
 and He will redeem Is - ra - el

Figure 11: Melodic synopsis of “De Profundis.”

There is also a significant use of rests, especially at the ends of verses. The period of silence gradually decreases, disappears, and then reappears dramatically before the coda. Highlights of each verse follow.

1. “A song of ascents. Out of the depths I call You, O LORD”²⁹⁸ (6 measures).

Measures 1 through 6 move melodically from the depths to the heights, incorporating the call and response structure of the original chant. There is a linear exposition of the row that will soon split into smaller sets. The AS Dyad begins alone, separated from the Divine Dyad heard as a duet on *Adonai* in measures 4 through 5. This is also the melodic peak on F5 in the soprano. *Sprechstimme* occurs predominantly in the lower voices. The verse ends with a fermata over a rest, reinforcing the distance between the depths and the heights.

²⁹⁸Jewish Publication Society. JPS translation furnished by Joshua Jacobson, E-mail to author, Aug., 18, 2014.

DE PROFUNDIS

(Psalm 130) ARNOLD SCHOENBERG, Op. 50 B. (1950)
For Mixed Chorus
(SSATTB)
a cappella

Digital transcription & analysis
by Mary Hannah Elton

Hebrew translation by Joshua Jacobson

Digital transcription & analysis
by Mary-Hannah Klontz

♩ = 56

Soprano 1

Soprano 2

Alto

Tenor

Baritone

Bass

p **H** **AS Dyad** **E-G# Divine Dyad** **E major sonority**

P₀ **Metric displacement** **Linear exposition of the row** **P₀** *pp*

SHIR - HAMA - A - LOT MI-MA'A MA - SHIR HA-MA - A - LOT

1 2 3 1 2 3 4 5 6 4 5

Verse 1: A song of ascents. Out of the depths I call You, O LORD.

Figure 12: Schoenberg, “De Profundis,” mm. 1-2.

2 DE PROFUNDIS DE

Figure 13: Schoenberg, "De Profundis," mm. 3-6.

2. "O Lord, listen to my cry; let Your ears be attentive to my plea for mercy" (6 measures). Measures 7 through 12 continue the call and response structure with responses in pairs of voices in triplets. This is a variation of the 2:3 ratio found in the larger form. Variations of a triplet rhythm, including an initial rest, occur in singing and in the *Sprechstimme*. The AS Dyad resolves to the Divine Dyad throughout. This verse ends with *Sprechstimme* fading into an eighth rest. The melodic peak, F-sharp 5, is sung on *koli* [my voice] by the soprano as the concluding note in the AS (T-3) Dyad.

DE PROFUNDIS 3

Pairs of voice (2) in triplets (3)=2:3 ratio
found in larger form

Do pedal point (Jaanson)

Verse 2: Letter A. O Lord, listen to my cry; let Your ears be attentive to my plea for mercy.

Figure 14: Schoenberg, “De Profundis,” mm. 5-8.

3. “If You keep account of sins, O LORD, Lord, who will survive?” (5 measures).

Measures 13 through 17 introduce imitation with inverted angular melodic motives, pitting duple against triple rhythms in another reference to the 2:3 ratio. The angularity reflects the ups and downs of life’s journey.

B

S 1 *p* I₃ IM 1 A - VO -

S 2 *mf* H IM³ A - VO - NOT TISH - MOR YA A - DO -

R₀ 7 8 9 9 7 8 9

A *p* IM A - VO - NOT TISH -

P₀ 1 2 3 3

T

B *mf* H RI₃ IM A - VO - NOT

B 7 8 9

Metric displacement.....

Verse 3: Letter B. If You keep account of sins, O LORD, Lord, who will survive?

N.B. The final note in the Alto part in m. 13 should be G#. The original Israeli Music Publishing edition and the subsequent reprints (MCA, Leeds and Belmont) show this note as G natural.

Figure 15: Schoenberg, "De Profundis," m. 13.

Verse 3, continued. There is an unusual doubling of voices (baritone and bass) that increases the power of the crescendo in measures 16 and 17. *Sprechstimme* is used minimally until the shouting that leads to a dynamic and melodic climax at the end of the verse.

DE PROFUNDIS 11

Metric displacement

Figure 16: Schoenberg, “De Profundis,” mm. 15-16.

The climax is made more significant by the inclusion of the D-flat Divine Dyad vertically between tenor and baritone in measure 17, beat 1, and between alto and second soprano on beat 3. It is couched in a D-flat major chord in both cases and coincides with the melodic and emotional peak formed in measure 17 on beat 1, where the soprano sings *mi* [Who?] on G-sharp 5. The tenor imitates the soprano on beat 3 with an A-flat 4, forming a D-flat major/minor chord. Here, the melodic text painting illustrates the falling down on “Who could survive?” (literal translation, “Who will stand?” [*mi ya’amod*]). The addition of the minor sonority on the second D-flat chord heightens the struggle. There is an intricate web made of the AS Dyads, Divine Dyads, and other major thirds in

the measure as they are placed vertically, horizontally, and diagonally, occupying musical space much like the description at the opening of *Die Jakobsleiter*. The overlapping of the dyads and other sets gives an illusion of a three-dimensional relief sculpture.

12 DE PROFUNDIS

Forte 4-25

Poco meno mosso
♩ = 52

Db major chord

S 1

MI YA - A - MOD KI IM - KHA

RI₃ 1 2 3 6 R₀ 8 9

S 2

MI YA - A - MOD KI IM - KHA

RI₃ 4 5 1 4 5 R₀ 7 10

A

MI YA - A - MOD KI IM - KHA

R₀ 2 3 4 5 6 P₀ 7 11

T

MI YA - A - MOD MI KI IM - KHA

R₀ 2 3 4 5 6 1 P₀ 8 12

B

MI YA - A - MOD KI IM - KHA HA - SLI -

R₀ 1 2 3 4 5 6

B

MI YA - A - MOD KI IM - KHA HA - SLI -

R₀ 1 2 3 4 5 6

Forte 6-5

Forte 6-16

Metric displacement

p dolce

f

pp

Db pedal point (Jaanson) Verse 4: Letter C. Yours is the power to forgive so that You may be held in awe.



Figure 17: Schoenberg, "De Profundis," mm. 17-18, complex overlapping of dyads.

4. “Yours is the power to forgive so that You may be held in awe” (5 measures). Measures 18 to 22 begin with a rest, returning to the aural separation of verses, establishing a rhythmic device that continues throughout this verse and the next. Pairs of voices sing major thirds and tritones in triplets (again, a 2:3 variation). Angular pairs of calls and responses in triplets (another 2:3 ratio) incorporate a sequence of Divine Dyads (often in enharmonic notation) immediately followed by the AS Dyad (sometimes transposed). These pairings are accompanied by hushed *Sprechstimme*. The melodic peak is reached with the baritone singing B-flat 3 in measure 21 on *tivare* [You will be feared]. For the first time, there is an elision of verses as the baritone ends the verse and the tenor begins the next. This may symbolize joining with God, on the text *Ki imcha* [for with You].

PROFUNDIS

Poco meno mosso
♩ = 52

Forte 4-25

p dolce

R₀ KI - IM-CHA
8 9

p dolce

R₀ KI IM-CHA
7 10

p dolce

P₀ KI IM-CHA
7 11

p dolce

P₀ KI IM-CHA
8 12

Metric displacement

pp

A-MOD
5 6

KI IM-CHA HA-SLI-

pp

A-MOD
5 6

KI IM-CHA HA-SLI-

Figure 18: Schoenberg, “De Profundis,” m. 18.

DE PROFUNDIS

13

Forte 4-8

pp

S1 P₀ HA-SLI-CHA
4 1

S2 P₀ HA-SLI-CHA LE-MA-AN TI-VA-RE
3 2 I₃ 7 8 9 10 11 12

Forte 4-8

A R₀ HA-SLI-CHA LE-MAN TI-VA-
2 3 I₃ 1 2 3 4 5

T R₀ HA-SLI-CHA LE-MA-AN TI-VA-RE

B CHA LE-MA-AN TI-VA-RE H_p LE-MA-AN
P₀ 1 2 3

B CHA LE-MA-AN TI-VA-RE RI₃ LE-MA-AN TI-VA-
7 8 9 10 11

Figure 19: Schoenberg, “De Profundis,” mm. 19-20.

5. “I look to the LORD; I look to Him; I await His word” (6 measures). Measures 23 to 28 feature overlapping calls and responses in duple rhythms. Longer note values and longer phrases and distances between pitches in the AS and Divine Dyads express the longing for His word.

DE PROFUNDIS 15

D Tempo I (♩ = 56)

Verse 5: Letter D. I look to the LORD; I look to Him; I await His word.

Figure 20: Schoenberg, “De Profundis,” mm. 22-23.

The longing is strengthened by the use of chromatic lines, resolutions, and decorative oscillations. The chromaticism and placement of consecutive Divine Dyads in the upper voices, and AS Dyads that move from a melodic version in measure 25 to harmonic form in measure 26, lends support to analyzing this as the ephemeral boundary

between earth and heaven or brain and heart. The soprano and tenor duet in measures 25 to 28 features chromatic lines moving in opposition.

The image shows a musical score for Schoenberg's "De Profundis" (measures 24-25). The score is for Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass (B), and Baritone (B). The title "DE PROFUNDIS" is at the top. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *mf*. Red annotations highlight specific harmonic and melodic features:

- Divine Dyad & G major chord**: Annotated on S1 and S2 in measure 24.
- Divine Dyad & G minor chord**: Annotated on S2 in measure 24.
- Divine Dyad & G major chord**: Annotated on S2 in measure 25.
- DD & G-m**: Annotated on S2 in measure 25.
- A dim. chord**: Annotated on S2 in measure 25.
- Chromatic lines in offset parallel & contrasting motion**: Annotated on S1 and T in measure 25.
- Horizontal tritone (IC6), F-B AS Dyad unusual at T-2**: Annotated on B in measure 24.
- Vertical Tritone (IC6) B-F pedal point**: Annotated on B in measure 25.

Figure 21: Schoenberg, "De Profundis," mm. 24-25.

Another very dramatic climax (see verse 3, measure 17) is reached through dynamics and texture at measures 26 and 27. There is an unusual behavior of the significant dyads and an appearance of perfect intervals within a tonal context. The bass and baritone continue the tritone pedal tone but then proceed in what could be a harmonic progression of Brahms: tritone-major sixth-perfect fifth-major third. Two Divine Dyads appear vertically on the intersection of the text *lidvaro* [His word] and *Adonai* [Lord]. The soprano then rises to peak on A-flat 5 in measure 26 on *lidvaro* [His word], the same

pitch featured in verse 3, but now spelled enharmonically higher as A-flat. The upper voices (second soprano, alto, and tenor) accompany on a C major chord on the text *nafshi* [my soul]. The intersection of perfect intervals, major chord, quasi-harmonic progression, and the text, “Lord, (in) His word (I hope), my soul,” shines a spotlight on this fervent plea. The verse ends with the sound of loud shouting, as did verse 3.

DE PROFUNDIS Forte 6-z19 (013478) 17
Forte 6-z10 (013457)

S1: P₀ 10 VE - LI - DVA - RO RI₃ 1 3 4 5 4 5 HO - CHAL

S2: I₃ 10 KIV - TA P₀ 9 NAF - SHI KI - P
C major chord C major minor (sop. 1)

A: I₃ 9 KIV - TA P₀ 7 NAF - SHI KI - P

T: P₀ 11 LI - DVA - RO RI₃ 2 HO - CHAL 6

B: I₃ 4 VI - TI A - DO - NAI P₀ 10 NAF - SHI KI - P
I₃ 6 VI - TI A - DO - NAI P₀ 8 NAF - SHI KI - P

Pitches 4, 5, 6 are repeated with emphasis added through tones repeated 3 times on the AS and Divine Dyads

Perfect fifth occurs where a tritone is expected. Creates a B major sense below and a C major sense above with Ab in soprano

Db pedal point (Jaanson)

m. 28, variierende Akkord (vagrant chord) C major juxtaposed with C minor and Db pedal

Figure 22: Schoenberg, “De Profundis,” mm. 26-27.

18 DE PROFUNDIS

S1
RI3 5 4 5 TI

S2
VI - TI A - DO - NAI KIV - TA NAF

A
VI - TI A - DO - NAI KIV - TA NAF

T
TI
RI3 6

B
VI - TI A - DO - NAI KIV - TA NAF - SHI VE - LI - DVA -

B
VI - TI A - DO - NAI KIV - TA NAF - SHI VE - LI - DVA -

Figure 23: Schoenberg, “De Profundis,” mm. 28.

6. “I am more eager for the Lord than watchmen for the morning, watchmen for the morning” (5 measures). The *Hauptstimme* [leading voice] disappears in verse 6, and the Divine Dyad makes a significant descent to the lowest voices. This is reminiscent of the Israelite journey through the wilderness, when God took a different form, leading the people as a pillar of cloud by day and a pillar of fire by night.²⁹⁹ As in verse 5, the significant dyads interact with perfect fourths and fifths, but this time the encounters are prolonged and stretched through chromatic oscillations recalling the cantillations of the Jewish psalm provided as a model to Schoenberg, further illustrating the waiting through

²⁹⁹See Exodus 13:21. Schoenberg’s unfinished opera, *Moses und Aron* [Moses and Aaron], tells the story of the Exodus, and his work for string sextet, *Verklärte Nacht* [Transfigured Night] was featured in the ballet titled “Pillar of Fire.” The ballet is based on a secular story.

the long night. Measures 29 through 33 have three sets of calls and responses in pairs, again recalling the 2:3 ratio.

Figure 24: Schoenberg, “De Profundis,” mm. 29-30.

All entrances are hushed and off the beat until the *subito forte* in measure 31, where voices enter in their upper ranges. Three melodic peaks occur, forming a D-flat major chord: D-flat 5 in the second soprano in measure 30, F3 in the tenor in measure 31, and A-flat 5 in the first soprano in measure 31. These high points could be the watchmen sounding calls on the *shofar* [ram’s horn trumpet] from various points around the encamped pilgrims.³⁰⁰ The final melodic peak occurs in the tenor on a B-flat 4 in measure 32 on *shomrim* [watchmen], sounding a call to advance. As in verse 5, the verse ends

³⁰⁰In addition to the *shofar*’s ceremonial use in religious services, it was also used in battle, much like a bugle call sounding military signals. See Jeremiah 4: 5, 19. (Jeremiah 4, Hebrew OT - Transliteration - Holy Name KJV, <http://qbible.com/hebrew-old-testament/jeremiah/4.html>.)

with loud speech. There is only an eighth note rest within the last triplet to separate this verse from the next, signaling the eagerness of the transition to move on to the next level on the spiritual journey.

Figure 25: Schoenberg, “De Profundis,” mm. 31-32.

7. “O Israel, wait for the LORD; for with the LORD is steadfast love and great power to redeem” (8 measures). Measures 34 to 41 introduce solos for bass and soprano that are accompanied by a duet in second soprano and alto, along with a trio of men’s voices in the *Sprechstimme* (another 2:3 ratio). The soprano and bass soloists sing in extreme ranges, flanking the pilgrims and urging them onward toward the Temple. The bass solo descends into the depths, then makes a dramatic leap to D-flat 4 in measure 30. There is an unusual vertical-diagonal pairing of the AS Dyad with the E-G-sharp Divine Dyad (the resolution of the AS Dyad) in measure 41. The bass solo is joined by the

Figure 1: Musical score for "DE PROFUNDIS". The score includes vocal parts (S1, S2, A, T, B) and piano accompaniment (P). The music is in 4/4 time. The lyrics are in Latin: "YA - CHEL YIS - RA - EL" and "BO - KER". The score includes various dynamics like piano (p), fortissimo (ff), and solo. Red annotations highlight specific musical features: a red oval around the piano introduction in the Soprano 2 part, and red arrows pointing to the "Eb pedal point" and "Db pedal point" in the piano accompaniment.

89

Figure 27: Schoenberg, “De Profundis,” mm. 37-40.

There is another pitch that is out of hexachord order in the tenor, in measure 41. It appears as D, the number 6 in the row, when it should be F, the number 9; however, it fits in logically as a member of a G major triad. It could it be that Schoenberg allowed himself substitutions in row order if the numbers were more auspicious in numerology. The G chord in this position could fulfill the role of tritone substitution (leading to D-flat in measure 42) in more traditional harmony. This relationship would place the number 6 in the row, on IC6.

Figure 28: Schoenberg, “De Profundis,” m. 41, out of order note in tenor within G major chord and verse 7 overlaps with verse 8.

8. “It is He who will redeem Israel from all their iniquities” (12 measures).

Measures 42 to 53 are at a significantly faster tempo and move in compound duple meter, 6/4 (which reduces to 3:2). The tempo marking, $q=96/h=32$, reinforces the sacred symbolism of the numbers 2, 3, and 6,³⁰¹ supporting the case for a special meaning for this verse. A trio of calls and responses in the women’s voices is accompanied by a homophonic accompaniment in the men’s voices. At measure 46, pairs of calls and responses climb higher and higher until the music reaches the highest note of the work

³⁰¹Ringer, *Journal of the Arnold Schoenberg Institute* VI, 86. Ringer states that six is an important number in numerology that Schoenberg used significantly in his compositions. In *Die glückliche Hand*, “a six-part chorus hurls its reproach at those who ‘have the divine in you, yet covet the worldly.’ Most early Christian authors, like Boethius and Martianus Capella, simply held with Plato that six was the perfect number [*numerous perfectus*] because it embodied the sum of its divisions (1+2+3).” St. Augustine referred to the story of creation in Genesis in the Bible as proof of the sacred creativity in the number six. Philo of Alexandria argued against the literal interpretation of six days of creation, saying the number was only symbolic of a logical, orderly plan.

(B3) in the soprano at measures 51 to 53. The final pitches in measure 51, stacked vertically, form Forte 6-z49, (G-sharp, C, A, E-flat, F, B-013479) or [224322]. The C in the baritone is out of order in the hexachord; however, it forms a pivotal part of several intersecting chords: F7 or Fm7 and A-flat major or minor (spelled enharmonically). Schoenberg favored the major/minor sonority, strengthening the case for his intentional use of these pitches rather than a notation error. The sustained soprano note is accompanied by *fortissimo* shouting in all the other voices. The verse ends with a fermata over a rest, creating a parallel to the first verse.

Figure 29 shows two pages of musical notation for Schoenberg's "De Profundis," measures 42-45. The notation is for voices S1, S2, A, T, B, and B. Red boxes and arrows highlight specific musical features and chords. On page 28, a red box labeled "Bass establishes 'key' of Db (Jansson)" points to the bass line. On page 29, a red box labeled "Ab 'dominant 7th.' Half-cadence (Jansson)" points to a chord in the bass line. Various other chords and notes are labeled with Forte numbers and names like P0, R0, and H.

Figure 29: Schoenberg, "De Profundis," mm. 42-45.

The image displays a musical score for Schoenberg's "De Profundis" (mm. 46-53) with extensive harmonic analysis annotations. The score is written for five voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). The title "DE PROFUNDIS" is centered at the top.

Annotations and Diagrams:

- Red Boxes and Lines:** Numerous red boxes highlight specific musical phrases and chords across the staves. Red lines connect these boxes, illustrating harmonic relationships and voice leading between different parts of the score.
- Harmonic Labels:** Various labels are used to identify chords and functions:
 - R0:** Root position triad.
 - RI3:** First inversion triad.
 - P0:** Pedal point.
 - H:** Harmonic function.
 - VE:** Voice entry.
 - YF:** Yip-fay.
 - DEH:** De profundis.
 - RA:** Redemptio.
 - EL:** Elevation.
 - ME:** Me.
 - KOL:** Kol.
 - NO:** No.
 - TAV:** Tav.
- Measure Numbers:** Specific measures are referenced, such as 4:2 (0124), 6:7 (012678), 6:16 (014568), 6:247 (012479), 6:248 (01248), 6:249 (01249), 6:250 (01250), 6:251 (01251), 6:252 (01252), 6:253 (01253), 6:254 (01254), 6:255 (01255), 6:256 (01256), 6:257 (01257), 6:258 (01258), 6:259 (01259), 6:260 (01260), 6:261 (01261), 6:262 (01262), 6:263 (01263), 6:264 (01264), 6:265 (01265), 6:266 (01266), 6:267 (01267), 6:268 (01268), 6:269 (01269), 6:270 (01270), 6:271 (01271), 6:272 (01272), 6:273 (01273), 6:274 (01274), 6:275 (01275), 6:276 (01276), 6:277 (01277), 6:278 (01278), 6:279 (01279), 6:280 (01280), 6:281 (01281), 6:282 (01282), 6:283 (01283), 6:284 (01284), 6:285 (01285), 6:286 (01286), 6:287 (01287), 6:288 (01288), 6:289 (01289), 6:290 (01290), 6:291 (01291), 6:292 (01292), 6:293 (01293), 6:294 (01294), 6:295 (01295), 6:296 (01296), 6:297 (01297), 6:298 (01298), 6:299 (01299), 6:300 (01300).

Figure 30: Schoenberg, "De Profundis," mm. 46-53.

Coda. "He will redeem Israel" (2 measures). Once again, the *Hauptstimme* disappears. Measures 54 and 55 pit a trio of *fortissimo* women's voices against the men in homophonic blocks of imitation at the eighth note. The offsetting creates the illusion of depth as in a two-point perspective drawing of a three-dimensional object, in this case a rectangle formed by the four points of the tetrachord in each voice. The upper three

voices lead with tetrachord motives in the prime row while the lower three imitate in retrograde. All voices unite on the last *fortissimo* and *sforzando* chord on the word “Yisrael” [Israel]. As mentioned earlier, the first soprano contains Forte 4-28 (0369 = 9 in numerology) or [004002 = 6 in numerology]. The bass voice also shares the same pitch class set, perhaps a symbolic gesture of solidarity of heaven and earth. Finally, the Adonai Dyad is formed by the first and second soprano on the highest two pitches in the final chord, but the AS Dyad no longer appears. The AS Dyad began the coda in each trio: between second soprano and alto as A-E-flat and between baritone and tenor in its transposed form, C-F-sharp. The AS Dyad first appeared in the work as E-flat-A. Its last appearances are changed in pitch order and transposition. Perhaps this symbolizes Schoenberg’s transformation and ultimate unification with the Divine. Two tonal centers, E and D-flat, permeate the coda.

The image shows a musical score for Schoenberg's "De Profundis," measures 54-55. The score is for five voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). The lyrics are: "VE - HU YIF - DEH ET YIS - RA - EL." The score is marked with "Forte 6-7 (012678)" and "Forte 6-8 (023457)". Red annotations highlight specific dyads and sonorities: "AS Dyad, A-Eb" (Alto Soprano 2), "Divine Dyad, Db sonority" (Soprano 1 Bass), "AS Dyad, T-3, C-F# (Tenor Bass)", and "E major sonority" (Tenor Bass). The score is divided into measures 54, 55, and 56. The tempo is marked "DE PROFUNDIS".

Figure 31: Schoenberg, "De Profundis," mm. 54-55.

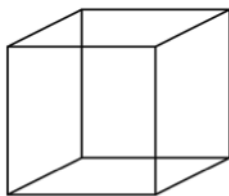


Figure 32: Cube drawing³⁰²

³⁰²"Necker cube" by BenFrantzDale - Own work. Licensed under CC BY-SA 3.0 via Wikimedia Commons - https://commons.wikimedia.org/wiki/File:Necker_cube.svg#/media/File:Necker_cube.svg (accessed July 2, 2015).

The *Sprechstimme* in “De Profundis” generally appears in a homophonic setting of two to four voices. Specht criticizes the notes in the preface of the 1953 MCA edition because they do not name the author,³⁰³ where instructions are given in Schoenberg’s name to imitate the sound of murmured prayer.³⁰⁴ The notes say:

Notes without heads indicate spoken parts: the stems, with their respective flags and beams, indicate the rhythms, while the position of the notes give an approximate idea of pitch only. Schoenberg imagined the spoken parts to sound like a monotonous prayer murmured in a medium to low register.³⁰⁵

Specht states that the use of various pitch registers is not supported when viewing the holograph.³⁰⁶ While it is true that Schoenberg did not want a pitched tone, he did seek an expressive modulation of the speaking voice.³⁰⁷ He shows this variation through the different elevation of stems on the staff and the stem directions.³⁰⁸ He also extends some stems above the staff lines and others below.

³⁰³Schoenberg, “Psalm 130,” *Nachdruck*, Music Corporation of America, MCA, 11193-062, *Arnold Schönberg Center-Music Manuscripts*, http://www.schoenberg.at/compositions/manuskripte.php?werke_id=303&id_quelle=2045&image=op50B_MCA_002.jpg&groesse=100&aktion=einzelbild&bild_id=1 (accessed June 18, 2015).

³⁰⁴The author was most likely Peter Gradenwitz, the owner of Israeli Music Publications. A search of the digitized correspondence between Gradenwitz and Schoenberg does not reveal the source of these notes, although the reference to Koussevitsky found in the notes is in a letter from Gradenwitz to Vinaver, “I have your communications dated December 24 and January 7,” Jan. 18, 1952. It is possible that these details were conveyed to Gradenwitz by Richard Hoffman, Schoenberg’s *amenuesis*, or by Gradenwitz’s father-in-law, Georg Wolfsohn, who was Schoenberg’s doctor, friend, and correspondent.

³⁰⁵Schoenberg, “Psalm 130,” *Nachdruck*, Music Corporation of America, MCA, 11193-062.

³⁰⁶Robert Specht, *Relationships between text and music in the choral works of Arnold Schoenberg*, 387.

³⁰⁷See Poellin, FN 78.

³⁰⁸See mm. 8-11.

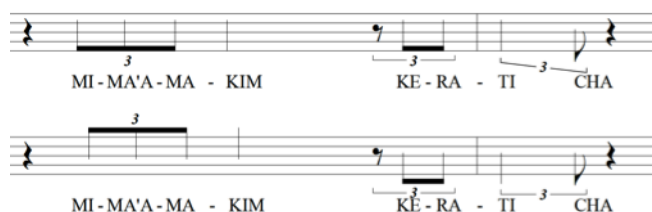


Figure 33: Identical text, yet varying stem directions and lengths in *Sprechstimme*, mm. 3-4.



Figure 34: Use of ledger lines in *Hauptstimme*, m. 9.

Specht compares the association of “murmured prayer” to *davening*. *Davening* is a Yiddish word meaning “to pray.” In Jewish services, the cantor sings the prayers while the congregation is permitted to *daven* in their own way, in their own time. There is no attempt at corporate prayer. The congregation may speak, chant, wail, or otherwise individualize their personal prayer. Typically the congregation finishes before the cantor, leaving moments when the cantor sings alone. His melody is often highly embellished.³⁰⁹ The sporadic entrances of *Sprechstimme* definitely give a sense of scattered, individualized prayers that sometimes finish before the *Hauptstimme* (cantor, in this author’s interpretation) and sometimes after.

³⁰⁹Robert Specht, *Relationships between text and music in the choral works of Arnold Schoenberg*, 386.

Specht doubts that Schoenberg attempted to portray *davening*, since the overall dynamic of the *Sprechstimme* is soft whereas he states there would be a variety of dynamics if it truly reflected *davening*.³¹⁰ In contrast to Specht's portrayal, Jeffrey Summit reports that when *davening*, worshippers chant in an undertone.³¹¹ William Sharlin describes *davening* in *Emotions in Jewish Music: Personal and Scholarly Reflections* as "a manifestation of culture where the individual, and not the group, determines the character and style of prayer."³¹² Each congregation, especially outside the insulated world of the *Chassidim*, would express spoken prayers in their own manner. If Schoenberg attended Jewish worship services after his 1933 reconversion, it would most likely have been in the Reformed Jewish synagogue in Los Angeles, far removed from the ecstatic worship of the European *Chassidim*.³¹³ If Schoenberg did intend to represent *davening*, it would be an appropriate pairing with the return to the Temple. William Sharlin explains that *shukling*, a spirited, swaying movement integrated with prayer, is an integral part of *davening*. This is often seen by those praying at the Western Wall of the Temple in Jerusalem.³¹⁴

Throughout history, psalms have been recited as well as sung, and it is reasonable to think that Schoenberg, who used *Sprechstimme* for other significant speech, would add

³¹⁰The dynamics of the *Sprechstimme* are always at a level equal to or below the singing.

³¹¹Jeffrey A. Summit, *The Lord's Song in a Strange Land: Music and Identity in Contemporary Jewish Worship*. (New York: Oxford University Press, 2000), 26.

³¹²William Sharlin, "Davening and Congregational Song," *Emotions in Jewish Music: Personal and Scholarly Reflections*, Jonathan Friedman, ed. (Lanham: University Press of Maryland, 2012), 49.

³¹³Tanja M. Laden, "Wilshire Boulevard Temple's Revolutionary Murals Get a Facelift," *LA Weekly*, March 7, 2012. <http://www.laweekly.com/arts/wilshire-boulevard-temples-revolutionary-murals-get-a-facelift-2371736> (accessed June 18, 2015). Schoenberg's funeral was conducted by Rabbi Edgar Magnin, who was rabbi of the Wilshire Boulevard Temple, a Reformed congregation. Rabbi Jacob Sonderling was also a reformed rabbi (<http://www.milkenarchive.org/works/view/672>) and worked with Schoenberg on *A Survivor from Warsaw*.

³¹⁴Sharlin, 50.

it to reflect a psalm recitation. He wrote that he “profited from the liturgical motif,” and then extracted the essential elements of the original chant to form his twelve-tone interpretation. It follows that he would have also extracted the essence of spoken prayer, whether in the charismatic tradition of *davening* or in a more personal style.

Schoenberg generally scored the choral speech by gender. In the Orthodox Jewish faith, genders are separated in worship, and this scoring would reflect the sounds heard in the synagogue. (Women were not allowed to participate in worship at the ancient Temple, but they were allowed to remain in the women’s court.³¹⁵ The pilgrimages commanded in Deuteronomy were for the men.)

The musical score for Schoenberg's "De Profundis," m. 11, is presented for six voices. The lyrics are: KA - SHU - VOT LE - KOL TA - CHA - NU - TI - YE - NA O - ZE - NE - CHA NE - CHA KA - SHU - NE - CHA KA - SHU - . The score includes various musical notations such as notes, rests, and dynamic markings like P0, R0, NAI, and RI3.

Figure 35: Schoenberg, “De Profundis,” m. 11, gender differentiation in scoring of *Sprechstimme*.

³¹⁵ “A Day in the Holy Temple,” *The Temple Institute*, https://www.templeinstitute.org/day_in_life/foreword.htm (accessed July 5, 2015).

Three times, the texture changes and only a single line speaks: tenor in measures 14 to 16 (“If you, God, would mark sins, O Lord, who could stand?”); second soprano in measure 24 (“My soul waits”); and alto in measure 45 (“from all its sins”).³¹⁶ These texts all relate to the individual psalmist seeking forgiveness and redemption. The soprano only has one instance of *Sprechstimme*, and that occurs in measure 16 in unison with the mezzo-soprano and alto on the dramatic statement of “Who could stand?” There is an even greater dramatic moment in measures 52 and 53, when all lower voices shout the final line of the psalm—“And He will redeem Israel from all its sins”—while the soprano sustains the highest pitch in the work.

B. Basics of the Hebrew Language

Although it is not necessary to know Hebrew to sing it, it is important to have a basic understanding of its history and structure. Hebrew is the ancient Jewish language that is read horizontally from right to left. It fell out of use around 200 A.D. but was revived in the mid-nineteenth century by Eliezer Ben Yehuda and became the official language of the State of Israel. The main characters are generally only the consonants and long vowels of the words, with short vowels and other distinguishing elements indicated through diacritics.³¹⁷ The meaning and pronunciation of a word can be influenced by its context.³¹⁸

There are varying ways of interpreting the Hebrew *tetragrammaton*—“YHWH,” the four-letter name for God—when making translations. YHWH stands for the Hebrew

³¹⁶Ethan Nash with Joshua Jacobson, *Translations and Annotations of Choral Repertoire, Vol. IV: Hebrew Texts*, 127.

³¹⁷“Hebrew,” *Omniglot*, <http://www.omniglot.com/writing/hebrew.htm> (accessed July 5, 2015).

³¹⁸Joshua R. Jacobson, *Chanting the Hebrew Bible-Student Edition* (Philadelphia: Jewish Publication Society, 2005), 1-2.

letters יהוה, *Yod, He, Waw, He* (Ashkenazic Hebrew) but is never pronounced. It is sometimes written YHVH (*Sephardic* Hebrew), standing for *Yod, He, Vav, He*.³¹⁹ In ancient Israel, saying God's name was forbidden by the third commandment: "You shall not take the name of the Lord God in vain." *Adonai* [My Lord] is often substituted for YHWH. Other words meaning God include *El, Elohim, Elohenu, and Shaddai*.³²⁰

Schoenberg's "De Profundis" is more likely to be performed in concert than in the liturgy, but religious conventions may impact its performance. Note that singing *Adonai* is forbidden under certain circumstances for many observant Jews. According to Jacobson and Nash, it is permissible to pronounce *Adonai* "in a liturgical service, in a para-liturgical context (such as making a blessing for the appropriate occasion)" or "when reciting a complete verse of the Bible."³²¹ In addition, observant Jews would require a head covering and a pure rendition of the text—no additions or alterations—that honors the original intent.³²²

According to the above guidelines, it is permissible to sing *Adonai* in "De Profundis" because the Psalm is complete. There is, however, some repetition of the word that could be problematic for observant Jews.³²³ In this case, *Adomai* is an acceptable substitute for singing and in written documents. Jacobson and Nash offer important

³¹⁹Ethan Nash with Joshua Jacobson, *Translations and Annotations of Choral Repertoire, Vol. IV: Hebrew Texts*, 11-12.

³²⁰*Ibid.*

³²¹*Ibid.*, 11.

³²²*Ibid.*, 12.

³²³Hoffman (for Schoenberg) to Vinaver, "I am sorry, but due to an oversight," Letter from November 11, 1950, Arnold Schönberg Center Archives-Correspondence, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=5622 (accessed June 17, 2015). Richard Hoffman sent a belated reply to Vinaver agreeing to substitute the word "Hachsed" in place of "Adonai," but the change was never made in the score.

advice to conductors about the use of the word *Adonai* in program notes: Observant Jews regard paper on which God's name is written as a holy object and therefore are not allowed to discard it.³²⁴

Transliteration of Hebrew is the use of Roman alphabet letters to approximate the sound of the language. There is no single system of transliteration, and often transliterations are influenced by the pronunciation of the language being spoken. For instance, a German speaker would transliterate the sounds differently than an English speaker. The geographic influence on the pronunciation of Hebrew is seen in the development of two main dialects: *Ashkenazic*, spoken in Pre-World War II Europe, and *Sephardic*, spoken in the Middle East and Africa. Modern Hebrew developed from the *Sephardic* dialect. *Ashkenazic* Hebrew is still sung and spoken in *Chassidic* and Orthodox Jewish communities in Europe and wherever descendants of this region have settled.³²⁵ Schoenberg's "De Profundis" has connections to both dialects; it was composed in *Sephardic* Hebrew but based on a psalm tune traditionally sung in *Ashkenazic* Hebrew.³²⁶ *Chassidic* tunes can be sung in the more modern *Sephardic* Hebrew.

Although working with a fluent Hebrew speaker would be ideal, Jacobson and Nash provide an excellent IPA reference guide.³²⁷ It is imperative that the uvular fricative sound represented by Ch or Kh is pronounced as [x] in **Bach** and not as [tʃ] in **Charlie**.

³²⁴Ibid.

³²⁵Ethan Nash with Joshua Jacobson, *Translations and Annotations of Choral Repertoire, Vol. IV: Hebrew Texts*, 8.

³²⁶The premiere performance of Schoenberg's setting was sung in Ashkenazic Hebrew. See discography, Appendix 11.

³²⁷Ibid., 2.

To lessen the chance for confusion in this regard, the [x] is transliterated as KH in this author's edition.

Translations of the Hebrew into modern English do not always capture the true nature of the meaning. For instance, the word *shomrim* (watchmen) is related to, but much more significant than, welcoming the dawn of a new day—as translated in the English underlay in the Belmont edition. The role of the watchmen was to guard the community and its assets, the night watch being more dangerous because the dark was more inviting for thieves. Scripture also refers to the role of a spiritual watchman or prophet, as in Ezekiel 3:17: “Son of man, I have made you a watchman for the house of Israel; therefore hear a word from My mouth, and give them warning from Me” (King James Version).³²⁸ (See Appendix 4 for texts, transliterations, and translations.)

C. Properties of the Row

Arnold Schoenberg left a legacy of manuscripts and sketches that have been digitized by the Arnold Schönberg Center, housed in Vienna. There is no guesswork regarding the row: Schoenberg's designated tone row in his own hand is shown below.³²⁹ The prime row is written in the treble clef: E-flat, A, G-sharp, E, D, B-flat/G, B, C, G-flat, F, D-flat. The division into two hexachords is marked with a vertical line. The row inverted at T3 is written in the bass clef: G-flat, C, D-flat, F, G, B/D, B-flat, A, E-flat, E, G-sharp.

³²⁸Darris McNeely, “The Role of a Watchman, What Does It Mean for You?” *United Church of God, Beyond Today*, <http://www.ucg.org/the-good-news/the-role-of-a-watchman-what-does-it-mean-for-you> (accessed June 17, 2015).

³²⁹Arnold Schoenberg, “Psalm 130,” *Arnold Schönberg Center Archives-Music Manuscripts*, MS55_Reihenkarte, http://www.schoenberg.at/compositions/quellen_einzelansicht.php?id_quelle=1605&werke_id=303&id_gatt=&id_untergatt=&herkunft=allewerke (accessed June 17, 2015).

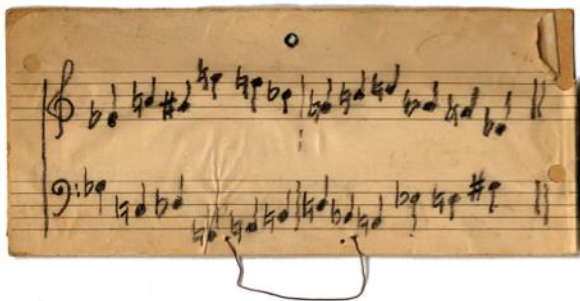


Figure 36: MS55_Reihenkarte, tone row for Schoenberg's "De Profundis." (Arnold Schönberg Center Archives, Music Manuscripts)

This twelve-tone row is combinatorial. Combinatoriality relies on self-complementing hexachords;³³⁰ it was an exciting discovery for Schoenberg.³³¹ "An all-combinatorial hexachord produces its complement in I (inverted), R (retrograde), and RI (retrograde inversion) forms under one or more transpositions."³³²

³³⁰Kenneth Rumery, *Music Analysis, Texture in Twelve-Tone Composition*, "Combinatoriality," 2004. <http://www2.nau.edu/~krr2/12tone/12tone2.html> (accessed May 17, 2015).

³³¹Jane Piper Clendinning and Elizabeth West Marvin, "The Twelve Tone Rows and Row Matrix," *The Musician's Guide to Theory and Analysis*, Chapter 34 Web Facts, Norton <http://major.wwnorton.com/college/music/musictheory/premium/webfacts/ch34a.html> (accessed May 16, 2015).

³³²Rumery.

Table 3: Tone row matrix. (“Twelve-tone Matrix Calculator,” *Composer Tools*)

	I ₀	I ₆	I ₅	I ₁	I ₁₁	I ₇	I ₄	I ₈	I ₉	I ₃	I ₂	I ₁₀	
P ₀	Eb	A	G#	E	d	Bb	G	B	C	Gb	F	Db	R ₀
P ₆	A	Eb	d	Bb	G#	E	Db	F	Gb	C	B	G	R ₆
P ₇	Bb	E	Eb	B	A	F	d	Gb	G	Db	C	G#	R ₇
P ₁₁	d	G#	G	Eb	Db	A	Gb	Bb	B	F	E	C	R ₁₁
P ₁	E	Bb	A	F	Eb	B	G#	C	Db	G	Gb	d	R ₁
P ₅	G#	d	Db	A	G	Eb	C	E	F	B	Bb	Gb	R ₅
P ₈	B	F	E	C	Bb	Gb	Eb	G	G#	d	Db	A	R ₈
P ₄	G	Db	C	G#	Gb	d	B	Eb	E	Bb	A	F	R ₄
P ₃	Gb	C	B	G	F	Db	Bb	d	Eb	A	G#	E	R ₃
P ₉	C	Gb	F	Db	B	G	E	G#	A	Eb	d	Bb	R ₉
P ₁₀	Db	G	Gb	d	C	G#	F	A	Bb	E	Eb	B	R ₁₀
P ₂	F	B	Bb	Gb	E	C	A	Db	d	G#	G	Eb	R ₂
	RI ₀	RI ₆	RI ₅	RI ₁	RI ₁₁	RI ₇	RI ₄	RI ₈	RI ₉	RI ₃	RI ₂	RI ₁₀	

There are six all-combinatorial hexachords,³³³ and “De Profundis” uses only one of them: Forte 6-7 (012678 = 6 in numerology) or [420243 = 6 in numerology].³³⁴ Mart Jaanson of Tartu University explains that pitch set class 6-7 is all-combinatorial at two levels. The prime form, P₀, of the series contains two complementary hexachords (P_a, P_b) that have the same pitch-class content as P₃, P₉, I₃, I₉, R₀, R₆, RI₀, and RI₆. When these series are combined with their retrogrades, there are sixteen series that can be combined into an aggregate called a twelve-tone area. Jaanson notes that there are three possible twelve-tone areas for Forte 6-7. Schoenberg limits himself to only one of the twelve-tone areas in “De Profundis,” using only four of the possible sixteen forms of the series in that

³³³Jane Piper Clendinning and Elizabeth West Marvin, “The Twelve Tone Rows and Row Matrix,” *The Musician’s Guide to Theory and Analysis*.

³³⁴Mart Jaanson, “Order and Content in the Pitch Structure of Arnold Schoenberg’s ‘De Profundis,’ Op. 50B,” *A Composition as a Problem IV/I, Proceedings of the Fourth International Conference on Music Theory, Tallinn, April 3-5, 2003*. (AS Spin Press, Estonian Academy of Music. 2004), 112.

area: P₀, I₃, R₀, and RI₃. Schoenberg nearly always composed with inversionally combinatorial hexachords.³³⁵

In 1959, George Rocheberg focused on the hexachordal organization of “De Profundis,” going so far as to say that “there is no row as such. The total twelve notes are present, however, in combinations of the hexachord and either one of its two mirror inversions.”³³⁶ Rocheberg discusses the role of the hexachord at length in relation to Hauer’s tropes,³³⁷ but does not go into detailed analysis of the works of Schoenberg he discusses. In Op. 50, he points out the importance of the tritone relationships between the hexachord roots and the options for ambiguous resolutions. Rocheberg draws the conclusion that the hexachord allows a rich form of “harmonic orientation which has such strange links with the past that we are suddenly shocked by our own discovery of this fact.”³³⁸

D. Text Associations and the Row

The row is used predominantly in smaller groupings (sets) of hexachords, tetrachords, trichords, and dyads. Trichords and dyads form repeating motives. Jaanson concludes that Schoenberg selected the transposition at level 3 to exploit dyad “resolutions” because he chose only the transposition at level 3,³³⁹ and not the other possible combination at level 9.³⁴⁰ In P₀, D-sharp-A moves to the major third E-G-sharp,

³³⁵Ibid., 114.

³³⁶George Rocheberg, “The Harmonic Tendency of the Hexachord,” *Journal of Music theory*, vol. 3, no. 2 (Nov. 1959), Duke University Press on behalf of the Yale University Department of Music, 215. <http://www.jstor.org/stable/842851> (accessed June 5, 2013).

³³⁷Ibid., 209. Hauer worked simultaneously on a twelve-tone system.

³³⁸Rocheberg, 219.

³³⁹Schoenberg, “Compositions with Twelve Tones (I),” *Style and Idea*, 235-236. Schoenberg used a combinatorial row based on T₃ in *Variations for Orchestra*, Op. 31, and in *Die Jakobsleiter*.

³⁴⁰Jaanson, 114.

creating a sense of E major, and G-flat-C moves to D-flat-F, creating a sense of D-flat major. The remaining thirds, B-flat-D and G-B, can “be interpreted as the thirds of the tonic triads of two intermediate keys, B-flat major or G minor, and G major or E minor.”³⁴¹

Thomas Couvillon also draws special attention to the use of dyads, noting that the D-flat-F dyad occurs not only on the first mention of Adonai (Lord), but also on other references to God. He refers to this dyad as the Adonai Dyad. Couvillon draws attention to the motivic development that occurs with the following major thirds in the figure below. These dyads will be called Divine Dyads by this author.



Figure 37: Divine Dyads resulting from tritone resolution in Schoenberg’s “De Profundis.”

A playful imitation takes place in measure 13, where these thirds of the intermediate keys can be organized into traditional, but overlapping, chords.

³⁴¹Ibid., 115.

Verse 3: Letter B. If You keep account of sins, O LORD, Lord, who will survive?

Figure 38: Schoenberg, “De Profundis,” m. 13, showing dyads of intermediate keys.

Overall, there is a sense of modulation from E major to D-flat major, which Jaanson suggests is similar to the modulations of Prokofiev. The same dyads occur in inversions at levels 3 and 9, but in a different order resulting in different modulations. I_9 resembles a modulation from G major to B-flat major, but I_3 “represents the exact retrograde of the modulation of the prime-form.”³⁴² Jaanson illustrates these implied modulations with examples of the placement of vertical dyads on significant text. The first phrase, *shir hamaalot* [song of ascents], resolves to E-G-sharp, setting up the sense of E major moving toward D-flat-F, as if in D-flat major, on the word *Adonai*.

³⁴²Ibid.

Soprano 2

p **H**

P₀ SHIR HAMA - A - LOT MI-MA'A MA -

Metric displacement.....

Alto

p

P₀ SHIR HA MA - A

pp

S 1

ff **H**

P₀ A - DO -

S 2

p

P₀ KE - RA - TI - CHA

pp

A

p **H**

P₀ KE - RA - TI - CHA

T

p **H**

P₀ MI-MA'A - MA - KIM KE-RE - TI - CHA A - DO -

B

p **H**

P₀ MI-MA'A - MA - KIM KE-RE - TI - CHA

B

p **H**

P₀ MI-MA'A - MA - KIM KE-RE - TI - CHA

S 1

ff **H**

P₀ NAI

S 2

ff **H**

P₀ A - DO - NAI

A

ff **H**

P₀ A - DO - NAI

T

ff **H**

P₀ NAI

B

ff **H**

P₀ A - DO - NAI

B

ff **H**

P₀ A - DO - NAI

Figure 39: Harmonic motion from E to Db in first verse.

Figure 41: Quasi-tonic-dominant relationships, mm. 47-53.

The coda (measures 54 and 55) begins with D-flat-G-sharp (A-flat) between bass and soprano and ends with a D-flat-F major third in the upper voices and E-A-flat (G-sharp) between bass and tenor. When thinking in these “harmonic” terms, the coda is a large scale retrograde with a twist, a move from D-flat to a bi-tonality of E and D-flat.³⁴³ This also preserves a relationship to Arnold Schoenberg by including the resolution that results from the AS Dyad in the final chord, even though the AS Dyad itself is absent.

³⁴³Jaanson, 116.

DE PROFUNDIS

Forte 6-8 33

S 1 Forte 4-28 ff P_0 VE - HU YIF - DEH ET YIS - RA - EL sf

S 2 Forte 4-27 ff P_0 VE - HU YIF - DEH ET YIS - RA - EL sf

A Forte 4-27 ff P_0 VE - HU YIF - DEH ET YIS - RA - EL sf

T Forte 4-2 ff R_0 VE - HU YIF - DEH ET YIS - RA - EL sf

B Forte 4-3 ff R_0 VE - HU YIF - DEH ET YIS - RA - EL sf

B Forte 4-28 ff R_0 VE - HU YIF - DEH ET YIS - RA - EL sf

Db/E extended sonorities (Jaanson)

Figure 42: Bi-tonality of the coda.

Couvillon's analysis of Op. 50 reveals three³⁴⁴ significant conclusions:

- 1) Schoenberg consistently incorporates areas of relative consonance and pitch emphasis into his serial structures;
- 2) These areas of pitch emphasis, together with other musical devices, are used to illuminate the text setting; and
- 3) The three works of Op. 50 represent a unified artistic endeavor on a par with Schoenberg's other large scale religious works, *Die Jakobsleiter* and *Moses und Aron*.³⁴⁵

³⁴⁴The number three figures prominently in Op. 50B, beginning with the opening tritone that is the equivalent of three whole tones.

In examining the text associations of the significant dyads, the Schoenberg Dyad is used with the text of personal supplication while the Divine Dyads are set on various names for God, His attentiveness, and His redemption.³⁴⁶ The table below illustrates the role the dyads play within the *Hauptstimme*. In most verses, there is a sense of conversation between the dyad characters, sometimes even finishing each other's sentences as close friends would do. In the fifth verse, however, the AS Dyads sing of waiting for the Lord while the Divine Dyad is silent throughout the *Hauptstimme*. Furthermore, note that there is no *Hauptstimme* at all as the waiting continues in verse 6.

Table 4: Dyad-text association in the *Hauptstimme*.

Schoenberg Dyads: Tritones (AS Dyad is in bold, C, F#-Transposition is in bold <i>italics</i> , and associated text in the phrase is in regular font.)	Divine Dyads: Major thirds (Db, F is in bold, E, G# transposition is in bold <i>italics</i> , and associated text in the phrase is in regular font.)
Verse 1 Song for Ascents From the depths	Verse 1 (From the) depths I called, O Lord (when harmonized with tenor)
Verse 2 my voice, my voice My supplications, my suppli-	Verse 2 O Lord, listen (O Lord, listen) <i>Attentive to all, attentive to all</i> -cations
Verse 3 You would keep could stand? could stand? Who could stand? Who could	Verse 3 God, Lord , Lord, keeps, Who could stand? Who could stand? stand?
Verse 4 So that, so that so that	Verse 4 will be feared, will be feared. So that You will be feared.
Verse 5 Lord, I waited (Verse 6-No <i>Hauptstimme</i>)	Verse 5 (The absence of the Divine Dyad illustrates the text "Lord I waited.")

³⁴⁵Couvillon diss., Abstract, v.

³⁴⁶Móricz, "Torsos and Abstractions," *Jewish Identities* (Berkeley: University of California Press, 2008), 234-236. Móricz notes that Schoenberg used four "Divine" triads (the last being an inversion of the first) to represent God in the opera, *Moses und Aron*.

Verse 7 For With Him re-	Verse 7 Israel, the Lord, with the Lord (is) Loving-kindness, <i>great</i> demption
Verse 8 Will re- Israel from all (<i>from all its sins</i>) He, and He	Verse 8 deem, Israel will redeem Israel

Schoenberg said, “One cannot analyze simply by looking at the notes. *I* at least hardly ever find musical relations by eye but *I hear* them.”³⁴⁷ Stuckenschmidt believed that:

Anyone who listens to his [Schoenberg’s] music can discover in it some small complexes of notes which return like fixed ideas. They appear horizontally or vertically as melodic or choral groups, thus entirely in the idea of ‘musical space,’ which Schoenberg did not describe until he was a mature composer and theoretician. These complexes of notes, minimal bricks, which make up minimal forms, consist of three notes. They have the peculiarities and functions of cells in an organism. They attach themselves to their likes and so develop into complexes of four or more notes.³⁴⁸

This three-note complex is termed the “Primal Cell” (*Urzelle*) by Stuckenschmidt and consists of a tritone (frequently E-flat-A, Schoenberg’s monogram) and a semitone.³⁴⁹ The opening three notes of “De Profundis” comprise the Primal Cell. The structure of East-European Jewish music is also based upon a fundamental, repeating motive. A. Z. Idelson explains:

A melody is composed of a succession of motives, derived and developed from one or two basic motives. In the creation of these primordial motives, and in the

³⁴⁷Stuckenschmidt, 525. Spoken during a 1932 radio broadcast of “Four Orchestral Songs” Op. 22.

³⁴⁸Ibid. Stuckenschmidt provides numerous examples of the Primal Cell in Schoenberg’s works, beginning with *Ewartung*, Op. 3 (1899).

³⁴⁹Stuckenschmidt, 534. *Urzelle* is more commonly translated as prime cell or basic cell. Stuckenschmidt states that Schoenberg used Eb-A to introduce himself to the listener.

way they are developed, the folksong expresses its originality, its own melodic line. All beginnings of folk-songs are motives, or short tone-figures. They are sung at first in endless repetition. Gradually, and in keeping with the spiritual advance of the people, they are varied, their rhythms and measurements imitated on other tones. Later a few of the primordial motives are utilized together and developed in imitational sequences to a complete phrase, thus giving utterance to a more developed emotion, or to a melody. *The intellectual development of the people causes the development of the melodic line. When mere repetition or imitation of the primordial motives no longer satisfies, the logical derivations and the culminating points are created.* [Author's emphasis.]³⁵⁰

An analysis of “De Profundis” reveals Schoenberg’s application of his great intellectual development. The organic and binding nature of the Primal Cell and two additional three-note motives are greatly significant. The additional motives involve a major third or its inversion, and have been labeled as Prayer Motives according to text associations made by this author.³⁵¹ These motives and the Primal Cell are flexible in that the intervals may expand or contract and occur in different order and rhythm. Schoenberg employs his principle of “developing variation” here, which was first developed in *Die Jakobsleiter*.³⁵² Nearly every note in the *Hauptstimme* is included melodically in one of the three motives listed below. Notes not included in the motives form a connective tissue, typically with a chromatic line or a consonant interval.

Paul Zukofsky likens Schoenberg’s use of repeating variation to the leaves on a tree:

But now, let us look at just the maple leaves. All the leaves are maple leaves, but no two of them can be superimposed. Some are very similar; some are so different, so distorted and deformed, that for some time you wonder if this really

³⁵⁰A. Z. Idelsohn, “Musical Characteristics of East-European Jewish Folk-Song,” *The Musical Quarterly*, vol. 18, no. 4 (Oct., 1932), <http://www.jstor.org/stable/738944> (accessed May 29, 2015).

³⁵¹Stuckenschmidt, 513. Prayer was on Schoenberg’s mind during the composition of Op. 50. His last lines of *Modern Psalm* are, “O you my God, your mercy has left prayer to us as a connection, a blessed connection with you. As a blessing which gives us more than all fulfillment.”

³⁵²Simms, *The Atonal Music of Arnold Schoenberg*, 172.

is a maple leaf; and yet everything else—color, texture, stem structure—screams out at you that this is in fact a maple leaf... We, less mathematically inclined [than Thompson, Huxley, or Mandelbrot] would simply call such endless, infinite, natural variation *random*.³⁵³

The *Kabbalah* is often called the “Tree of Life” because the symbols that represent its organization resemble branches of a tree.

³⁵³Paul Zukovsky, “Schoenberg for Performers: the Prequel,” *Journal of the ASI*, vol. XV, no. 1, June 1992, 169-170.

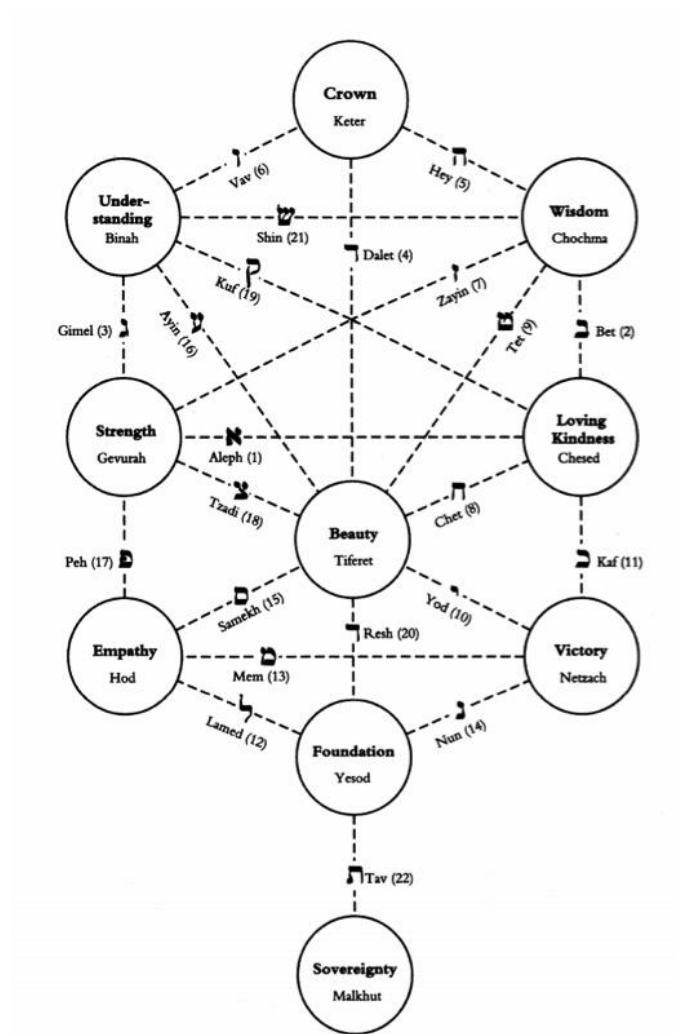


Figure 43: “Tree of Life” design of the *Kabbalah*.³⁵⁴

Scholem elucidates the ten levels, called *Sefiroth*, and their meanings:

These fixed or common names of the *Sefiroth* are:

1. *Kether Elyon*, the “supreme crown” of God;
2. *Hokhmah*, the “wisdom” or primordial idea of God;
3. *Binah*, the “intelligence” of God;
4. *Hesed*, the “love” or mercy of God;

³⁵⁴Jerome M. Levi, “Structuralism and *Kabbalah*: Sciences of Mysticism or Mystifications of Science?” *Anthropological Quarterly*, vol. 82, no. 4 (Fall, 2009), 929-984. The George Washington University Institute for Ethnographic Research, <http://www.jstor.org/stable/20638676> (accessed July 2, 2015).

5. *Gevurah* or *Din*, the “power” of God, chiefly manifested as the power of stern judgment and punishment;
6. *Rahamim*, the “compassion” of God, to which falls the task of mediating between the two preceding Sefiroth; the name Tifereth “beauty,” is used only rarely;
7. *Netsah*, the “lasting endurance” of God;
8. *Hod*, the “majesty” of God;
9. *Yesod*, the “basis” or “foundation” of all active forces in God;
10. *Malkhuth*, the “kingdom” of God, usually described in the *Zohar* as the *Keneseth Israel*, the mystical archetype of Israel’s community, or as the *Shekhinah*.³⁵⁵

In comparing the *Kabbalah* to structuralism in anthropology, Jerome Levi notes these similarities:

Surface diversity conceals underlying unity, truth is hidden within a layered model of reality, and linguistic and mathematical relationships constitute elementary structures enabling diverse and seemingly unconnected orders to be correlated with each other systematically.³⁵⁶

The research of computer scientist Jürgen Schmidhuber suggests that the enjoyment of patterns “is related to our ability to compress information, an important feature of memory storage.”³⁵⁷ Human minds are sensitive to patterns, prompting the reward centers of the brain to give approval.³⁵⁸ Albert Einstein said, “It is a magnificent feeling to recognize the unity of complex phenomena which appear to be things quite apart from the direct visible truth.”³⁵⁹ The numerological value of the prime forms of the motives form a significant collective meaning, the spiritual and powerful nature of prayer for mankind. A score analysis of the *Hauptstimme* is located in Appendix 7.

³⁵⁵Scholem, 170.

³⁵⁶*Ibid.*, 929.

³⁵⁷David Teie, *Human Music* (Middletown: CreateSpace Independent Publishing Platform, 2013), 127.

³⁵⁸*Ibid.*

³⁵⁹Levi, 930.

The Primal Cell (016 = 7,³⁶⁰ spirituality) appears in these forms:

- Ascending tritone + descending semitone, measure 1
- Ascending semitone + ascending perfect eleventh, measure 4
- Descending semitone + ascending tritone, measure 8
- Ascending semitone + ascending tritone, measure 9-10
- Descending tritone + ascending semitone, measure 10-11
- Ascending semitone + descending tritone, measure 14
- Ascending perfect fourth + semitone, measures 24 to 26
- Descending tritone + ascending perfect fifth, measure 50

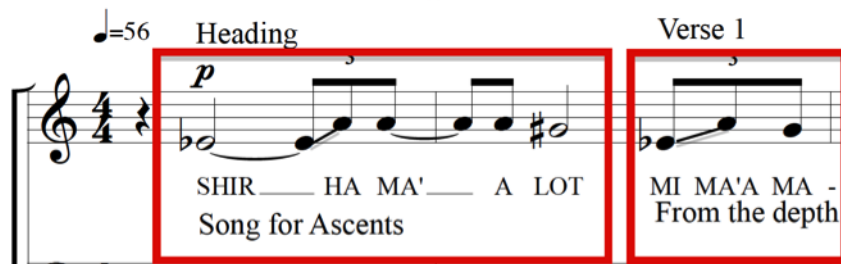


Figure 44: Primal Cell motive, mm. 1-2, shown in solid rectangles.

The Prayer Motive 1 (026) is found in these forms:

- Descending whole-tone + descending major third, measures 3 and 4
- Ascending major third + descending minor seventh, measure 13
- Ascending tritone + ascending major third, measure 13
- Descending major third + ascending minor seventh, measure 13
- Descending tritone + descending major third, measure 14
- Ascending whole-tone + descending minor sixth, measures 20 and 21
- Descending whole-tone + ascending minor sixth, measure 21
- Ascending minor sixth + descending tritone, measures 33 and 34
- Harmonic major second + ascending major third, measure 50
- Harmonic major ninth+ ascending major third, measure 52

³⁶⁰Colin C. Sterne, *Arnold Schoenberg, The Composer as Numerologist*. (Lewiston: Edwin Mellen Press, 1993), 198. Subsequent references to number meanings of the motives are also from this source.

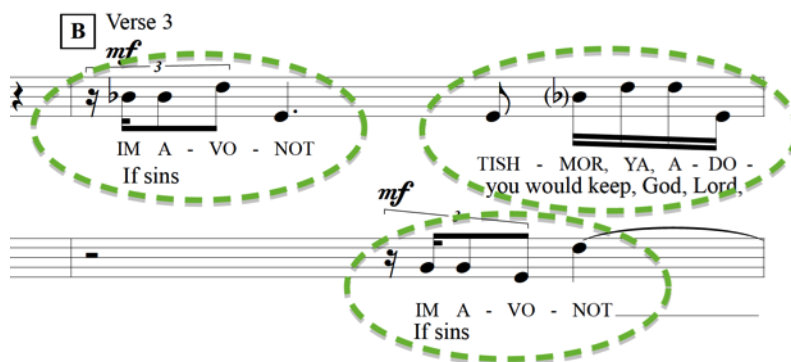


Figure 45: Prayer Motive 1, m. 13, shown in dashed ovals. Here, a threefold prayer occurs, perhaps to ward off Schoenberg's fear of the number 13.

The Prayer Motive 2 (015) is found in these forms:

- Ascending major third + ascending semitone, measure 4
- Descending major third + descending semitone, measure 8
- Descending semitone + descending major third, measure 11
- Ascending perfect fourth + descending semitone, measures 24 and 25
- Descending minor sixth + ascending semitone, measure 34
- Descending semitone + ascending minor sixth, measures 39 and 40
- Ascending semitone + descending major sixth, measure 41
- Descending minor sixth + ascending perfect fifth, measure 47
- Descending major third + ascending perfect fourth, measure 49

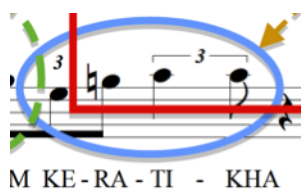


Figure 46: Prayer Motive 2, m. 4, shown in solid oval.

Variant examples:

Prayer 1 and 2 combined: ascending minor third, descending perfect fourth, measures 26-27 (025)

Prayer 1 and 2 combined: ascending semitone, descending whole-tone + descending major third, measures 33 and 34 (0125)
 Prime Cell: descending semitone + ascending whole-tone + descending minor sixth, measure 36 (0126)

24

3

A-DO-NAI KIV - TA - NAF-SHI VE-LI - DIA-RO HO - CHAL

O Lord hoped my soul and to His word I waited (or expected)

3 note repetition
Adonai

Falling chromatic line continues:
G, F#, F. Larger form is Primal Cell
formed by ascending pitches: D, G, Ab

F-natural added to prayer motive

Chromatic
oscillation

Combination
of Prayer Motives (025), insertion
of perfect fourth that becomes new
dyad motive

Figure 47: Combined Prayer Motives first variant, mm. 26-27.

E Verse 6 **F** Verse 7

28 **TI**

[My soul, for my Master, from (or more than) those who keep watch for the morning (or the dawn.)]

No hauptstimme: figurative waiting. Developmental in nature. Overlapping entrances in pairs contrasting duple, triple rhythms. Sense of harmonic resolutions to major thirds, quasi-chord progressions. Primal cells and chromatic oscillation prevail. Dramatic contrast in dynamics and range.

Prayer 1 and 2 combined (0125) chromatic motion

SOLO *f* YA - KHEL YIS-RA - Awaits Israel

Prayer Motive 2 outlined in highest pitches

Variant of Primal Cell, (0126) chromatic motion widens, creates (04) on Adonai

B-D-Bb (014)

SOLO *f* KI IM For with A - DO - NAI the Lord HA - KHE - (is) lovingkindness.

(03) leap imitated in soprano, m. 38, 40, 41

Divine Dyad

G major - G minor

EL A-DO - NAI A - DO - NAI for the Lord. Lord.

Chromatic oscillation, psalm cantillation figure with octave displacement

Inversion of Divine Dyad

SOLO *ff* SED VE - HAR - BEH I - MO FE - DUT and much (or great) with Him (is) redemption.

Chromatic line: B (D), Bb, A, G#

Figure 48: Combined Prayer Motive second variant, mm. 33-34, letter F, and Primal Cell variant, mm. 36-37.

As noted by Stuckensmidt, the three-note motives attach themselves to other tones to form four-note motives and occur in combination. In “De Profundis,” the motives

occur as single, three-note sets in the opening, but by the end of the first verse, there is an overlapping of the Prayer 2 and Primal Cell motives in measure 4 on the text “I called You, O Lord,” foreshadowing the complex overlay that is to come. This organization aligns with Schoenberg’s statement, “I wish to join ideas with ideas.”³⁶¹

There is a general sense of sonata-allegro form in the character of the work. The exposition takes place in verses 1 through 4, with verse 1 acting as Theme I and verse 3 acting as Theme II (verses 2 and 4 represent transitional material). The development occurs in verse 5, as the texture becomes thicker and motives combine in different ways, followed by a retransition in verse 6. The recapitulation occurs in verse 7, where the declamatory nature of the solo voices reflects on Theme I in the solitary voice in the opening. Theme II is heard in verse 8, where the rising nature of text and texture symbolize the transposition to the “tonic” from its earlier falling, defeated line, “Who could stand?”

³⁶¹Schoenberg, “Brahms, the Progressive,” *Style and Idea*. 407.

Hauptstimme Condensed

Heading
 Voice 1: *p* SHIR HA MA' A LOT
 Song for Ascents
 Voice 4: *p* MI MA'A MA - KIM
 From the depth

Verse 1
 Voice 1: *p* MI MA'A-MA -
 From the depths
 Voice 4: *ff* A - DO - NAI
 O Lord (or Master)
 KIM KE - RA - TI - KHA
 I called You,

Annotations:
 Red rectangle: Primal Cell, (016)
 Solid line: Schoenberg Monogram Eb-A, or Inverted C-F#
 Semi-tone motion is significant throughout
 Gold broken arrows: Perfect intervals outside Prayer 2
 Green broken oval: Prayer 1, (026)
 Blue oval: Prayer motive 2 (015)

Figure 49: Verse 1, exposition, Theme I.

Beginning in measure 8, verse 2, the three-note motives are lengthened through direct repetition and begin to overlap more. This serves as Transition I, marked by chromatic oscillations representing a modulation in the traditional form.

Theme II occurs at verse 3 with a significant overlapping of motives in measures 14 and 15. The text in these measures is translated as, “Who would stand if You, Lord, God counted our sins?” At this point, the Primal Cell occurs in the treble and then is inverted in the bass, overlapping on the text, “Lord, who could stand?” Prayer Motives 1 and 2 overlap in the bass clef on the word “Lord,” and all four motives intersect on the word “Lord,” functioning as if it were an authentic cadence.

B Verse 3

mf

12 NAI

IM A - VO - NOT
If sins

TISH - MOR, YA, A - DO -
you would keep, God, Lord,

mf

IM A - VO - NOT
If sins

14 NAI MI YA-A - MOD
who could stand?

TISH-MOR, YA, A-DO NAI MI YA-A - MOD
You would keep, God, Lord, who could stand?

MI YA-A-MOD
Who could stand?

Db Divine Dyad

Figure 50: Verse 3, exposition, Theme II.

Transition II takes place in verse 4, measures 18 to 22, as the motives separate and appear in imitation (with some inversion of intervals) on the text, “So that You will be feared.”

17

C Verse 4

[For with You there is forgiveness.]

LE MA-
so that

MI Who YA - A - MOD could stand? MI Who YA - A - MOD could stand?

20

D Verse 5

AN TI - VA - RE You will be feared. KI - VI - TI I hoped

LE-MA-AN- So that TI - VA - RE You will be feared. LE-MA-AN- TI - VA - RE So that You will be feared.

Falling chromatic line begins

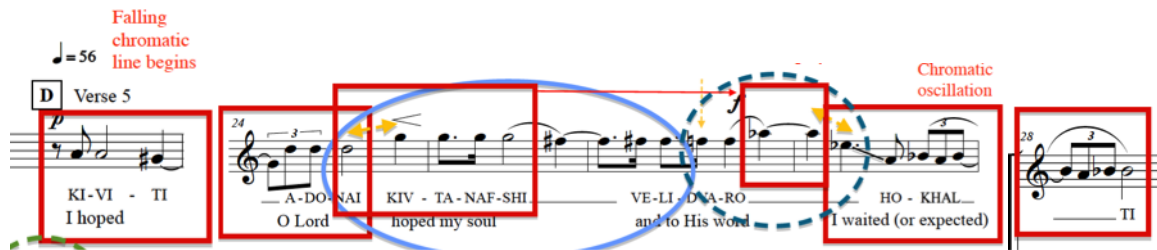
p

p

p

Figure 51: Verse 4, Transition II.

The development occurs in verse 5, measures 23 to 28, where the motives are interrupted or extended by falling chromatic lines. There is an overall balance between ascending and descending lines, illustrating the buoyancy of hope in the midst of despair on the text, “I hoped, Lord, my soul hoped and waited for His word.” A significant overlapping of all motives and a new variation in the Primal Cell occurs in measures 24 to 27 at this point. The tritone is reached through an ascending perfect fourth followed by a semitone. This perfect fourth is contained within the Prayer Motive and from this point onward becomes a new dyad motive that connects earlier motives (measure 27) or is added to them.



The retransition occurs in verse 6. No *Hauptstimme* is indicated in this verse that sets the text, “O Lord, my soul waits more than watchmen for the morning.” The absence of *Hauptstimme* is a metaphorical waiting. The music is almost improvisational in nature, with overlapping entrances in pairs and contrasting duple and triple rhythms. In some ways, this acts as a cadenze by a soloist in a concerto. There is a sense of harmonic resolution to major thirds and quasi-chord progressions. Primal cells and chromatic oscillations prevail, with dramatic contrasts in dynamics and range. Variations in the motives enhance the dramatic nature of the text with increasing variation present as the verses progress.

The recapitulation is simulated by the introduction of the solo soprano and bass voices in verse 7, a return to the idea of Theme I. The bass enters on a combination of both Prayer Motives on the text “Israel waits,” followed by Prayer Motive 2, an ascending leap of a major seventh (octave displacement of the chromatic line) and chromatic oscillation on the word “Lord.” The bass soloist does not sing the Primal Cell.

e. Prayer 1 and 2 combined (0125)
chromatic motion

SOLO *f*

YA - KHEL YIS-RA -
Awaits Israel

sf

EL A-DO - NAI A-DO - NAI
for the Lord. Lord.

(03) leap imitated in soprano, m. 38, 40, 41

Figure 53: Verse 7, bass solo, recapitulation, Theme I.

The entrance of the soprano solo overlaps with the bass solo, creating a resolution from the AS Dyad to the Divine Dyad (offset by one beat). The soprano soloist begins with a chromatic variant of the Primal Cell that introduces a major third on the word “Lord” before soaring to the highest pitch in the work on the word “loving-kindness.” The soprano descends on a major seventh to continue the descending chromatic line at an octave below. Once more she ascends on the inversion of a major third dyad before concluding the verse with an overlapping Primal Cell and Prayer Motive 2 on the text “Great with Him is redemption.”

Figure 54: Primal Cell and Prayer Motives in soprano solo, connected to bass solo, with AS Dyad and Divine Dyad offset by one beat.

In the final verse, measures 48 to 53, the texture dramatically changes to a men's chorus and a women's chorus. This section functions as Theme II in the tonic key. Changes occur in time signature (6/4) and tempo (move from quarter note = 56 to dotted half = 32). The *Hauptstimme* is designated as a trio for the women's voices, which sing the text "And He will redeem Israel from all its sins," with entrances in direct imitation at the unison or octave.

The soprano sings only Primal Cells or a variant thereof, perhaps indicating that the voice in the heights (the Divine) is expressed through the Primal Cell. There are overlapping Primal Cells on the text "from all" [*mi kol*]. The second soprano sings a falling chromatic line followed by the Prayer Motive 2 and a connecting perfect fourth.

The perfect fourth leads to a vertical intersection with the soprano. The perfect fifth created is followed by a descending semitone, giving a sense of harmonic resolution into the tritone. The alto sings only one entrance that begins in octave imitation of the soprano, leading to a variant of the Primal Cell. Each entering motive is connected melodically and/or harmonically with a traditionally consonant interval: major third, perfect unison, fourth, fifth, or octave.

Sequenced motives and rising/falling chromatic lines

G Verse 8
 ♩ = 32

Tutti
 VE HU YIF DEH
 And He will redeem

ET YIS-RA EL
 Israel

MI KOL
 from all

Falling chromatic line:
 Continuation of
 previous A, G#, G, F#

VE-HU - YIF - DEH
 And He will redeem

Rising chromatic line:
 B, C, Db

ET YIS-RA - Israel

ET YIS-RA - EL
 Israel

Db Divine Dyad: result of adding
 F [02] to the Primal Cell.

A - VO - NO - TAV
 their sins.

EL
 MI KOL A - VO - NO - TAV
 from all their sins.

Cb Major broken chord in Mezzo Soprano

Figure 55: Verse 8, recapitulation, Theme II.

In measure 46, the *Hauptstimme* shifts to the men's voices with an entrance in the bass on the Primal Cell. A descending perfect fourth follows that is included in an overlapping Primal Cell on the text "And He." Prayer Motives 1 and 2 overlap on the text "will redeem" and are followed by an ascending perfect fifth. Note that the overlapped motives in their designated shapes create an illusion of a third dimension, as if simulating cubes and spheres.³⁶²



Figure 56: Overlapping motives on significant text in verse 8, mm. 46-47.

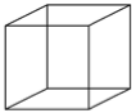


Figure 57: Cube drawing³⁶³

The overlapping of motives is sequenced in an ascending pattern, imitating the ascent to the Temple or to heaven as described in Balzac's *Seraphita*. Each ascent is

³⁶²Shapes and colors were selected by the author so that the meaning could be distinguished by shape alone. Otherwise, the Prayer Motives could also have been represented by rectangles, further strengthening the cube analogy.

³⁶³"Necker cube" by BenFrantzDale - Own work. Licensed under CC BY-SA 3.0 via Wikimedia Commons. https://commons.wikimedia.org/wiki/File:Necker_cube.svg#/media/File:Necker_cube.svg (accessed July 2, 2015).

powered by one or more Prayer Motives, moving from an organization in pairs to a trio of Primal Cell Motives in measure 51. Schoenberg was known to coordinate numbers with significant events in music. The climax that occurs here, involving his signature, coincides with the year of his death, 1951. Prayer Motive 1 follows on the final and highest pitch in verse 8, as if to welcome Schoenberg into the next dimension.

6 De Profundis

Purple dotted line = Major 3rd (04) outside prayer motive. This is first vertical alignment.

48

VE - HU - YIF -

And He will redeem

VE - HU -

And He

Falling chromatic line in S2

Rising chromatic line in S1

VE - HU -

And He

YIF - DEH -

will redeem

51

DEH -

Schoenberg Dyad and Inversion

ff

ET YIS - RA - EL -

Israel.

Db Divine Dyad intersects with G Divine Dyad.

YIF - DEH -

will redeem

The coda has no Hauptstimme

Figure 58: The Primal Cell and Prayer Motives ascend in mm. 48-52.

Although nearly all pitches in the *Hauptstimme* are contained within a motive, a focus on the use of overlapping motives reveals that the following text is highlighted in each verse of the psalm:

I called You, O Lord.
O Lord, listen to my voice; be attentive to my supplications.
Who would stand if you, Lord, God counted our sins?
So that You will be feared.
I hoped, Lord, my soul hoped and waited for His word.
("My soul waits for the Master more than watchmen for the morning" is omitted from the *Hauptstimme*.)
Awaits Israel for the Lord; with Him is redemption.
Israel from all; He will redeem, He will redeem, He will redeem Israel.

The text on which motives overlap provides the essence of the psalm. It is also worth examining which text is *not* emphasized with overlapping motives. This includes the superscription "Song of Ascents," as well as:

From the depths
Let be Your ears
If sins you would keep (or count) who could stand?
("For with You there is forgiveness" is omitted from the *Hauptstimme*.)
(All motives overlap)
("My soul waits for the Master more than watchmen for the morning" is omitted from the *Hauptstimme*.)
For with the Lord is loving-kindness and great
And He will redeem Israel (from all) their sins.

The text that is not emphasized reads with a lower energetic flow, beginning with "the depths." Verses 4, 5, and 6 are not assigned any singular motives, creating a barrier separating the supplicant from the Lord's loving-kindness and redemption. In contrast, the text of the combined motives has a strong energetic flow, full of strong prayers to the Lord. The absence of any *Hauptstimme* at all in verse 6, which speaks of waiting for the Lord, seems to be an intentional text painting. Although there is no *Hauptstimme*, the

motives build to a dramatic climax at the end of the verse, keeping the energy moving toward the conclusion in verses 7 and 8. In the final two verses, the individual is swept up with the mention of Israel into the larger identity of the Jewish people and Jewish state. “He will redeem” is heard three times—an homage to the sacred number 3. There are many other occurrences of 3 in rhythm (triplets), the primal cell motive, repetitions of three sequential pitches in the row, major thirds, hexachord organization (double threes), and the 6/4 time signature.

The three-fold repetition of “He will redeem” may have special importance beyond the obvious. Colin C. Sterne wrote extensively about Schoenberg’s passion for the symbolism of numbers in *Arnold Schoenberg, The Composer as Numerologist*. Sterne analyzed *Pierrot lunaire* Op. 21 and discovered that the numbers 1, 3, 7, 11, and 22 governed the format of each melodrama in the work, including time span, pitches and intervals, timbre, and instructions to the performer. According to Sterne’s calculations, the numerological value of each of the twenty-one movements in the work is 21 (the same as the opus number). In numerology, 21 is reduced to the number 3. This same set of numbers was found to govern Schoenberg’s works overall. Sterne states, “As a matter of fact, as I continued to apply my analysis to his music, *no work with an opus number produced a final total other than 21*. [Author’s emphasis.]”³⁶⁴

³⁶⁴Colin C. Sterne, *Arnold Schoenberg, The Composer as Numerologist* (Lewiston: Edwin Mellen Press, 1993), vii.

According to Joscelyn Godwin, Schoenberg shared the secrets of numerology with his students Alban Berg and Anton Webern.³⁶⁵ Berg dedicated his Chamber Concerto to Arnold Schoenberg on the occasion of his fiftieth birthday and published an open letter to him in February 1925. In this letter, Berg reveals that the three musical motives in the first movement contain the letters of the names of Berg, Webern, and Schoenberg and figure prominently in the melodic development of the work.³⁶⁶

Berg also illustrates the numerical symbolism that he embedded in the Chamber Concerto, including references to the trinity, the number 3: three movements, three timbres (keyboard, winds, and strings), a tri-part variation theme that appears six times, A¹BA² form of the Adagio (where the A² is a inversion of A¹, with the first half in retrograde), and fifteen instruments (which he reminded Schoenberg is a sacred number as established in Schoenberg Op. 9).³⁶⁷

In addition, the total number of measures, as well as those of each movement, is divisible by three, and three rhythmic motives are presented in many variations. Berg reveals that the rhythmic motives in *Wozzeck* are inspired by those in the last movement of Schoenberg's *Serenade* for wind quintet. Berg jokes that in revealing the numerical associations, he will become revered in public as a mathematician, yet his reputation as a composer will decline.³⁶⁸ In closing the letter, Berg writes that his intention is to give Schoenberg "all good things" with the gift of the Chamber Concerto, indicating that

³⁶⁵Joscelyn Godwin, "Music and the Hermetic Tradition," *Gnosis and Hermeticism from Antiquity to Modern Times*, ed. Roelof van de Broek and Wouter J. Hanegraaf, Albany: State University of New York Press, 1998, 190. Google Play edition.

³⁶⁶Juliane Brand, Christopher Hailey and Donald Harris, ed. *The Berg-Schoenberg Correspondence*. (Norton: New York, 1987), 334.

³⁶⁷*Ibid.*, 335.

³⁶⁸*Ibid.*, 336-337.

Schoenberg will be pleased with how he has imbued it with numerical values. He also states:

I tell you, dearest friend, if anyone realized how much friendship, love and a world of human-emotional associations, I spirited into these three movements, the proponents of program music—if indeed there are still such—would be delighted and the “linearists” and “physiologists,” the “contrapuntists” and “formalists” would come down on me, incensed at such “romantic” inclinations, if I hadn’t at the same time divulged that they too, if so inclined, could find satisfaction.³⁶⁹

Schoenberg did not respond publicly to this open letter or to every letter of Berg’s copious correspondence. In a letter dated August 9, 1930, however, Schoenberg wrote to Berg regarding a comparison Berg had made between Schoenberg’s development of *Moses und Aron* and the one by Strindberg:

But mine, my main idea, as well as the many, many explicitly stated and symbolically represented subsidiary ideas, all that is such an integral part of my own personality that Strindberg couldn’t possibly have presented anything bearing even a superficial similarity.³⁷⁰

Schoenberg went on to say:

It might astonish some critics that I am somewhat the creature of inspiration. I compose and paint instinctively. When I am not in the mood, I cannot even write a good example in harmony for my students.³⁷¹ I see the work as a whole first. Then I compose the details. In working out, I always lose something. This cannot be avoided. There is always some loss when we materialize. But there is a compensating gain in vitality.³⁷²

E. Jewish Chant Heritage

The example that Chemjo Vinaver provided Schoenberg was a transcription of a Chassidic chant of Psalm 130, *Shir Hamaalos Mimaamakim*, heard in Poland in 1910.³⁷³

³⁶⁹Brand, 337.

³⁷⁰Ibid., 407.

³⁷¹Armitage, *Schoenberg*, 144.

³⁷²Ibid., 147.

³⁷³*Anthology of Jewish Music*, Ed. Vinaver, 201. See transcription in Appendices.

Vinaver was born in Warsaw in 1895 and specialized in transcribing the music of his *Chasidic* upbringing.³⁷⁴ He wrote that the tune he sent to Schoenberg had been “applied to this psalm [130] for generations.”³⁷⁵ Vinaver published this transcription (in *Ashkenazic* Hebrew) in his anthology, preceding Schoenberg’s setting. Vinaver included notes that:

In the mystical interpretation of the *ZOHAR*, the opening phrase of this Psalm, “Out of the depths I have called Thee,” means not, “I have called Thee from the depths [where I am],” but “From the depths [in which Thou are] I have called Thee up.”³⁷⁶

The *Zohar* [Book of Radiance] is a book of Jewish mysticism that is written in code through the use of symbolism.³⁷⁷ In this author’s interpretation, Schoenberg wrote “De Profundis” in the spirit of the *Zohar*. The mystical interpretation of the opening of the psalm also corresponds to the heavenly space, which dissolves direction in Balzac’s *Seraphita*, and the number symbolism is pervasive. Vinaver also share that the psalm was performed on Rosh Hashanah in a *Chassidic* mode. Specifically, it is in the *Ahava raba*

³⁷⁴In addition to the Anthology of Jewish Music, he also compiled an Anthology of Hassidic Music that was published posthumously. In 1933, Vinaver left Nazi Germany with his thirty-voice men’s chorus, performing in Europe and Palestine, then immigrating to the United States where he settled in New York City. Temple Emanu-el, Chemjo Vinaver.

http://www.emanuelnyc.org/composer.php?composer_id=93. In 1959, he moved to Israel where he conducted the Jerusalem Choir. The Hebrew University of Jerusalem Faculty of Humanities, The Chemjo Vinaver Collection, National Library of Israel.

<http://www.hum.huji.ac.il/english/units.php?cat=5271&incat=776> (accessed April 1, 2015).

³⁷⁵Móricz, “A Taste for Things of Heaven,” *Jewish Identities*, 312. Joshua Jacobs notes that the more common mode for singing Psalm 130 during the penitential period today is *s’lichot mode*. “It would start with these five notes C D E-flat F-sharp G. The next three could be A (or A-flat), B (or B-flat), and C” (Jacobson, E-mail, July 3, 2015).

³⁷⁶*Anthology*, 201.

³⁷⁷Dr. Robert H. Schram, *Zohar, The Book of Radiance Revealed*, XLIBRIS, 2014, Google Play edition, 3.

[with infinite love] mode—also called the *freygisch* mode in Yiddish because of its resemblance to the Phrygian church mode.³⁷⁸



Figure 59: Phrygian church mode.

Both modes open with a semitone, but the *Ahava raba* (AR) mode then ascends with a distinctive augmented second.³⁷⁹ The seventh scale degree is often heard both in the raised and lowered form within the same chant.



Figure 60: The *Ahava Raba* mode, including the alternate seventh degrees of the mode.

³⁷⁸Jack Gottlieb, *Funny, It Doesn't Sound Jewish: How Yiddish songs and synagogue melodies influenced Tin Pan Alley, Broadway, and Hollywood* (Albany: SUNY Press, 2004), 141.

³⁷⁹A. Z. Idelsohn, "Musical Characteristics of East-European Jewish Folk-Song," *The Musical Quarterly*, vol. 18, no. 4 (Oct., 1932), <http://www.jstor.org/stable/738944> (accessed May 29, 2015). There are eight distinct tonalities in East-European Jewish music, including the Ahava Rabba mode. The Ukrainian "Dorian" Mode, D-E-F-G#-A-B-C, similarly contains an augmented second that forms a tritone with the root, so characteristic of Schoenberg's music. This mode contains only seven tones. A hybrid major-minor tonality is also found in East-European Jewish Music.

The AR mode is typically associated with penitential psalms and is sung in the last psalm of the morning services before the *Shema* creed. It is, however, also heard in joyful songs such as *Hava nagila*.³⁸⁰

The Jewish population in Eastern Europe in the nineteenth and early twentieth centuries was largely due to the expulsion of Jews from Western Europe and Russia.³⁸¹ The Polish Lithuania Commonwealth provided a place of relative security for the Jewish refugees.³⁸² As a result, large Jewish communities were established and the art of cantoring [*Hazzanut*] developed.³⁸³ The intonation of a chant by the cantor [*hazzan*] was considered a sacred mission where the essence of the prayer became an “outpouring of the soul” and a “voice in dialogue with eternity.”³⁸⁴

Hazzanut changed over the centuries and in the Jewish Diaspora of each branch of Judaism: *Sephardic* (Judeo-Spanish), *Oriental* (Mediterranean-Near East-Asiatic), and *Ashkenazic* (mainland European) each developed a unique style. The *Ashkenazic* Jews cultivated musical expression as the “melody of prayer,” with designated tunes assigned to specific liturgy and occasions.³⁸⁵

As Vinaver noted, certain melodies were applied to given psalms and great care was taken to ensure that the essence of the melody remained as it was passed down

³⁸⁰Jack Gottlieb, 141. Schoenberg set the text of the *Schm'a* creed in *Survivor from Warsaw*. This was the only other work in which he set a Hebrew text.

³⁸¹Prof. Norman Davies, Youtube video, 8:11, “The Polish Lithuanian Commonwealth.”

³⁸²*Ibid.*

³⁸³“Cantors,” *The Yivo Encyclopedia of Jews in Eastern Europe*, <http://www.yivoencyclopedia.org/article.aspx/Cantors> (accessed March 31, 2015).

³⁸⁴Irene Heskes, *Passport to Jewish Music* (Westport: Greenwood Press, 1994), 56.

³⁸⁵*Ibid.*, 57.

through the generations.³⁸⁶ Eastern European cantors blended the musical and liturgical practices of the medieval central German tradition with the cantillations of the Torah, *Haftarah*, and *Mi-Sinai nigunim* (melodies common to Jews in all of Europe that could not be altered), creating a high degree of commonality in psalm tunes. Despite this, local variations sprung up as regional folk music was incorporated and as cantors sought a more emotional expression to capture the sorrow of the exiled people.³⁸⁷

Specific performance practices were upheld in the *Ashkenazic* liturgy of Eastern Europe: the music was *a Cappella*, led by a tenor cantor, and sung by males only. On occasions where a more distinctive vocal setting was required, the response could be sung in harmony by boy sopranos and altos, with a bass singer on a harmonic line. In some synagogues, the accompanying singers (*meshorerim*) grew into a choir.³⁸⁸ The congregation typically sang on the responses;³⁸⁹ the choral responses in “De Profundis” recall the *meshorerim*, or congregational responses.

Schoenberg reported to Vinaver that “he profited from the motif” even though he wrote a twelve-tone work.³⁹⁰ Although subtle, several elements of the chant are embedded in “De Profundis.” The chromatic nature of the varying seventh scale degree and the augmented second of the AR mode create the possibility of two leading tones

³⁸⁶Joshua Jacobson, “Psalms: Back to the Sources” (lecture, A.C.D.A. National Convention, Salt Lake City, UT, March, 27, 2015).

³⁸⁷“Cantors-Formation of an East European style,” *The Yivo Encyclopedia of Jews in Eastern Europe*.

³⁸⁸“Cantors-Meshorerim and the Choir,” *The Yivo Encyclopedia of Jews in Eastern Europe*.

³⁸⁹Heskes, *Passport to Jewish Music*, 123.

³⁹⁰Hoffman (Schoenberg), letter to Vinaver, “Thanks to your furnishing me with the translation,” June 24, 1950.

within the same mode. Schoenberg captured the spirit of the double leading tones, but expanded the idea to four implied areas of resolution through the Divine Dyads.



Figure 61: Implied areas of resolution through the Divine Dyads.

The structural tones of the chant melody are E-A. The structural tones of “De Profundis” are very similar, as seen in the primal cell, E-flat-A-G-sharp. In altering the perfect fourth to become a tritone, Schoenberg not only involved his monogram, he also applied the chromatic tendencies of the AR mode to the short motive. The expansion of the tritone interval may be a symbolic representation of the word *ma’a lot* [ascent]. On a larger scale, Schoenberg exploited these tendencies by choosing to use *all* the chromatic tones. The general melodic shape, large range, and dynamics of the Vinaver transcription are also similarities.³⁹¹ The original chant melody begins softly with an ascending line out of the depths, as does Schoenberg’s setting.

³⁹¹*Anthology of Jewish Music*, 201.

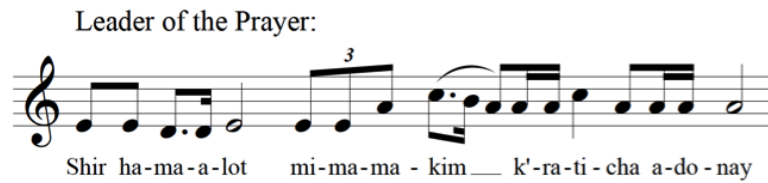


Figure 62: Opening of the Vinaver Psalm 130 transcription, showing E-A structural tones.



Figure 63: Ending of the Vinaver transcription of Psalm 130, showing G# leading tone.

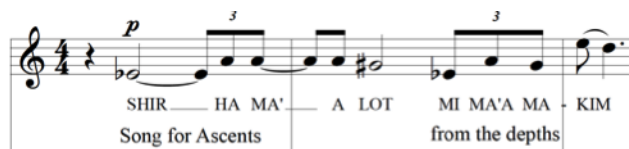


Figure 64: Opening of Schoenberg's Psalm 130, "De Profundis," showing Primal Cell. (*Urzelle*)

In the second verse, *Adonoi, shimo v'koli/Adonai shimah ve koli* [Lord, hear my voice], the melody is again lifted up in a louder dynamic in the *Chassidic* psalm;³⁹² the penitent voice to God's ears is heard in the tenor in measures 8 to 11 of "De Profundis."

³⁹²The handwritten notation sent to Schoenberg does not include dynamics, but the rendition published in the *Anthology of Jewish Music* does include expression markings. Generally, the dynamics assigned to the chant represent the natural flow of the melodic line, louder for ascending or higher passages and softer for descending or lower passages.



Figure 65: Vinaver transcription of Psalm 130, first and second verses.



Figure 66: Schoenberg, tenor, mm. 8-11.

In the fourth verse, the chant shifts to a softer dynamic and a gentler melodic shape featuring a major third, E-G-sharp, on *ki imcha* [For with You] and long cantillation on *tivare* [You will be feared]. Schoenberg likewise sets this verse in a softer dynamic and sets up a series of enharmonic major thirds disguised through enharmonic notation and voice-crossing: G-B, C-sharp-F, B-flat-D, and E-A-flat. Indications of *dolce* and a slightly slower tempo enhance the sweet nature of the verse.

Leader:

ki im - cha ha-sli-cha l' - man ti-va-re

Figure 67: Vinaver transcription, verse 4.

Poco meno mosso
C = 52

KI - IM-KHA HA - SLI-KHA

KI IM-KHA HA - SLI-KHA

KI IM - KHA HA - SLI-KHA LE - MAN.

KI IM - KHA HA - SLI-KHA

Figure 68: Schoenberg, verse 4, mm. 18-19.

In the fifth verse, “I look to the LORD; I look to Him; I await His word,” the dynamic in both settings is *forte* and the melody soars on *v’lidvaroi/ve lidvaro* [and to His word] to pitches in the same range: E₅-A₅ (Vinaver) and F₅-A-flat₅ (Schoenberg). The

chant melody in the sixth verse is quiet and static, ranging only a minor third.

Schoenberg's melody is also softly static for the first half of the verse, with oscillating chromatic tones within a major second.

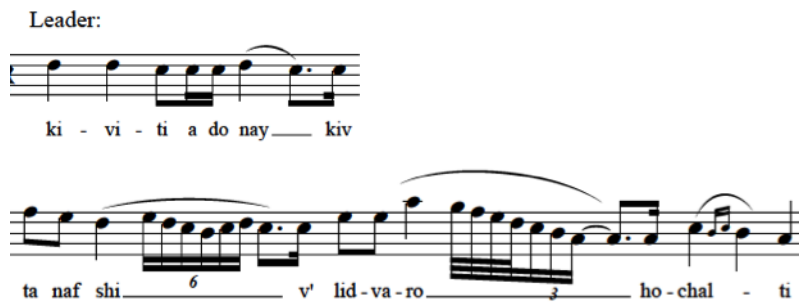


Figure 69: Vinaver transcription, verse 5.

20 *p* **D** Tempo I (♩ = 56) *p* **H**

LE-MA-AN TI-VA - RE KI-VI - TI A-DO-NAI KIV -

25 *f* **E** *pp*

TA-NAF-SHI VE-LI-DVA-RO HO-CHAL - TI NAF-SHI

Figure 70: Schoenberg, verse 5, mm. 23-28 (letter D).

At *shomrim la boker* [watchmen for the morning], Schoenberg makes a dramatic departure from the placid chant. The tenors and baritones are imitated by the soprano and mezzo-soprano as if sounding the call of alarm from outposts guarding the sleeping

village. The duet moves from the consonance of the D-flat Divine Dyad to an enharmonic AS Dyad.

T

B

MI-SHOM-RIM LA BO-KER SHOM-RIM LA BO-KER

MI-SHOM-RIM LA BO-KER SHOM-RIM LA BO-KER

Figure 71: Schoenberg, verse 5 continued, mm. 32-33.

Leader:

naf-shi la-do-nay mi shom-rim la bo-ker shom-rim la-bo-ker

Figure 72: Vinaver transcription, calm ending to verse 5.

The final two verses in the chant bring the fervor to a close with a milder melody featuring repeated tones and a gentle descending cadence.

Leader:

ya-chel yis-ra-el el a-do-nay ki im a-do-nay ha-che-sed v'-har-be i-mo f'-dut

Figure 73: Vinaver transcription, verses 7 and 8.

Schoenberg takes the opposite approach, stirring up the emotions by adding virtuosic solo bass and solo soprano lines singing *forte*. The bass voice begins in the low register and sings a *sforzando* on the last syllable of “Israel” before leaping up a minor ninth on the word *Adonai* [Lord] for added emphasis. The soprano solo begins in the upper register at a *forte* and makes a leap on a *crescendo* to a *fortissimo* B-flat₅ on *hacheshed* [loving-kindness], which is echoed by the ensemble. The *diminuendo* found in the original chant on the final verse is incorporated in the end of the seventh verse as the soprano dies away and is accompanied by trios in the ensemble who sing *piano*.

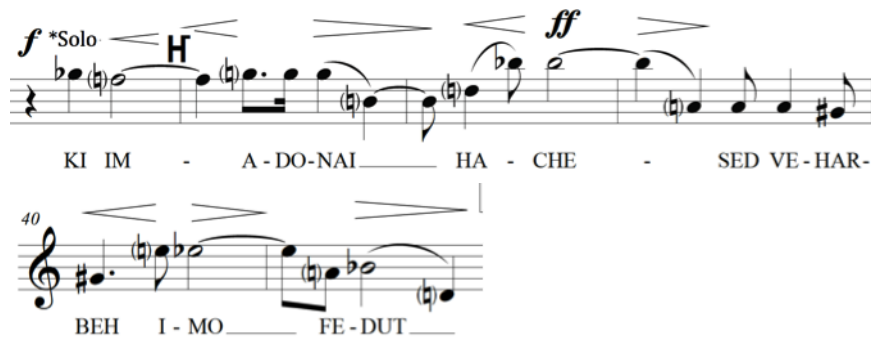


Figure 74: Schoenberg, soprano solo, verse 7.

Schoenberg incorporates the G-sharp leading tone and melodic shape of the chant’s final verse in the motive, which is sequenced in a rising manner at a *forte* dynamic on the text *ve hu yifdeh et Israel* [And He will redeem Israel]. The entire verse is a long climb to Solomon’s Temple in a regal 6/4 time signature in a faster tempo—a suitable accompaniment for a triumphant entry through the gates within the new State of Israel.

Figure 75: Schoenberg, verse 8 opening, mm. 42-44.

Schoenberg adds a coda, repeating the text “And He will redeem Israel.” This is in stark contrast to the sorrowful ending of the 1910 chant, written at a time when many Jews across Europe and Russia had been exiled from the land of their birth into crowded ghettos far from home.³⁹³

³⁹³Prof. Norman Davies, Youtube video, 8:11, “The Polish Lithuanian Commonwealth,” <https://www.youtube.com/watch?v=83hwEc7B9CI> (accessed March 31, 2015).

VE - HU YIF-DEH ET YIS-RA - EL

VE - HU YIF-DEH ET YIS-RA - EL

VE - HU YIF-DEH ET YIS-RA - EL

VE - HU YIF-DEH ET YIS - RA-EL

VE - HU YIF-DEH ET YIS - RA-EL

VE - HU YIF-DEH ET YIS - RA-EL

Figure 76: Coda based on repeated text and loud dynamics to emphasize the triumphant ending.

Schoenberg's early sketches bear even more similarity to the Vinaver chant. The melodic shape of the opening motive in the sketch A1 and in the Vinaver Psalm transcription is identical, although transposed down a fifth. Note the repetition of the first tone, followed by a descending major second and a return to the initial tone. In both settings, the next text unit, *mima'amakim* [from the depths], shares a similar melodic rising and falling arch involving a cadence on a minor third (Vinaver: C-A; Schoenberg

A-F-sharp). Schoenberg juxtaposes major thirds upon the minor thirds, typical of his favored major/minor sonority.



Figure 77: *Shir ha'maalois*, Chassidic chant transcribed by Vinaver, verse 1.³⁹⁴

A 1 [1st, 1-2, 3-4a-5]

♩ = 80

Shir Ha maa lot, Mi ma kim mi maa ma kim

S. M
Alt maa ka kim
T. Ten
Bar
Bs

Figure 78: Supersceded six-measure “tonal” sketch for “De Profundis” Op. 50B.³⁹⁵

³⁹⁴Vinaver to Schoenberg, “Thank you for your kind letter of May 13th,” Letter with enclosures (psalm notation), May 29, 1950. Klontz transcription of the Vinaver psalm.

³⁹⁵“Psalm 130 op. 50B, Skizzen,” Chorwerke II, Reihe B, Band 19 (Mainz: B. Schott’s Söhne and Wien: Universal Edition AG, 1977), 104.

Mark Shapiro points out that in this sketch, Schoenberg “is writing double counterpoint in thirds...The voices move in parallel, mostly minor, thirds. The dark sound of two bass voices singing in duet becomes a significant structural element in the finished work.”³⁹⁶ Shapiro details the role of the simultaneous major-minor thirds. In measure 4a, the second soprano and alto enter in major thirds, in contrast to the minor thirds created in the baritone and bass duet. The mezzo-soprano and alto major thirds, G-B and B-flat-D, form Forte 4-17 (0347 = 5 in numerology) or [102210 = 6 in numerology]—a favorite combination for Schoenberg.³⁹⁷ In measure 5, the same pitch class set is found in the bass-baritone and tenor-alto-second soprano,³⁹⁸ but is transposed down a semitone to F-sharp (G-flat) major-minor.

In the figure below (sketch A19), Schoenberg wrote the last tone of each hexachord in P_0 and I_3 permutations of the row. This creates another pitch class set, Forte 4-10 (0235 = 1) or [122010 = 6], and contributes to the premise that Schoenberg was thinking of pitch class sets as units of organization. If he were thinking of numerological totals, these four pitches create auspicious sums in prime form and in total interval content, with the number 1 representing new beginnings and the number 6 representing love. The total of the two figures is 7, the heavenly number.

³⁹⁶Shapiro, *Choral Journal*, vol. 45, no. 4 (November 2004), 28.

³⁹⁷Ibid.

³⁹⁸Ibid.

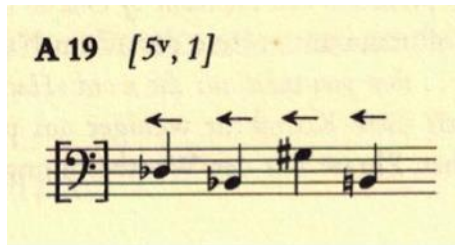


Figure 79: Schoenberg's sketch, formed from the last tone of each hexachord in P_0 and I_3 , creates Forte 4-10 (0235).³⁹⁹

The progression of sketches A4, A6, and A7 reveals several developments. The tonal theme is replaced by the twelve-tone row, the word *Adonay* [Lord] changes from an implied G minor to G major, and the rhythm of the opening theme moves from a quarter note tied figure to an eighth, ultimately incorporating an eighth note triplet.⁴⁰⁰ The text accentuation is not supported in this sketch. Many metric and rhythmic accents are on the wrong syllables.

³⁹⁹“Psalm 130 Op. 50B, Skizzen,” Chorwerke II, Reihe B, Band 19 (Mainz: B. Schott's Söhne and Wien: Universal Edition AG, 1977), 104.

⁴⁰⁰Shapiro, 29.

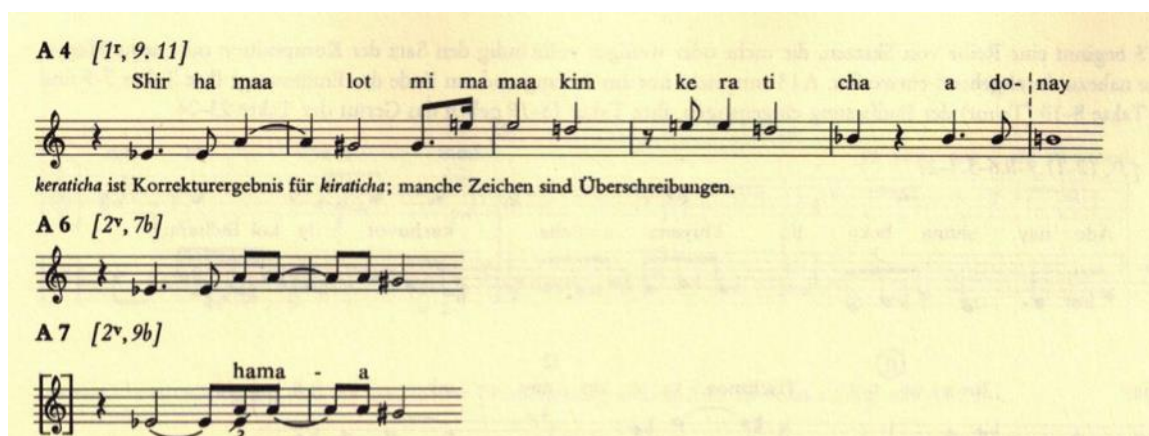


Figure 80: Progression of sketches, showing change to twelve-tone and rhythmic changes of the opening motive.⁴⁰¹

In the excerpt in the figure below, Schoenberg began to work simultaneously in both modern clefs and the archaic C clefs. Another item of interest is the appearance of a metronome marking for quarter note = 72, which was a change from an earlier, faster tempo of quarter note = 80. Ultimately, the tempo of the finished work was quarter note = 56—much slower than the sketches. The correct tempo for the conclusion of the work is quarter note = 96, more similar to the tempo marking in the first sketch. Tempo changes would affect the time span of the work. Time span ratios were factored into Schoenberg's structural plan for *Kol Nidre*.⁴⁰²

⁴⁰¹“Psalm 130 op. 50B, Skizzen,” 105.

⁴⁰²Schoenberg, “*Kol Nidre*,” *Gliederungsplan der Komposition* [Structure of the Composition], *Chorwerke II*, Reihe B, Band 19, *Kritischer Bericht*, 1977, 38.

A 5 [2^v, 1-6, 7a-8-9a-12]
♩ = 72

The musical score is for a section labeled 'A 5' with a tempo marking of '♩ = 72'. It features a vocal line and a piano accompaniment. The vocal line has the lyrics: 'Shir ha ma - - - a lot mi ma ma - kim'. The piano accompaniment includes triplets and a forte (ff) section. The score is written on five staves: two for the vocal line and three for the piano accompaniment. The piano part includes a section with a forte (ff) dynamic and a section with a piano (p) dynamic. The score is marked with various musical symbols, including notes, rests, and dynamic markings.

Metronomangabe ist Korrekturergebnis für ♩ = 80; T. 5-6 M, A, T, Bar, B: Ursprünglich in T. 5 nur drei (Viertel-)Hälbe, in T. 6 Ganze Noten.

Figure 81: Transcription of intermediate sketch.⁴⁰³

In Schoenberg's sketch of the final verse, A18, there is no indication of the tempo change that would ultimately be included in the final version for this material at measure 42.

⁴⁰³Ibid.



Figure 82: Transcription of intermediate sketch of final verse, without tempo change. ⁴⁰⁴

In the autograph, the tempo change is written under the alto line, rather than at the top of the system. Note that the time signature is written in an unusual way: one large time signature is placed in the middle of the system rather than at the beginning of each line.⁴⁰⁵ Given this convention, placing the tempo change in the middle as well seems more logical.

⁴⁰⁴“Psalm 130 op. 50B, Skizzen,” 109.

⁴⁰⁵This was a common feature of his music.

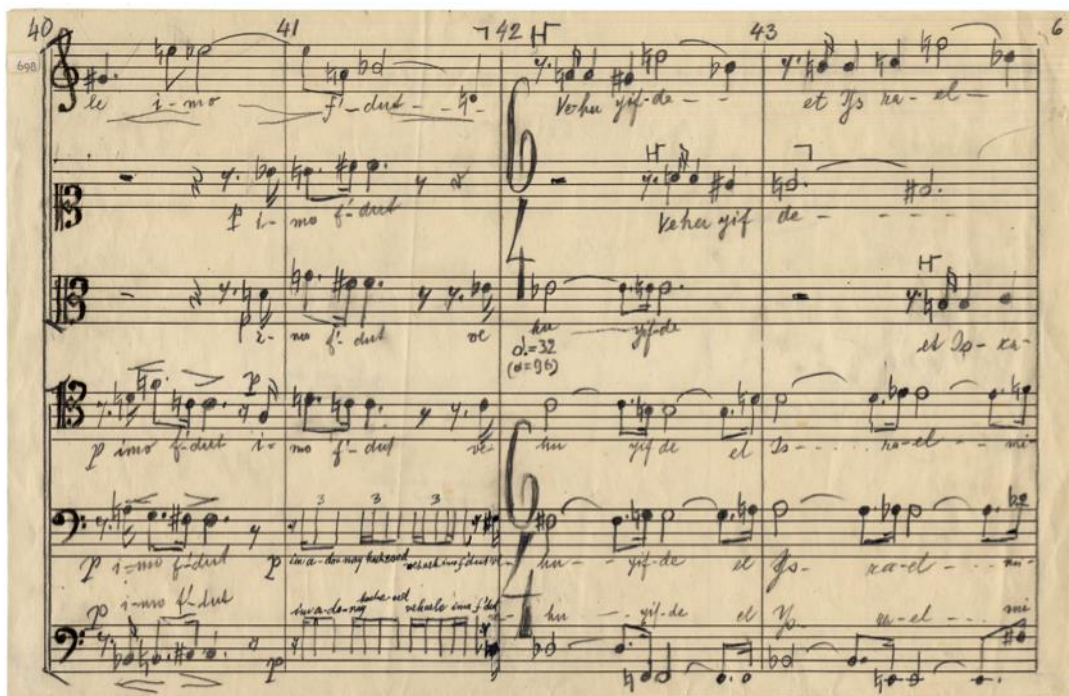


Figure 83: Autograph showing the change of tempo written under the alto line.⁴⁰⁶

The sketches show a combination of singing and *Sprechstimme* from the inception of the work. According to Robert Specht, “De Profundis” is the only nondramatic work to use *Sprechstimme* for the chorus, and he notes that the speech and singing are simultaneous rather than in call and response fashion. All voice lines participate in *Sprechstimme*, although there is only one instance for the soprano.⁴⁰⁷

Another Biblical work that uses *Sprechstimme* is the opera *Moses und Aron*. In this opera, *Sprechstimme* represents God’s voice while the singing represents the corruption of the people.⁴⁰⁸ “De Profundis” appears to exhibit the opposite symbolism:

⁴⁰⁶Schoenberg, “Psalm 130-Transparenteinschrift, autograph,” Arnold Schönberg Center Archives-Compositions-Manuscripts, MS55_698 (accessed June 18, 2015).

⁴⁰⁷Specht, *Relationships between text and music in the choral works of Arnold Schoenberg*, 384.

⁴⁰⁸*Ibid.*, 315.

The voices of the people are crying out for forgiveness and answered by the Divine in song.

In addition to the imitation of spoken prayer, *Sprechstimme* serves a very practical purpose. It does not need to abide by any of the rules in serial composition and thereby provides great freedom of expression.⁴⁰⁹

Figure 84: Autograph showing a combination of singing and *Sprechstimme*, mm. 8-11.⁴¹⁰

⁴⁰⁹Móricz, "A Taste for Things of Heaven," *Jewish Identities*, 313.

⁴¹⁰Schoenberg, "Psalm 130, Autograph," MS55_690, *Arnold Schönberg Center Archives-Music Manuscripts*, http://www.schoenberg.at/compositions/manuskripte.php?werke_id=303&id_quelle=1026&id_gatt=&id_untergatt=&herkunft=allewerke (accessed June 18, 2015).

The traditional call and response of the chant is an important structural feature in “De Profundis.” Vinaver gives a vivid description of the pairing of cantor and congregation:

The psalm, as notated here, was chanted by the Chassidim during the Morning Service of Rosh Hashanah. The Leader of the Prayer (BAAL T’FILLAH) used to exclaim each verse with mystic fervor. The congregation repeated it with the same power and profound emotion—but with minor changes and in a faster tempo. This congregational response shifted key centers frequently, unconsciously creating an atmosphere of unbridled, almost primeval, religious fervor. This mood subsided somewhat toward the beginning of the final two verses.⁴¹¹

In Móricz’s comparison of excerpts of the Vinaver melody and Schoenberg’s setting, she notes that Schoenberg retained the opening responsorial structure with the mezzo-soprano leading the prayer and the tenor leading the response.⁴¹² In a departure from tradition, however, the tenor is not assigned the role of cantor, but instead responds to the soprano.⁴¹³ In a choral response, the tenor and mezzo-soprano join together on the word *Adonai*.⁴¹⁴ The resulting major third is a remarkable occurrence in the context of this twelve-tone work. Schoenberg composed the congregational responses that are only partially indicated in the Vinaver transcription. (See Appendix 1 for a transcription.)

The call and response element is maintained throughout Schoenberg’s choral setting of the psalm; however, various single voices and voices in duets, trios, and

⁴¹¹*Anthology of Jewish Music*, 203.

⁴¹²Móricz, *Jewish Identities*, 312.

⁴¹³In the orthodox tradition a woman would not be permitted to serve as cantor.

⁴¹⁴Móricz, 318. Vinaver asked Schoenberg to change the text in m. 37 from Adonay to ha-chesed because the name of God should be used sparingly, but he did not outwardly voice objections to the other uses of Adonay, including the first instance set at fortissimo. Although Schoenberg agreed to change m. 37, Vinaver did not make change. (Hoffman (for Schoenberg) to Vinaver, Letter from July 24, 1950, “You letter from July 19 touched my very much.”)

quartets take turns at being the leader and respondent.⁴¹⁵ The call and response is emphasized through the use of *Hauptstimme*,⁴¹⁶ although some call or response lines are not given this designation. The first verse is the only one where the complete call is heard before the response enters. The choral *Adonai* in verse 1 models the harmonic interplay of the call and response. In subsequent verses, there is a degree of imitative counterpoint, with the response entering at shorter intervals each time. (This hastening effect is also noted in the decreasing value of rests at the ends of verses.) As the psalm progresses, pairs of voices create layered calls and responses. In the final verse (measure 42), the voices are grouped in threes, a significant number throughout the work. The meter changes to 6/4, moving with the dotted half note and further reinforcing the organization in threes. The final chord unites all six voices, combining the text *Adonai* and “Israel.”

Cantor Abraham Cherrick contributed to this research with a tune for Psalm 130 (*mi mamaakim*) from Lithuania that bears many similarities to the Vinaver transcription and yet has significant variations that appear verbatim in the Schoenberg setting.⁴¹⁷ Both *Chassidic* settings of the psalm are in *Ashkenazic* Hebrew, and the Schoenberg is in modern *Sephardic* Hebrew.⁴¹⁸ The analysis below compares the salient features of the three chant settings. To better compare the two *Chassidic* chants, the Vinaver is

⁴¹⁵See Appendix 10.

⁴¹⁶“Hauptstimme,” *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/opr/t114/e3169> (accessed June 18, 2015). *Hauptstimme* means “Principal voice.” Schoenberg used the symbol to indicate the leading line, especially in works with a complex polyphonic texture.

⁴¹⁷See Appendix 2.

⁴¹⁸Translations and transliterations of the modern Hebrew are courtesy of Joshua Jacobson, Founder and Artistic Director of the Zamir Chorale, Boston, MA. The Chassidic Hebrew transliteration is taken from *Anthology of Hebrew Music*.

transcribed here in *Ashkenazic* Hebrew as it was published in the *Anthology of Jewish Music*.

Verse 1: “A song of ascents. Out of the depths have I called you, O Lord.” In the figure below, there are similar opening ascending pitches and intervals (Vinaver: E, A; Schoenberg E-flat, A, his monogram) and a common use of triplets and dotted eighth-sixteenth rhythms. Both melodies rise to depict the ascent of the text. Schoenberg harmonizes *Adonai* with a major third. This interval recurs on other holy words in his setting, similar to the idea of singing God’s name that is found in scripture references.⁴¹⁹

The figure displays four musical staves comparing the opening phrases of two compositions. The first staff, labeled 'Vinaver', shows a melody in 4/4 time with lyrics 'Shir ha ma-a-lois mi-ma-ma - kim___ k'-ro-si-cho a-do-noi'. The second staff, labeled 'Cherrick', shows a similar melody with lyrics 'Shir ha ma-a-lois mi ma - ma___ kim___ k' ro - si-cho a-do-noi'. The third staff, labeled 'Schoenberg, mm. 1-3, soprano 2' and 'Schoenberg, mm. 4-5 tenor & soprano 1', shows two parts with lyrics 'SHIR___ HA-MA - A - LOT. MI-MA'A MA - KIM___ MI-MA'A - MA -'. The fourth staff, labeled 'KIM KE-RE-TI - KHA A - DO - NAI.', shows a melody with a forte (ff) dynamic marking. The staves are arranged vertically, with the Vinaver and Cherrick staves at the top, followed by the Schoenberg staves.

Figure 85: Comparison of opening phrases in the Vinaver chant and Schoenberg, “De Profundis.”

⁴¹⁹“Hebrew Interlinear Bible,” *Scripture 4 All*, http://www.scripture4all.org/OnlineInterlinear/Hebrew_Index.htm (accessed June 18, 2015). The literal translation of Psalms 7:17 and 68:4 include references to making a melody of God’s name.

Verse 1: “Lord, hear my voice.”⁴²⁰ In the figure below, similar pitches occur (Vinaver: D, A, E; Schoenberg: D, A, E-flat), but with different rhythms and melodic contour. Schoenberg’s initials occur in inversion on *koli* [my voice].

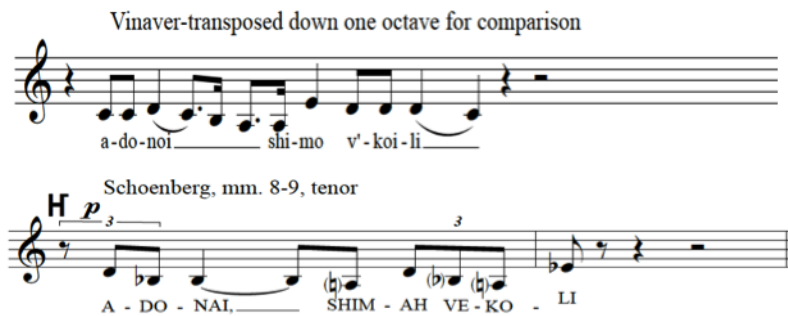


Figure 86: Comparison of melodic contour between Vinaver chant and Schoenberg, “De Profundis,” *shima ve koli* [hear my voice].

Verse 1: “Let your ears pay attention to the sound of my supplication.” In the figure below, there is a similar use of the pitches F-sharp, F (E-sharp), and B, and syncopated sixteenth note rhythms. The descending cadence of a third is also similar (Vinaver: minor; Schoenberg: major). This semitone influence is heard prominently in Schoenberg’s setting.

⁴²⁰Joshua Jacobson, literal translation.



Figure 87: Comparison of Cherrick chant and Schoenberg, “De Profundis,” *tihyena oznekha* [let your ears pay attention].

Verse 3: “If sins, God, my Master will keep, who could stand?” In verse 3, there are similar intervals (Cherrick: minor third; Schoenberg: major third), inverted melodic contour, and an identical rhythm on *mi yaamod* [who could stand?].

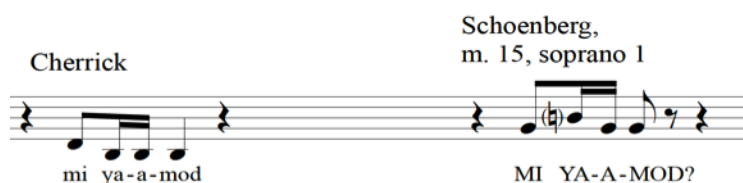


Figure 88: Comparison of Cherrick chant and Schoenberg, “De Profundis,” *mi ya'amod* [who could stand?].

Verse 4: “For with You is forgiveness, so that you will be feared.” In verse 4, there is a similar melodic contour. Large intervals are spanned (Vinaver: minor sixth; Schoenberg: major seventh). The first and last pitches of each phrase form a perfect fourth, or enharmonic equivalent, for both examples. Vinaver uses a perfect fourth E-A

and Schoenberg an augmented third (G-flat-B) on the text *leman tivare* [so that you will be feared]. The Vinaver melisma matches the scale established in the Davidic cypher.

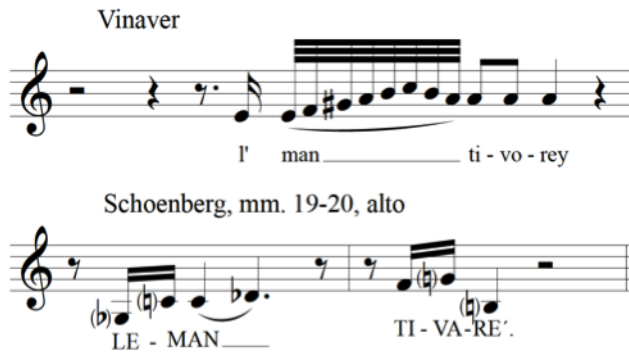


Figure 89: Comparison of Vinaver chant to Schoenberg, “De Profundis,” *leman tivare* [so that You will be feared].

Verse 5: “I hoped, O Lord, hoped my soul and to his word I waited.” In verse 5, all three settings feature a similar syllabic stress, with descending stepwise resolution on *kivisi/kiviti* [I hoped] and an ornamented cadence on *hoicholti/hokhalti* [I waited].

Vinaver and Schoenberg also share an ornamental melisma on the word *nafshi* [my soul]. All three have a melisma on *velidvaro* [and to His word]. These melismas are known as *te’amim* in Hebrew psalmody.

The figure displays three musical staves for comparison. The first staff, labeled 'Vinaver', shows a melody in treble clef with lyrics 'ki - vi - si a-do-noi kiv-so naf-shi v'-lid-vo-roi hoi-chol - ti'. It features a triplet of eighth notes and a sixteenth-note triplet. The second staff, labeled 'Cherrick', shows a melody in treble clef with lyrics 'ki - vi - si, a-do-noi ki-v' so naf-shi v' lid-vo roi hoi chol ti'. It includes a triplet of eighth notes. The third staff, labeled 'Schoenberg, mm. 23-28, soprano 1', shows a melody in treble clef with lyrics 'KI - VI - TI, A-DO-NAI, KIV - TA-NAF-SHI, VE-LI-DVA-RO HO-KHAL -'. It includes a triplet of eighth notes and a dynamic marking of *f*. Below the third staff is a fourth staff with a triplet of eighth notes and the lyrics 'TI'.

Figure 90: Comparison of Vinaver and Cherrick chants to Schoenberg, “De Profundis,” *kivity Adonai* [I hoped in the Lord].

Verse 6: “My soul, for my Master, more than those who keep watch for the morning.” In verse 6, there is a similar use of triplets on *mi shomrim la boker* [more than watchmen for the morning]. The descending perfect fifth found in Cherrick (F-sharp-B) can be seen as a sequenced melodic motive in Schoenberg (measure 31): A-flat-D (diminished fifth), followed by G-C (perfect fifth) and F-B (diminished fifth).

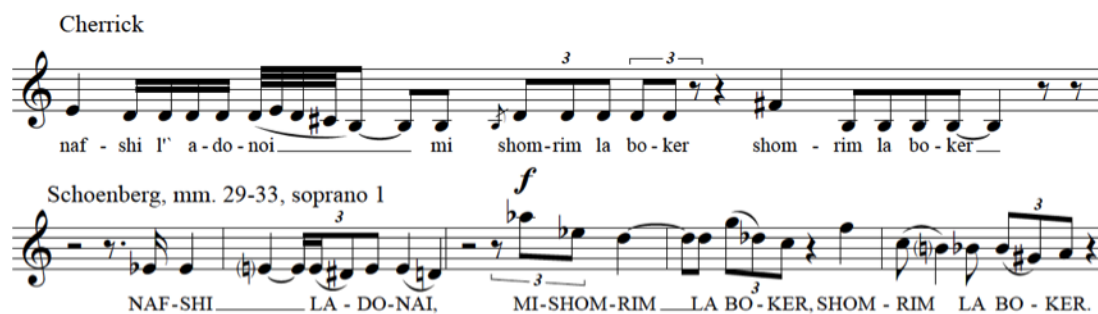


Figure 91: Comparison of Cherrick chant to Schoenberg, “De Profundis,” *mi shomrim la boker* [more than watchmen for the morning].

Verse 7: “Put hope in Israel for the Lord.” All three versions have a similar use of triplets and repeated tones to create a heraldic fanfare for this commanding text, as seen in the figure below.

Vinaver

ya - cheyl yis-ro-eyl al a-do - noi ki im a-do-noi ha - cher - sed v'-har-bey i - moi f'-dus.

Cherrick

ya - cheyl yis - ro - eyl el a - do - noi ki im a - do - noi ha - cher - sed v' har-bei i -

Schoenberg, mm. 34-35, alto

Schoenberg, mm. 26-41, soprano 1

YA - KHEL YIS - RA - EL EL A - DO - NAI, KI IM - A - DO - NAI

HA - KHE - SED, VE - HAR - BE I - MO FE - DUT.

Figure 92: Comparison of Vinaver and Cherrick chants to Schoenberg, “De Profundis,” *yakhel Yisrael* [awaits Israel].

Verse 7: “For with the Lord is loving-kindness and great with Him is redemption.” In all three settings, *Adonoi/Adonai* [Lord] is set with higher pitches, a natural association with God above. Vinaver ascends a perfect fifth, Cherrick ascends a major third, and Schoenberg assigns this text to a soprano solo in the upper range in a loud dynamic. The remainder of the phrase is given special treatment by Schoenberg: The soprano soars to a very high pitch on a minor sixth, D-B-flat (one of the Divine Dyads) on *hakheshed* [loving-kindness or mercy], with an inversion of this interval on the cadence

at *fedut* [redemption]. Vinaver assigns an ornament to *fedus* [redemption] and Cherrick an ornament to *imo* [with Him].

The figure displays three musical staves comparing different settings of the text "ki im Adonai ha khesed".

- Vinaver (Staff 1):** Labeled "Vinaver" and "68". The melody is in G major, featuring a triplet of eighth notes. The lyrics are "ki im a-do-noi ha-cher-sed v'-har-bey ____ i-moi f'-dus." followed by a rest and then "ki im a-do-".
- Cherrick (Staff 2):** Labeled "Cherrick". The melody is in G major, featuring a triplet of eighth notes. The lyrics are "ki im a-do-".
- Schoenberg (Staff 3):** Labeled "Schoenberg, mm. 26-31, soprano solo". The melody is in G major, featuring a triplet of eighth notes. The lyrics are "noi ha-cher-sed v' har-bei i - mo ____ f' dus" followed by a rest and then "KI IM - A-DO-NAI ____".

Figure 93: Comparison of Vinaver and Cherrick chants to Schoenberg, “De Profundis,” *ki im Adonai ha khesed* [for with the Lord is loving-kindness].

Verse 8: “And He will redeem Israel from all their sin.” All three settings use a motive involving the number 3 for *Yisroel/Yisrael* [Israel, the people]. Vinaver and Cherrick have a triplet figure, while Schoenberg changes meter to a 6/4, indicating the dotted half note as the pulse, creating a duple/triple compound meter. The melodic contour of *avoinoisov/avonotav* [their sins] is similar between Cherrick and Schoenberg, each ascending a sixth, as seen in the figure below.

The figure displays five musical staves comparing different settings of the text 'De Profundis'. The first two staves are from Vinaver and Cherrick, featuring treble clefs and a key signature of one sharp (F#). The third staff is a continuation of the Cherrick setting. The fourth and fifth staves are from Schoenberg's setting, featuring a treble clef and a key signature of one flat (Bb).

Vinaver
 v' hu yif - de es yis-ro-eyl mi - kol a-voi-noi-sov

Cherrick
 ve hu yif-dey es Yis-ro-eyl mi - kol a-voi-noi-sov. v' hu yif -

de es yis-ro-eyl mi - kol a-voi-noi-sov

Schoenberg, mm. 42-45, soprano 1
 VE-HU - YIF - DE' ET YIS - RA - EL MI KOL

Schoenberg, mm. 54-55, soprano 1
 A - VO-NO - TAV. VE - HU YIF-DE' ET YIS-RA - EL.

Figure 94: Comparison of endings of Vinaver and Cherrick chants to Schoenberg, “De Profundis.”

F. Psalms in Ancient Israel

The psalms are an anthology of spiritual songs with lyrics and performance traditions that are two thousand years old.⁴²¹ Some of these practices have relevance to Schoenberg’s setting of Psalm 130. By examining the ancient traditions, the deep roots of the ancient psalms ground and inform the modern setting.

⁴²¹John Arthur Smith, et al, “Psalm,” *Grove Music Online. Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/grove/music/48161> (accessed June 18, 2015).

How the music sounded in ancient Israel is a great mystery, but it is certain that psalms were sung and accompanied by the Levites (the professional musicians) in the Temple of Jerusalem. A minimum of twelve singers and twelve instrumentalists was required. Instruments to accompany the psalms were melodic cymbals, harp (lyre), and trumpets. The trumpets were made either of metal or from horns of a kosher animal (*shofars*).⁴²²

Music would have been an important part of festivals celebrated at the Temple. Pilgrimage festivals were described in the Hebrew Bible, and these holidays “were set aside in biblical times for people to travel to the ancient Temple in Jerusalem.”⁴²³ Rosh Hashana and Yom Kippur were also observed there.⁴²⁴ As described in the book of Deuteronomy:

Three times in a year shall all thy males appear before the LORD thy God in the place which He shall choose; on the feast of unleavened bread, and on the feast of weeks, and on the feast of tabernacles; and they shall not appear before the LORD empty,⁴²⁵

The Psalms of Ascent, including Psalm 130, were used at the ancient Temple for Rosh Hashana. The songs were sung as the people followed the Ark of the Covenant up the Temple steps. The *shofars* were sounded, and the people shouted.⁴²⁶ This shouting is

⁴²²Joshua Jacobson, “Psalms: Back to the Sources,” lecture A.C.D.A. National Conference, Salt Lake City, UT, Feb. 26, 2015. <http://cms.genie-connect.com/public/download/?appId=6461319169441792&downloadableId=5188075495882752> (accessed March 5, 2015).

⁴²³Rabbi Daniel Kohn, “The major holidays mentioned in the Torah,” *My Jewish Learning*, <http://www.myjewishlearning.com/article/pilgrimage-festivals/> (accessed July 5, 2015).

⁴²⁴“A Day in the Holy Temple,” *The Temple Institute*, https://www.templeinstitute.org/day_in_life/foreword.htm (accessed July 5, 2015).

⁴²⁵Deuteronomy 16:16, *The Holy Bible*, <http://www.mechon-mamre.org/p/pt/pt0516.htm>.

⁴²⁶Yaakov Paley, “The Secret of the Fifteen Steps,” *Chabad.org*, http://www.chabad.org/holidays/JewishNewYear/template_cdo/aid/429856/jewish/The-Fifteen-Steps.htm

heard in the *Sprechstimme* at measures 52 and 53 at the end of the psalm, symbolizing the arrival at the Temple.

The *shofar* was “used in ancient Israel to announce the New Moon and to call people together.” It also played a special role in services for Rosh Hashana, the Jewish New Year.⁴²⁷ In this author’s interpretation, the symbolic sounding of the *shofar* may be heard in “De Profundis.” The *shofar* at Rosh Hashana is sounded in several different melodic patterns.⁴²⁸ The calls are played in response to the cantor’s annunciations. The three calls—*tekiah* [to thrust, clap, blow, or blast]⁴²⁹, *shevarim* [broken, afflicted, distressed],⁴³⁰ and *teruah*, [shouting]⁴³¹—are heard in order three separate times. The concluding call is *tekiah godola* [the great *tekiah*].⁴³² The first *tekiah* is a long blast with a high note at the end. *Shevarim* involves three blasts of a low note, moving to a high note, and *teruah* consists of a call on the *tekiah* tones with nine short blasts. The final sounding of the *shofar* is *tekiah godola*, a return to the first call, but the final tone is sustained for a long time.⁴³³

(accessed June 18, 2015). This article discusses the mystical Kabbalistic elements of the symbolism of fifteen steps leading to the temple in addition to descriptions of the physical practices.

⁴²⁷“Rosh Hoshanah: the Shofar,” *Jewish Virtual Library*, <https://www.jewishvirtuallibrary.org/jsource/Judaism/shofar.html> (accessed July 5, 2015).

⁴²⁸“Shofar Sounds,” *Biblical Gallery*, <http://www.biblicalgallery.com/ShofarSounds.HTM> (accessed May 24, 2015). While the pitch of the *shofar* depends upon its size, the fundamental intonation of the pitches produced is a fifth and an octave (Heskes. *Passport to Jewish Music*, 73).

⁴²⁹David Curwen, “Tekiah,” *Balashon: The Hebrew Language Detective*, <http://www.balashon.com/2011/09/tekiah.html> (accessed May 24, 2015).

⁴³⁰Jeffrey Berg, “Feast of the Trumpets,” *Jewish Awareness Ministries*, <http://www.jewishawareness.org/the-feast-of-trumpets/> (accessed May 24, 2015).

⁴³¹“How Yom Teruah became Rosh Hoshanah,” *Nehemiah’s Wall*, <http://www.nehemiaswall.com/yom-teruah-day-shouting-became-rosh-hashanah> (accessed May 24, 2015).

⁴³²“Shofar Sounds,” *Biblical Gallery*.

⁴³³Barbara Binder Kadden and Bruce Kadden, *Teaching Mitzvot*, Denver: A.R.E. Publishing, 2003, 10.

Two different videos of *shofar* services will be related to the pitch patterns of the *shofar* found in “De Profundis.” The tones produced by the short *shofar* in the first video of a Rosh Hashana service are G-B-C, the higher overtones in the series.⁴³⁴ Possible references to these *shofar* calls can be heard in “De Profundis” at these instances:

Tekiah, measure 9, soprano, G-B-C, Prayer Motive 2 *Adonai shima ve koli* [Lord, hear my voice];

Shevarim, measures 51 to 53, soprano, G-G-B (“Israel”);

Teruah, coda, measures 54 and 55, the loud sounding of nine sharp rhythmic blasts (“And He will redeem Israel”); and

Tekiah godola, soprano, measure 52, the sustained B (“Israel”).



Figure 95: Schoenberg, “De Profundis,” *Tekiah* call of the *shofar*, soprano, m. 9.

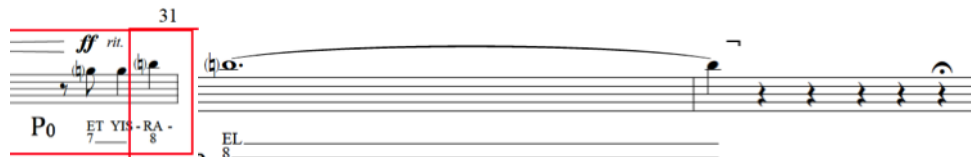


Figure 96: Schoenberg, “De Profundis,” *Shevarim* call of the *shofar*, soprano, mm. 51-53.

⁴³⁴“Rosh Hashana 2011 Blowing the Shofar,” 2:54 YouTube video, High Holiday Services, Oxford, FL, Sept. 29, 2011, <https://www.youtube.com/watch?v=KQ3eDNMK85c> (accessed May 24, 2015).

DE PROFUNDIS

Forte 4-28 S 1 *ff* P₀ VE - HU YIF-DEH ET YIS - RA - EL 11 Divine Dyad

Forte 4-27 S 2 *ff* P₀ VE - HU YIF-DEH ET YIS - RA - EL 12 Arnold Schoenberg Dyad

Forte 4-27 A *ff* P₀ VE - HU YIF-DEH ET YIS - RA - EL 10

Forte 6-8 33

Figure 97: Schoenberg, “De Profundis,” *Teruah* call of the *shofar*, women’s trio, mm. 54-55.

EL 8

Figure 98: Schoenberg, “De Profundis,” *Tekiah godola* call of the *shofar*, soprano, m. 52.

The connection of these *shofar* calls to significant texts (“Lord, hear my voice, He will redeem Israel”) highlights their importance. The *tekiah godola*, the great *tekiah*, occurs on the final note of the final verse, celebrating God’s redemption of Israel. This is a very powerful coincidence.

The longer *shofar* can produce an ascending perfect fifth tone combination as heard in a second video. Here, the calls are heard as an ascending perfect fifth, E-flat-B-flat, with the third tone an E-flat an octave higher. This corresponds to the use of the second, third, and fourth overtones of the harmonic series. A second, slightly shorter, *shofar* sounds the second series, F-C-F, and the larger *shofar* returns to sound the third.

The perfect fifth and fourth prominently figure, connecting the trichord motives in Schoenberg's setting of "De Profundis."⁴³⁵ The *shofar* references involving these intervals occur in measures 31 and 32 in the duets that suddenly ring out loudly on the text *shomrim la boker* [watchmen for the morning]. In Biblical times, the *shofar* was used for other ceremonial purposes beyond Rosh Hashana, including gathering the people, calling them to war, and inducing fear in the enemy.⁴³⁶ Measures 32 and 33 could be interpreted as the watchmen sounding the *shofar*.

Figure 99: Schoenberg, "De Profundis," melodic intervals of perfect fourth and fifth, mm. 31-33.

The alto pattern in measures 36 and 37 sounds very much like two of the three *shevarim* and matches the E-flat-B-flat pitches played by the *shofar* in the second video. The text in measures 36 and 37, *Hachesed ve harbeh imo f'dut* [loving-kindness and great

⁴³⁵See *Hauptstimme* Motives in Appendices.

⁴³⁶Kadden and Kadden, *Teaching Mitzvot*, 9.

with Him redemption], is especially linked to the deeper meaning of the blowing of the *shofar*:

May the sound of the *shofar* summon us to struggle against the forces of evil in our hearts and in our world...Let it arouse within us the will to righteousness and strengthen our trust in God's justice and love. May it direct our thoughts to the day when the *shofar* will sound for the redemption of all mankind.⁴³⁷

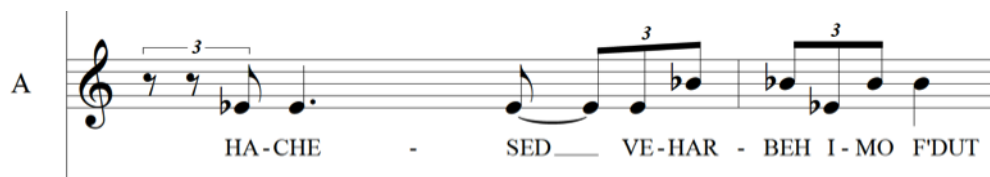


Figure 100: Schoenberg, “De Profundis,” *shofar* call featuring perfect fifth, alto, mm. 36-37.

Clues in the Bible and other sources from antiquity confirm the importance of music in ancient religious life.⁴³⁸ In addition to the mention of singing or playing the psalms in scripture, the words reveal the melodic and rhythmic nature of the chant through diacritical markings in the Masoretic text.⁴³⁹ These marks include the pointing under characters that indicate vowels as well as the symbols called *te'amim*. They are

⁴³⁷“Rosh Hoshana: Part 6, Shofar Service,” *Shalom TV*, 17:34 YouTube video, <https://www.youtube.com/watch?v=YGh8WRqU1fI> (accessed May 24, 2015). Quoted from the rabbi's address to the congregation. The chanting of “*Baruch atah Adonai*” at 1:59 imitates the sound of the *shofar*; the ascending perfect fifth (C-G) in the lower register forms two structural tones with an ascending major third (D♭-F) used in at the ends of phrases in the upper register.

⁴³⁸“A Hurrian Cult Song from Ancient Ugarit,” <http://www.ancient-origins.net/news-general/ancient-sumerian-song-recreated-3400-year-old-cuneiform-tablets-001905> (accessed June 24, 2015). Music from 3,400-year-old Cuneiform tablets from Mesopotamia has been deciphered, serving as an example of music of Biblical era and geography. Ancient Origins, Ancient song recreated from 3,400-year-old cuneiform tablets. Bible scripture regarding the importance of music includes James 5:13, 1 Chronicles 23:5, 2 Chronicles 5:12-13 (quotes Ps. 136), 2 Chronicles 29:25.

⁴³⁹“Masoretic,” *Encyclopaedia Britannica*, <http://www.britannica.com/EBchecked/topic/368081/Masoretic-text> (accessed March 5, 2015). The Masoretic text, images of the original Aleppo Codex and recordings of the cantillation of Psalm 130 (129) can be accessed here: <http://www.pizmonim.com/book.php#T211>.

placed above and below the characters to guide the melodic and rhythmic inflection in the art of singing psalms called cantillation.⁴⁴⁰

Joshua Jacobson states that the *te'amim* clarify syntax and have a relative pitch pattern and rhythmic structure. Approximate durations are ruled by conjunctive and disjunctive words and syllabic stress.⁴⁴¹ The melodic motif of each *ta'am* varies depending on context, as determined by different books of the Bible, liturgical days and seasons, and geographic variations of the Diaspora. Despite the variations, the purpose is the same: to clarify, beautify, and interpret the text.⁴⁴² The *te'amim* motifs include patterns that could be compared to the Baroque system of embellishments. The chromatic oscillations in “De Profundis” are examples of this.

Suzanne Häik-Vantoura, French composer, organist, and music theorist, held a different theory on the *te'amim*. She came to the conclusion after much research and statistical analysis that the *te'amim* were specific, not relative, pitches. Vantoura was a prize-winning composition student of Jewish descent at the Paris Conservatory in 1933,⁴⁴³ the year Schoenberg arrived there from Berlin.⁴⁴⁴ During World War II, Häik-Vantoura fled Paris and used her time away from the Conservatory for researching the music of the Bible. Many years later, upon her retirement in 1970, she returned to her work, deciphering what she termed the millenary notation for all the psalms, and in 1976,

⁴⁴⁰Jacobson, *Chanting the Hebrew Bible, Student Edition*, 7. Cantillation is the intonation of ancient melodic formulas in a free rhythm capturing the inflection of speech.

⁴⁴¹*Ibid.*, 12-13.

⁴⁴²*Ibid.*, 9-11.

⁴⁴³John Wheeler (Johanan Rakkav), “Suzanne Häik-Vantoura,” *The Music of the Bible Revealed*, <https://musicofthebiblerevealed.wordpress.com/> (accessed March 5, 2015).

⁴⁴⁴It is certainly plausible that the two could have met and exchanged ideas.

she published a book and recording of the psalms according to her reconstructions.⁴⁴⁵ Her research indicated that the text and melodic features were interwoven:

The melodies preserved by the *te'amim* (in the Letteris Edition, Haïk-Vantoura's base text) are structurally interwoven with the words they support in such a way that they form a syntactical whole: what the ancient Greeks called a *melos* (a *gestalt* of music and words).⁴⁴⁶

Gestalt was the fundamental principal of Schoenberg's *musikalische gedanken* [Musical Idea]. In reflecting on this, Schoenberg says, "Thence it became clear to me that the work of art is like every other complete organism. It is so homogeneous in its composition that in every little detail it reveals its truest, inmost essence."⁴⁴⁷

Haïk-Vantoura determined the mode from the *te'amim* below the Hebrew letters in the psalms to be D-sharp, E, F-sharp, G, A, B, and C, with E as the tonic.⁴⁴⁸ This melodic reconstruction aligns with the keys of trumpets⁴⁴⁹ and stringed instruments of the day.⁴⁵⁰ The signs above the Hebrew characters referred to melodic patterns.

⁴⁴⁵John Wheeler, *The Music of the Bible Revealed*, N.B. Win Zip Archive Power point download, Concert lecture, May 11, 2000, Slide 32, <http://www.rakkav.com/biblemusic/index2.htm> (accessed June 18, 2015).

⁴⁴⁶John Wheeler, "Summary of the Implications of the Paradigm," *The Music of the Bible Revealed*. <http://www.rakkav.com/biblemusic/pages/thekey.htm> (accessed March 5, 2015).

⁴⁴⁷*Ibid*, 144.

⁴⁴⁸John Wheeler, "Upon testing thousands of verses, Haïk-Vantoura determined that *silluq* (the vertical and most common grapheme), *atnah* (found at the half-cadences) and *munaḥ* (found at the suspensive cadences and also within phrases) are the 1st, 4th and 5th degrees of a tonal scale, respectively," *The Music of the Bible Revealed*, <http://www.rakkav.com/biblemusic/pages/thekey.htm> (accessed June 18, 2015).

⁴⁴⁹John Wheeler, blog, <https://musicofthebiblerevealed.wordpress.com/about/> (accessed June 18, 2015). The tonic pitch of the silver trumpets referenced in Numbers 10 was likely "E."

⁴⁵⁰Wheeler, "Summary of the Implications of the Paradigm."

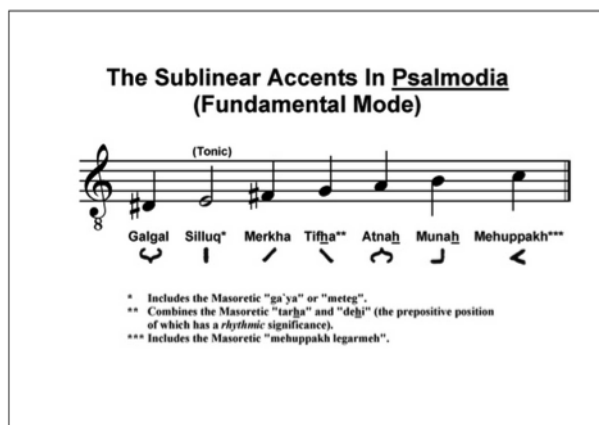


Figure 101: Suzanne Häik-Vantoura's sublinear accents in *Psalmodia*, fundamental mode. (Wheeler, "Summary of the Implications of the Paradigm")

SIGNS ABOVE THE WORDS:

Signs already used:



These signs are also found in the prosodic system. Their meaning is unchanged.

Special signs:

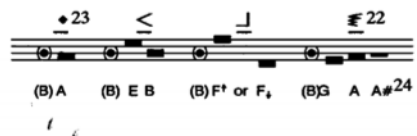


Figure 102: Suzanne Häik-Vantoura's interpretation of signs above the Hebrew words. (Wheeler, "Summary of the Implications of the Paradigm")

According to Häik-Vantoura, traditional cantillations were intended for the amateur singer to chant in the synagogue, while the *te'amim* were for the professional

Levite musicians in the Great Temple in Jerusalem.⁴⁵¹ In essence, the *te'amim* constituted music symbols for sacred art songs.⁴⁵²

With the fall of the Great Temple in 586 B.C., the elaborate musical traditions fell away and the outlying synagogues relied on amateur singers. It was not until the sixth century that the cantorial art was revived with the professional synagogue cantor known as the *hazzan*.⁴⁵³ The Great Temple was the center of Jewish life, and a pilgrimage to Jerusalem was expected to take place at least once in a lifetime. Häik-Vantoura contends that pilgrims would have remembered the spectacular music of the Temple and repeated it to the best of their ability upon returning home.⁴⁵⁴ The similarities between traditional cantillations, Gregorian chant, and the reconstituted melodies of Häik-Vantoura indicate that the various music examples were contemporaries.⁴⁵⁵ Vantoura notes that the

⁴⁵¹Suzanne Häik-Vantoura, *The Music of the Bible Revealed: The deciphering of a millenary notation*, Second Edition, Revised, Trans. Dennis Weber, Ed. John Wheeler (1978; Paris: Dessain et Tolra, reprint: Berkeley: Bibal Press, 1991), 138.

⁴⁵²Luanna Parker, "Music of the Bible Revealed: NPR's Morning Edition," Interview with Suzanne Häik-Vantoura, *NPR Morning Edition*, YouTube video, 8:05, https://www.youtube.com/watch?v=dKjForhzzpU&list=PLCzCJ_p0zXyIYqgszZEDaIYGi9D3zTXG3&index=4 (accessed June 18, 2015). A comparison performance between traditional cantillation and SHV's transcriptions as well as an interview with SHV and others who comment on her work can be found here.

⁴⁵³Häik-Vantoura, *The Music of the Bible Revealed: The deciphering of a millenary notation*, Second Edition, 149.

⁴⁵⁴*Ibid.*, 146.

⁴⁵⁵David C. Mitchell, "How Can We Sing the Lord's Song? Deciphering the Masoretic Cantillation," *Jewish and Christian Approaches to the Psalms: Conflict and Convergence*, Susan Gillingham, Ed. (Oxford: Oxford University Press, 2013), 119-132. Mitchell has discovered a striking resemblance between Suzanne Häik-Vantoura's (SHV) transcription of Psalm 114 and the *tonus peregrinus* of the ancient Temple. (119) Mitchell also notes that SHV's transcriptions show what is absent from Gregorian chant: a strong sense of text painting, a melody set with cadential patterns that distinctly fit each verse of the text, and cantoral melismas (131) that are more complex. At first a skeptic of SHV's work (as are others in the field), Mitchell regards her work with respect after investigating it more closely. "Häik-Vantoura's views regarding the Temple origins of the Masoretic *te'amim* stand up to scrutiny. If this is so, then the lost Temple song is ultimately recoverable." (132)

synagogal melodies are “echoes” of reconstituted melodies, resembling them but lacking the vitality of the original.⁴⁵⁶

David F. McCormick is also of this second school of thought in interpreting the cantillation of the psalms.⁴⁵⁷ He approaches the melodic structure of the psalms through the Davidic cipher—one of the ancient associations of letters and numbers.

Ancient Hebrew and Greek were alphanumeric languages wherein numbers were represented by letters.⁴⁵⁸ The idea of assigning numbers to letters is essential in twelve-tone music. This kind of cipher is also related to numerology, which originated with the ancient Greek philosopher Pythagoras and spread around the ancient world. Schoenberg adapted it and applied it privately to his compositions, creating a programmatic background of which many are unaware. According to Colin C. Sterne, the numerical program of *Dreimal Tausend Jahre* Op. 50A is directly related to the architecture of the ancient Temple in Jerusalem and the founding of the new State of Israel.⁴⁵⁹ “De Profundis,” Schoenberg’s next composition, brings the pilgrims into the Temple for the High Holy Days. The symbolism of spiritual pilgrimage, worship at the Temple, and devotion to family are intertwined in Schoenberg’s setting.

The Davidic cipher links the ten cantillation symbols of the psalms, the twenty-two letters of the Hebrew *alephbet*,⁴⁶⁰ and the twenty-four tones of an ascending quartertone scale. The mapping of the Hebrew *alephbet* to the musical tones is

⁴⁵⁶Häik-Vantoura, 146-147.

⁴⁵⁷Dennis F. McCorckle. “The Davidic Cipher.” *The Music of the Bible*, MusicoftheBible.com (accessed June 18, 2015). McCorckle does not cite Häik-Vantoura’s work in his Bibliography.

⁴⁵⁸Roman numerals and Arabic numerals had not yet been developed.

⁴⁵⁹Sterne, *Arnold Schoenberg: The Composer as Numerologist*, 191-193.

⁴⁶⁰The name for the Hebrew alphabet is taken from the name of the first two letters, *aleph* and *bet*.

accomplished with the *atbash* cipher,⁴⁶¹ creating a series that is twice as long as the twelve-tone method. The Hebrew *alephbet* is assigned in its right to left order to the notes of the quartertone scale, with two quartertones omitted to provide half-step resolution points for the central tritone.



Figure 103: Davidic cipher. (McCorkle, *The Music of the Bible*)

According to McCorkle, the psalm melodies are derived from the tones of the ten cantillation symbols in the above cipher. These form the *Ahavoh Rabboh* Mode⁴⁶² (also spelled *ahava rabba*) E, F, G-sharp, A, B, C, D, E, which is divided into two tetrachords.⁴⁶³ The division of the scale into smaller melodic units is also common to the twelve-tone method, especially in Schoenberg's later works. The scale cited by Häik-Vantoura also established E as tonic but included D-sharp as the lower leading tone and

⁴⁶¹Dennis F. McCorkle. "Methodology, The Davidic Cipher," *The Music of the Bible*, Footnote 5, Musicofthebible.com (accessed June 18, 2015). The atbash cipher was used by the early Biblical authors to encrypt the original text by reversing the order of the letters. (Jeremiah 25:26, 51:11, 51:41). Dennis F. McCorkle. "The Davidic Cipher." Musicofthebible.com.

⁴⁶²This is the same mode used in the Vinaver and Cherrick chants.

⁴⁶³McCorkle, "Basic Music Theory of the Psalms, The Davidic Cipher."

extended only to C. The double leading tone (di-tonic) concept, as well as the use of tetrachords, is emphasized in Schoenberg's setting.

McCorckle points out that Psalms 7 and 68 refer to playing the name of God: *YAH* and *YAHWEH*. These words form related tonal patterns when "spelled" with the Davidic cipher. *YAH* is A, C and *YAHWEH* is A, C, B, C.⁴⁶⁴ It is likely that *YAH* (A, C) was played on melodic cymbals to give starting pitches to the singers. In McCorckle's transcriptions of Psalms 96 and 118, melodic and harmonic occurrences of the associated pitches coincide with the names for God. The spelling of a name with the letters of music pitches is known as *soggetto cavato* and has been used by many composers. The first recorded instance is ascribed to Renaissance composer Josquin des Prez.⁴⁶⁵ Likewise, Schoenberg included his monogram in "De Profundis."

When viewing the name of God within the larger context of the Davidic cypher, the symbolism is intensified. Another Hebrew name for God is *EL*, spelled musically with the tritone D, G-sharp. These tones are exactly opposite one another in the circle of fifths created from the psalm cantillation tones. The resolution of the *EL* tritone is to C-A, the musical equivalent of *YAH*.⁴⁶⁶ The tritone resolution to a third is a central motif in Schoenberg's setting. The first word of Psalm 130, *shir* [song], occurs on the Schoenberg cipher, the tritone, E-flat-A. The equivalent notes of the first two Hebrew letters in the word *shir* are E-flat, A. The melody then resolves to G-sharp, one of the tones of EL.

⁴⁶⁴Dennis F. McCorckle. "Playing the Name of God," *The Music of the Bible*. http://www.musicofthebible.com/playing_the_name.htm (accessed June 18, 2015).

⁴⁶⁵Lewis Lockwood, "Soggetto cavato," *Grove Music Online, Oxford Music Online*, Oxford University Press, <http://www.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/grove/music/26100> (accessed June 24, 2015).

⁴⁶⁶In fact, each interval created by opposing tones is a tritone.

Although Schoenberg would not necessarily have known of the Davidic cipher, it is a wonderful coincidence and a thought-provoking association of text, tone, and meaning.

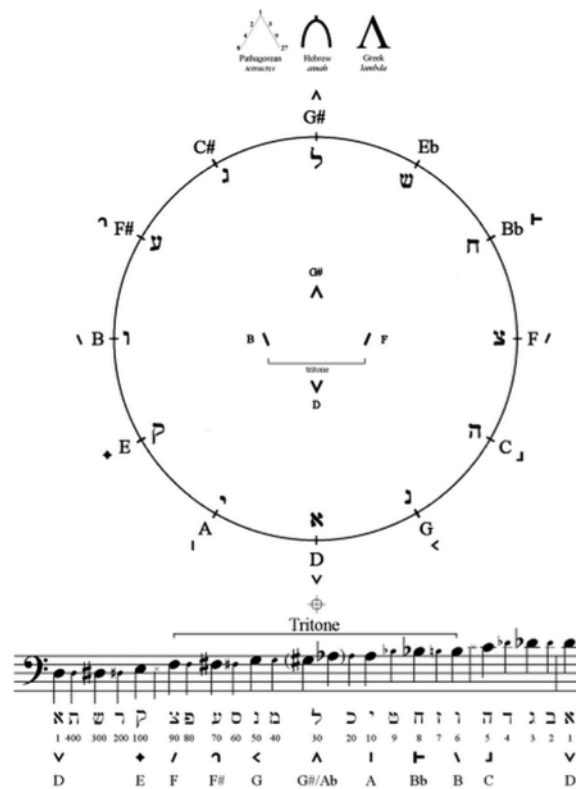


Figure 104: McCorkle's diagram of the Davidic cipher, Psalm cantillations, and cycle of fifths. (McCorkle, *The Music of the Bible*)

The cipher above seems rooted in the *Kabbalah* that also represents the Hebrew *alephbet* in a circular shape, but instead of a flat circle, it forms a dome.

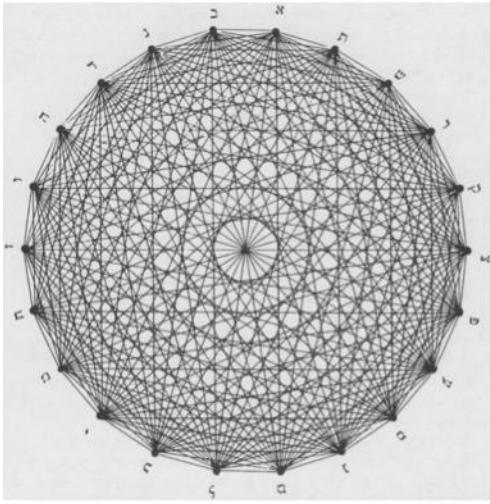


Figure 105: Representation of the Hebrew *alephbet* as interconnected point around a dome. (Levi, 962)

In the spirit of experimentation with the alphabet and *alephbet* letters, the Davidic cipher was applied to the Hebrew characters for the opening verse of Psalm 130. The resulting melody bears some similarity to the opening of Schoenberg's setting of the psalm. The first interval is identical, and the *Adonai* is set as a third. In preliminary sketches, Schoenberg used both a major and a minor third on the first *Adonai* cadence. In his final version, he used the major third, D-flat-F. When calculating the pitches and removing repetitions from the Davidic cipher notation, the composite melody resembles the first ten pitches of Schoenberg's combinatorial row. There is a cadence on C at the tenth pitch in each pitch set. In addition, the chromatic oscillation between G (quarter tone sharp) and F-sharp is a figure that appears later in the work.



Figure 106: Psalm 130 transcribed with the Davidic cipher and compared to Schoenberg row. Quarter-tones are indicated with a triangular notehead. Octave designations are not provided for the Davidic cipher.

Colin C. Sterne, author of *Arnold Schoenberg, The Composer as Numerologist*, refers to Schoenberg's use of numerology as a "clever but private game."⁴⁶⁷ Numerological values are applied not only to numbers but to alphabet letters, pitch names, rhythm, and form.⁴⁶⁸ After significant study, Sterne extracted suggested characteristics of Schoenberg's number associations, and these are shown in bold print in the table below. (Number meanings from other sources have been included to complete the number scale.)

Table 5: Meaning of numbers in numerology.

Number	Meaning Assigned in Numerology
1	New beginnings, ⁴⁶⁹ Schoenberg: unified shape.
2	Schoenberg (rarely elevated it to importance): friendship. ⁴⁷⁰
3	Heaven, ⁴⁷¹ Schoenberg: work of art.
4	Practicality, service, patience, ⁴⁷²

⁴⁶⁷Sterne, *Arnold Schoenberg, The Composer as Numerologist*, 197.

⁴⁶⁸Sterne, 49. C-1, C#-2, D-3, D#-4, E-5, F-6, F#-7, G-8, G#-9, A-1, A#-11, B-3.

⁴⁶⁹"Number 1," *Numerology, the Vibration and Meanings of Numbers*, <http://numerology-the-numbers-and-their-meanings.blogspot.com/2011/05/number-7.html> (accessed June 18, 2015).

⁴⁷⁰*Ibid.*, 198.

⁴⁷¹*Ibid.*, 175.

⁴⁷²*Ibid.*, 198.

	Schoenberg: surrogate for 13 (in numerology digits are added together).
5	Freedom, change, Schoenberg: freedom or change. ⁴⁷³
6	Love, Schoenberg: love. ⁴⁷⁴
7	Spirituality, Schoenberg: content of work of art (which he considered the spirituality of the work). ⁴⁷⁵
8	Power, potential for power, Schoenberg: power or the potential for power.
9	Universal love, brotherhood, humanitarianism, Schoenberg: Universal love, brotherhood, humanitarianism. ⁴⁷⁶
10	10 is reduced to 1 but still holds the vibration of 10, Schoenberg: unified shape and content. ⁴⁷⁷
11	Master teacher, Schoenberg (a Master number in his numerological chart): inspiration. ⁴⁷⁸
12	12 is reduced to 3, the heavenly number. ⁴⁷⁹
22	Schoenberg (a Master number in his numerological chart): supreme artist. ⁴⁸⁰

These number meanings can be applied to pitch names, intervals, text, and time span, as well as numerical positions in the tone row. Schoenberg devised his own system for numbering musical pitches from numerology, shown in the table below. Note that the number 4 is avoided. In numerology, the number 13 is reduced to 4. Schoenberg used the number 7 that has a similar shape to the number 4 for D-sharp. This change produces a

⁴⁷³Ibid.

⁴⁷⁴Ibid.

⁴⁷⁵Ibid.

⁴⁷⁶Ibid.

⁴⁷⁷Ibid., 108.

⁴⁷⁸Ibid., v. The numbers with the most significance in Schoenberg's life and works are 1, 3, 7, 11, and 22. All the works examined by Sterne through Op. 49 have a numerological value of 21. Op. 50A has a value of 22 (190). Sterne speculates that the 22 signifies the "right number" with which to conclude his work. He also notes that the value of Op. 50 as a complete opus may have resulted in a different sum.

⁴⁷⁹Ibid., 175.

⁴⁸⁰Ibid., 109.

favorable result for Schoenberg because “three of Schoenberg’s most hallowed numbers, 3, 7, and 1, make double appearances twice in the scale values.”⁴⁸¹

Table 6: Schoenberg’s alpha-numeric pitch associations. (Sterne, 76)

C	C#	D	D#	E	F	F#	G	G#	A	A#	B
1	2	3	7	5	6	7	8	9	1	11	3

In “De Profundis,” there are several significant juxtapositions of important numbers and text. In measure 38, the soprano ascends to B-flat on *ha khesed* [loving-kindness]. B-flat in Schoenberg’s alphanumeric alphabet is 11, a Master number in Schoenberg’s chart. It appears twice in the word: the first time as 8, the numerological power number, in I₃, then it changes immediately to 6, the numerological love number, in P₀. The combined symbolism, whether intended or not, incorporates the placement of “loving-kindness” on Schoenberg’s Master number at the height of the phrase. This occurs in the “power” position of the RI row, possibly representing internal doubt, with a sudden change to the “love” position in the prime row that may represent God’s voice.

⁴⁸¹Ibid., 76.



Figure 107: Schoenberg, symbolic change from “power” to “love,” mm. 36-38.

The other instance of the soprano line soaring to a high note is at measure 52. The soprano sustains a B6 on the word “Israel,” while the other performers shout, “And He will redeem Israel.” B is 3 in Schoenberg’s pitch alphabet, representing “heaven.” It is 8, the “power” number, in the Prime row—God’s voice in this author’s interpretation.

The Schoenberg Chor’s recording of “De Profundis” is on volume eight in their series. Notes from the CD are relevant to the numerological discussion:

The number Eight and Schoenberg

Eight: In the spiritual realm, it is the goal of the consecrated person who has gone through the seven stages of heaven, thus it [eight] is the number belonging to the regained paradise.

A number with no inherent special dynamic of its own, it is rather the dormant center in the middle of movement, the reclining figure eight [the infinity sign], a pliable, sleeping symbol of endlessness. In retrospect, it had to all happen this way: firstly the choir’s name, which, back in 1972, was chosen mostly for intuitive and pragmatic reasons. And secondly, as it seemingly had to happen, that Arnold Schoenberg achieved entrance into the ASC edition only with the number eight.⁴⁸²

⁴⁸²“Lux, Vokale Lichtblicke des 20. Jahrhunderts,” Arnold Schoenberg Chor dir. Erwin Ortner, ASC Edition 8, CD, 2012. Liner Notes translated by Will Hurama, June 16, 2015. “‘Die Acht und Schoenberg,’ Sie ist im spirituellen Bereich das Ziel des Eingeweihten, der durch die sieben Stufen oder Himmel gegangen ist, und also ist sie die Zahl des wiedergewonnenen Paradieses. Eine Zahl, der selbst keine besondere Dynamik innewohnt, die aber als ruhendes Zentrum inmitten von Bewegung liegt die liegende Acht, eine schmiegsame Schliefe, Zeichen der Unendlichkeit...hat alles wohl so sein müssen, retrospektiv betrachter: zuerst der Chorname-einst, 1972, aus eher intuitiven und pragmatischen Gründen gewählt. Und zweitens musste es wohl auch sein, dass Arnold Schoenberg erst bei der Nummer Acht Einzug in ASC Edition halt.”

Erwin Ortner, director of the Schoenberg Chor, continues, “It is not by chance that at the end of his life Schoenberg set to music the moving psalm ‘De Profundis,’ which is also identified by its line: ‘Out of the depths I cry to you Lord’—this makes a clear statement.”⁴⁸³

32 (7) DE PROFUNDIS

S1
S2
A
T
B
B

VE - HU YIF-DEH ET YIS - RA - EL MI KOL A - VO - NO - TAV

Figure 108: Schoenberg’s symbolic intersection of “heaven” and “power,” mm. 52-53.

⁴⁸³“Lux, Vokale Lichtblicke des 20. Jahrhunderts,” Arnold Schoenberg Chor dir. Erwin Ortner, 2012. Liner Notes. Translated by Will Hurama, June 16, 2015. “Und das andere, ein musikalischer Schlussstein. Nicht zufällig vertont Schoenberg am ende seines Lebens den berührenden Psalm, De Profundi’s also: Aus der Tiefe rufe ich, Herr zu dir, damit ist eine klare Aussage verbunden.”

Sterne completed a numerological analysis⁴⁸⁴ of *Dreimal tausend Jahre* Op. 49A, which by association can provide insight into potential references to the Temple in “De Profundis.” In *Dreimal tausend Jahre*, the tone row is symmetrical: two hexachords, with the second being the inversion transposed a perfect fourth higher. In numerological terms, the pitch values fall into three consecutive groups that total 21 each, a numerological value of 3 that represents “heaven.” The interval values create five groups: 7, 7, 1, 7, 7. The number 1, meaning “new beginnings” or “unified work,” is flanked by “spirituality,” in a grouping of 5, representing “freedom” or “change.” Sterne likens the visual symmetry of the row to the golden Menorah as specified to Moses by Yahweh.⁴⁸⁵ The Menorah was placed in the Holy of Holies that measured 3 by 3 by 3 cubits.⁴⁸⁶

A detailed analysis of *Dreimal tausend Jahre* was made for the numerological values of format (numbers of time signature, measures⁴⁸⁷, beats, notes, and rests), time span (measured in quarter notes), notes (pitch and interval), timbre, and performance (tempo, expression, dynamics, and phrasing.)⁴⁸⁸ The results are thought provoking and align with the meaning of the text. The totals of the five categories above are 5, 6, 8, 4

⁴⁸⁴Sterne, “Preface,” *Arnold Schoenberg: The Composer as Numerologist*. Sterne worked with the principles of numerology found in the book *Your Days are Numbered* by Florence Evylinn Campbell. In addition to *Dreimal tausend Jahre*, Sterne completed numerological analysis on the names of the composer and his family, “Lied ohne Worte” Op. 1 (with confirmation of Schoenberg’s numerological calculations written in the score), “Ewartung” (numerological homage to Zemlinsky), Serenade Op. 24, Mvt. IV (early twelve-tone with numerological reference to Gertrud Kolisch who later became his second wife), Canons III, XII, XIII, XXXII, XXVIII, “Mondestrunken” from *Pierrot lunaire* Op. 21, *Sechs kleine Klavierstücke*, no. VI, and smaller fragments from *Five Pieces for Orchestra* and *Die glückliche Hand*. Colin B. Sterne was a professor at the University of Pittsburgh and a well-respected musicologist, specializing in early music (<http://www.post-gazette.com/news/obituaries/2008/07/25/Obituary-Colin-C-Sterne-Influential-University-of-Pittsburgh-music-professor/stories/200807250166>, accessed June 19, 2015).

⁴⁸⁵Sterne, *Arnold Schoenberg: The Composer as Numerologist*, 175.

⁴⁸⁶*Ibid.*, 193.

⁴⁸⁷Schoenberg avoided the number 13 by calling this measure 12a in the score of *Dreimal tausend Jahre*.

⁴⁸⁸Sterne, 176-177.

and 8, which in numerology produce the birth date of the state of Israel (May 5, 1948). In another coincidence, the numbers occur in the date of the destruction of Solomon's Temple in 586 B.C. and the poem is about the return to Israel after three thousand years of exile.⁴⁸⁹ Schoenberg's setting was completed on April 20, 1949, in commemoration of the establishment of the new State of Israel.⁴⁹⁰

Sterne goes into great detail regarding connections between the structure of *Dreimal Tausend Jahre* and the architecture of Solomon's Temple:

The time signature of *Dreimal tausend Jahre* is unusual: 6/4=3/2. Both meters are present at once throughout the composition.⁴⁹¹ The beat values derived from the two time signatures are 100 and 75 that by strange coincidence represent the external dimensions of the Temple of Solomon,⁴⁹² the subject of the poem. If this is not a coincidence, there is credence in the idea that the numerous 3's, 6's and 9's that occur in the numerological tables for this work are related to the dimensions of the Temple proper.⁴⁹³ The 6/4 time-signature coordinates with the English letters of the two bronze columns in the Temple court *Jachin* (6) meaning "Yah establishes"⁴⁹⁴ and *Boaz* (4) meaning "strength" as well as to the dimensions of the Bronze Basin.⁴⁹⁵

In Hebrew, the column names are written as יָכִין and בֹּעַז.⁴⁹⁶ Including the diacritical markings, there are six symbols. Without the diacritics, there are four characters in each name; therefore, 6/4 is also a correlation in the Hebrew spelling. In "De Profundis," Schoenberg's use of the 6/4 time signature occurs on the final verse, the

⁴⁸⁹Ibid., 174.

⁴⁹⁰Ibid.

⁴⁹¹Ibid., 191.

⁴⁹²Ibid.

⁴⁹³Ibid., 193. This shows a table of dimensions of the Temple and its furnishings.

⁴⁹⁴Tony Badillo, "The Secrets of Solomon's Pillars,"

<http://www.templesecrets.info/pillars.html> (accessed May 24, 2015).

⁴⁹⁵Sterne, 193.

⁴⁹⁶"Jachin," Brown-Driver-Briggs Hebrew and English Lexicon, Unabridged, Electronic Database, Biblesoft, Inc., 2002, 2003, 2006, <http://biblehub.com/hebrew/3199.htm> (accessed June 20, 2015). Second definition includes Boaz.

metaphorical and physical arrival at the Temple.⁴⁹⁷ This verse is twelve measures long, perhaps symbolizing the arrival of the twelve tribes of Israel. In numerology, the number 12 reduces to the number 3, the symbol of the divine. Ringer affirms the use of the number 6 as Schoenberg's *numerous perfectus*, a central symbol for the divinity in *Modern Psalm* Op. 50C.⁴⁹⁸

Schoenberg wrote a series of six equations on a sketch for "De Profundis." The meaning is still a mystery, although number relationships are established in the conclusion of this document. Given that Schoenberg wrote numerological equations in "Liede ohne Worte,"⁴⁹⁹ it seems possible that there is a numerological association here as well.

⁴⁹⁷Craig Wright, "Dufay's 'Nuper rosarum flores', King Solomon's Temple, and the Veneration of the Virgin," *Journal of the American Musicological Society*, vol. 47, no. 3, Autumn, 1994, (University of California Press on behalf of the American Musicological Society), <http://www.jstor.org/stable/3128798> (Accessed: June 19, 2015), 395. Earlier composers may have embedded architectural dimensions of sacred spaces in their music. According to Charles Warren, Dufay did this with *Nuper rosarum flores*, composed for the dedication of Brunelleschi's dome for the cathedral at Florence. The motet structure can be reduced to a proportional relationship, 6:4:2:3, that Warren says imitates the dome structure. Wright states that this proportional relationship is unique to *Nuper rosarum flores* among Dufay's works, 397. The numbers 4 and 7 are also used in a significant and symbolic way in the motet. Wright furthermore states that Warren's measurements were inaccurate and hypothesizes that Dufay was instead imitating the architecture of the Temple of Solomon, which was 6:4:2:3, 406.

⁴⁹⁸Ringer, "Faith and Symbol," in *The Composer as Jew*. (Oxford: Clarendon Press, 1990), 187.

⁴⁹⁹Dennis F. McCorckle. "The Davidic Cipher." *The Music of the Bible*, Musicofthebible.com (accessed June 18, 2015).

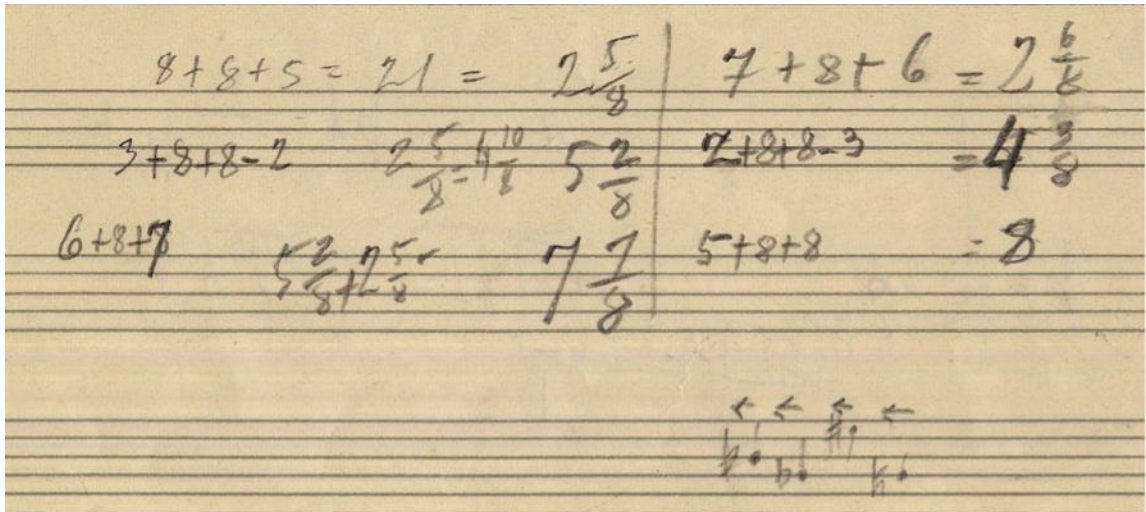


Figure 109: Mathematical equations drawn on sketches of “De Profundis.” (Arnold Schoenberg Center Archives, MS55_707)

Is it possible that such complex number relationships truly existed in

Schoenberg’s plans? Sterne believes that it is:

Could Schoenberg have made use of such a secret method and have kept it hidden for his entire life? Could this man, this priest of music, have aspired, perhaps to create, not only musical harmony, but a higher, more universal harmony as well? And how had this escaped our attention for so long? Incredible. But there it was. Even the texts Schoenberg wrote himself were controlled by the same small group of five numbers with seven digits. [3, 7, 1, 11, 22] As I reflected upon it, I saw that it could not have been otherwise. If numerology had indeed been belief for Arnold Schoenberg, then it had to permeate every aspect of both his life and his art. Placing one’s own vibrations in accord with those of the universe could scarcely remain a casual, part-time pursuit.⁵⁰⁰

G. The Numerology of an Alternate Tone Row

A sketch for an alternate tone row for “De Profundis” exists as a manuscript in the Schoenberg archives, together with other sketches for the Op. 50B.⁵⁰¹ It is also published in the Schott critical edition notes, but it is not contained in the chapter about “De

⁵⁰⁰Sterne, Preface, vi.

⁵⁰¹Schoenberg, “Manuscripts,” Arnold Schoenberg Center Archives, MS55_703v.

Profundis.” Instead, it is located in the final chapter, containing assorted *Fremdskizzen*[foreign sketches].⁵⁰² It has not been mentioned in prominent writings to date.

The sketch shows a tone row segment of seven pitches in the Prime and untransposed Inverted forms. It features an anagram of Schoenberg’s name with his initials, E-flat-A, circled in both treble and bass clefs where they coincide in the first segment of the row. A second segment shows a slight variation on the first segment, with lines drawn between the octave A and C pitches in each clef, and the octave B-flat pitches are circled. It is interesting to recall that *Adonai* in the Davidic cipher is sounded with the pitches A and C and that melodic cymbals of the ancient Hebrews were likely pitched in A and C.⁵⁰³ In Schoenberg’s alpha-numeric system, the pitch B-flat is number 11, a Master number in his canon.⁵⁰⁴ In summary, Schoenberg circled his initials and one of his Master numbers, perhaps indicating that this set of pitches was symbolic of him, and he drew lines to connect the pitches A and C, tones that historically represent the ancient Hebrew God.

⁵⁰²Schoenberg, “Psalm 130 op. 50B, Skizzen,” *Chorwerke II, Reihe B, Band 19*, (Mainz: B. Schott’s Söhne and Wien: Universal Edition AG, 1977), 153.

⁵⁰³Jacobson lecture, ACDA Conference.

⁵⁰⁴Sterne, v and 4.

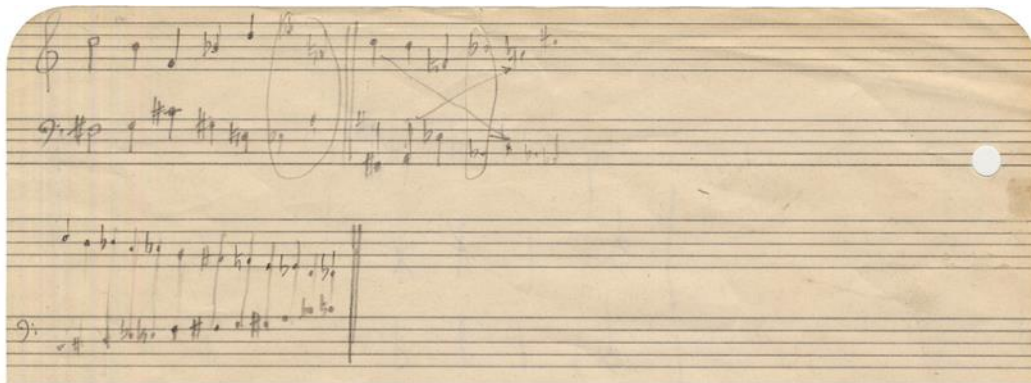


Figure 110: An alternate tone row sketch for “De Profundis.” (“Manuscripts,” Arnold Schoenberg Center Archives, MS55_703v)

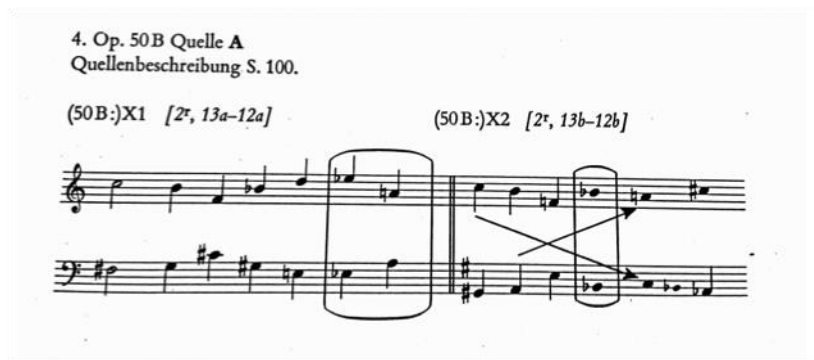


Figure 111: Schoenberg, “De Profundis,” Quelle A. (*Samtliche Werke, Reihe B, Fremdskizzen* [foreign sketch], 153)

Allen Forte discovered that the six musical letters of Schoenberg’s name—E-flat, C, H, B, E, G (or E-flat, C, B, B-flat, E, G)—were used as a pitch class set in a symbolic way. They were found:

prominently in virtually every one of his atonal and preatonal works. The signature hexachord itself...almost never appears but is instead presented covertly in the form of other hexachords that have the same total intervallic content.⁵⁰⁵

⁵⁰⁵Simms, 80.

Despite the overwhelming coincidence above, Bryan Simms states that there has been no evidence that Schoenberg intended an autobiographical meaning to the use of his anagram as a pitch class set.⁵⁰⁶ The sketch for the alternate tone row with the circled initials, however, may add weight to Forte's hypothesis.⁵⁰⁷ Forte describes the theoretical importance of the Schoenberg Signature:

First, its occurrences demonstrate that Schoenberg was thinking in terms of unordered pitch-class sets, that is, musical units which can arise independent of the syntax of traditional tonality and which ultimately would do so over the span of a complete work. Second, the mode of occurrence of the signature demonstrates a growing awareness of the operations by which pitch class sets could be related. In particular, the operation of complementation is clearly evident here, since the signature occurs either as some form of EsCHBEG (6-Z44) or its complement (6-Z19). Moreover, the signature as 6-Z44 rarely is the literal EsCHBEG, but is almost always a transposition or an inversion.⁵⁰⁸

The second segment of the row contains six pitches in the treble clef, but seven in the bass, although the last two notes in the bass clef are penciled lightly with a repetition of B-flat in the set, meaning only six different pitch classes are represented. If the second B-flat were counted, this would create a collection of thirteen pitches in the second vertical grouping, and if the second B-flat were *not* counted, there would be thirteen pitches in each horizontal line. As mentioned before, Schoenberg feared the occurrence of the number 13 and carefully avoided it whenever possible. He would surely have been aware of this total. Could he have known this was to be his final work and therefore

⁵⁰⁶Ibid., 81.

⁵⁰⁷"Allen Forte, 1926-2014," *Yale University Department of Music*, <http://yalemusic.yale.edu/news/allen-forte-1926-2014> (accessed June 19, 2015). Forte died October 16, 2014, just before this dissertation was begun. It would have been enlightening to receive his comments on Schoenberg's alternate tone row for "De Profundis."

⁵⁰⁸Allen Forte, "Schoenberg's Creative Evolution: The Path to Atonality," *The Musical Quarterly*, vol. 64, no. 2 (Apr. 1978), 138. Oxford University Press, <http://www.jstor.org/stable/741443> (accessed May 31, 2015).

allowed the fateful number into his planning? Alternately, Schoenberg may have been thinking in pitch class sets where repetitions would not change the numerical sum.

There is evidence that Schoenberg contemplated using the alternate row in the finished form of the work. The alternate tone row, shown in the figure above, is written on the back of a preliminary sketch of “De Profundis,” shown in the figure below, and would therefore appear to be related.⁵⁰⁹

The alternate row begins with a resolution in the first harmonic interval from tritone, F-sharp-C, to major third, G-B. The resolution takes place both melodically and harmonically, an element that is likewise included in the finished work. The melodic major thirds, B-flat-D and E-G-sharp, are also kept in the final version.

The published sketch has a 014, F-sharp-F-D dissonance on the word *Adonai* in measures 5 and 6, with a resolution to D-F. This is dramatically different than the D-flat-F consonance Schoenberg ultimately chose to adorn the word *Adonai*. The chord progression extracted from the preliminary sketch could be perceived as late Romantic, moving through secondary dominants. It begins in D major/minor but contains neighboring chromatic non-harmonic tones, shown in the line above the chord progression in italics:

Eb C Eb

D major, C-sharp major, E major, G major, D major, D minor.

I V/iii V/vi IV I i

⁵⁰⁹Schoenberg, “Psalm 130 Op. 50B, Skizzen,” Chorwerke II, Reihe B, Band 19, (Mainz: B. Schott’s Söhne and Wien: Universal Edition AG, 1977), MS_703v. 105.

A 5 [2', 1-6, 7a-8-9a-12]

♩ = 72

Shir ha ma - a lot mi ma ma - kim

Shir - - lot mi ma

Shir ha ma a lot mi ma

Metronomangabe ist Korrekturergebnis für ♩ = 80; T. 5-6 M, A, T, Bar, B: Ursprünglich in T. 5 nur drei (Viertel-)Hälbe, in T. 6 Ganze Noten.

Figure 112: Preliminary sketch showing D major quality. (Schoenberg, “Psalm 130 Op. 50B, *Skizzen*,” MS_703v, 105)

Soprano 1

Soprano 2

Alto

Tenor

Figure 113: Transposition of example A5 into modern clefs.

Schoenberg discussed the non-harmonic tone [*Harmonie-fremde Töne*] in *Harmonielehre* [Theory of Harmony] (1910-11). He emphasizes the importance of non-harmonic tones as essential to the harmony, not just as a decoration:

Before anything else, then, [let us affirm that] the non-harmonic tones do form chords (*Zusammenklänge*), hence are not non-harmonic; the musical phenomena they help to create are harmonies, as is everything that sounds simultaneously.

Yet, they are said to be chance harmonies; that is, such as do not happen of necessity, such as appear, not according to the law as of musical logic but, just contrary to that logic, when one would least expect and want them—according to that logic. Hence, they would be similar to, say, a meteor or shooting star, which exists to be sure, but whose existence is apparently accidental since we did not know beforehand the moment of its appearance and cannot understand [why it appeared at just] that moment.⁵¹⁰

Schoenberg illustrated not only the conventional classifications in *Harmonielehre* [Theory of Harmony], but also his own unusual formation, the “indeterminate chord” [*varierende Akkord*]. Schoenberg described the indeterminate chord as one that “comes into being by a chromatic alteration, and which as a result, has multiple meanings.”⁵¹¹ Forte cites an example of the Schoenberg Signature used in a major/minor configuration in Op. 12/1:

Finally, the signature itself is sometimes formed as a “bent” tonal configuration. For instance, at the end (measures 85-86) of Opus 12/1 (“Jane Grey”), the tonic major and minor chords are combined with the leading tone and lowered leading tone. As a result, 6-Z44 is formed: C, C-sharp, D, F, F-sharp, A.⁵¹²

Although Schoenberg used this illustration prior to his twelve-tone period, there are examples of indeterminate chords in “De Profundis.”

⁵¹⁰Arnold Schoenberg, trans. Roy E. Carter, *Theory of Harmony* (Berkeley: University of California Press, 1978), 309-310.

⁵¹¹Forte, 148. Forte refers to Ex. 255 in *Harmonielehre*.

⁵¹²Forte, *The Musical Quarterly*, 152.

In examining the sketches from the *Gesamptausgabe*, Mark Shapiro notes that Schoenberg began with a tonal idea that included classically rounded phrases in double counterpoint in thirds. He also describes Schoenberg's sketches of "De Profundis" as a type of "every-day music." This was a typical first step for Schoenberg, working through more ordinary ideas, ultimately dispensing them and moving into greater originality.⁵¹³ Similarities between the sketch and the finished product are the six-voice choral texture, choral speech, imitative duet texture, and the solo opening on a long note.⁵¹⁴

Schoenberg was fond of creating witty and auspicious combinations of letters for recreation⁵¹⁵ as well as numerological significance.⁵¹⁶ If the alternate tone row has autobiographical properties, then the sketches may not have been ordinary ideas; rather, they may have been alphabetical word and pitch play from which Schoenberg developed the combinatorial twelve-tone row that afforded him such great flexibility in the final composition. In addition, a preliminary calculation of the numerological values of the pitch class sets reveals a striking symbolism.⁵¹⁷

The Schoenberg Signature is 6-Z44 (012569), and its complement is 6-Z19 (013478). The numerological value of the Schoenberg Signature (012569) is 5, also significant because the number 5 represents freedom or change. The value of the

⁵¹³Mark Shapiro, "Every Day Music: The Tonal Sketch to "De Profundis," *The Choral Journal*, vol. 45, no. 4 (November 2004), American Choral Directors Association (25-32), 26. <http://www.jstor.org/stable/23555252> (accessed March 15, 2015).

⁵¹⁴Shapiro, 26.

⁵¹⁵Arnold Greissle-Schönberg, "A Man of Contrasts," *Schoenberg's European Family*, http://schoenbergseuropeanfamily.org/AS3_Pages/AS3_Chap2.html (accessed May 18, 2015).

⁵¹⁶Sterne, 27.

⁵¹⁷This author is not an experienced numerologist. A complete numerological analysis would require extensive expertise and the calculation of the numerological values of many other elements in the music and text.

complement, 6-Z19 (013478), is also 5. Taken together, they form the number 55, a Master number in numerology.⁵¹⁸

The numerological values of each segment of the alternate row seem significant and are shown in the table below.

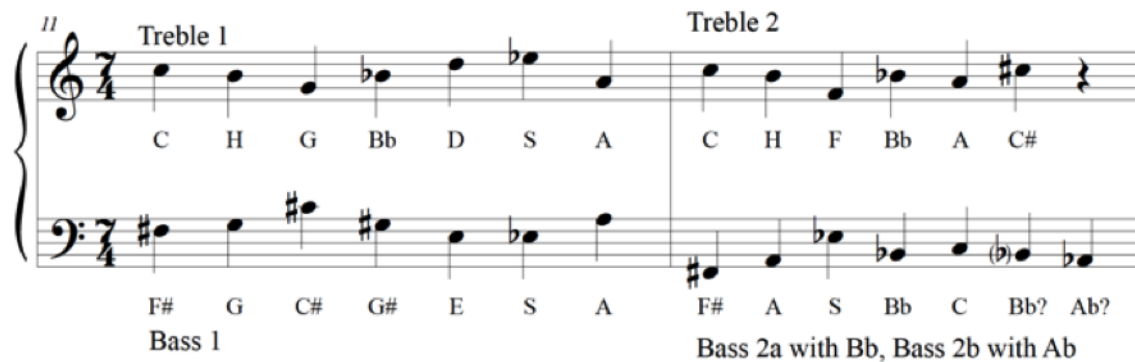


Figure 114: The alternate tone row with alphabetical association transcribed from MS_703-55v.

Table 7: Numerological values of the pitch class sets in the superceded row of Schoenberg's "De Profundis."

Segment of superceded row	Forte pitch class set (Numerological value of integers only)	Pitch classes	Interval Vector = Numerology value	Prime Form = Num. value
Treble clef 1	7-11 (9)	C, B, G, Bb, D, Eb, A	[444441]= 3	(0134568)=9
Treble clef 2	6-Z37 (7)	C, B, F, Bb, A, C#	[432321]= 6	(012348)=9
Bass clef 1	7-Z36 (7)	F#, G, C#, G#, E, Eb, A	[444342]=3	(0123568)=7
Bass clef 2a	5-31 (9) Superset: Cardinality	F#, A, Eb, Bb, C, Bb	[114112]=1	(01369)=1
Bass clef 2b	6-Z45 (6)	F#, A, Eb, Bb, C, C	[234222]=6	(023469)=7

⁵¹⁸Sterne, v. The numerological values were calculated using the method of addition described in Colin B. Stern's book. Adjacent numbers are added until a two-digit sum is reached. The two-digit sum is reduced to a single digit through addition, and the process continues in like manner.

		Ab		
Bass clef 2 a+b	6-Z45 (6) Superset: Cardinality	F#, A, Eb, Bb, C, Bb, Ab	[234222]=6	(023469)=7
Treble clef 1+2	9-6 (6)	C, B, G, Bb, D, Eb, A, C, B, F, Bb, A, C#	[686763]=9	(01234568T)=11
Bass clef 1+2a	9-10 (1)	F#, G, C#, G#, E, Eb, A, F#, A, Eb, Bb, C, Bb	[668664]=9	(01234679T)=6
Bass clef 1+2b	9-10 (1)	F#, G, C#, G#, E, Eb, A, F#, A, Eb, Bb, C, Ab	[668664]=9	(01234679T)=6

Although Schoenberg would not have been aware of the names Allen Forte later gave to pitch class sets, it is a remarkable coincidence that the numbers 1, 6, 7, and 9 occur so frequently. The numerological sums of the intervallic content and prime forms of the pitch class sets result in 1, 3, 6, 7, 9, and 11. The symbolic meanings of these numbers are:

- 1: Traditionally represents “new beginnings”⁵¹⁹
- 3: Traditionally represents “heaven”⁵²⁰
- 6: Traditionally, and as used by Schoenberg, represents “love”⁵²¹
- 7: Faith, spiritual development, the collective consciousness⁵²²
- 9: Universal love (Sterne-Schoenberg) or eternity⁵²³
- 11: Master Number and part of Schoenberg’s numerological chart⁵²⁴

⁵¹⁹“Number 1,” *Numerology, the Vibration and Meanings of Numbers*, <http://numerology-thenumbersandtheirmeanings.blogspot.com/2011/05/number-7.html> (accessed June 18, 2015).

⁵²⁰Sterne, 175.

⁵²¹Ibid.

⁵²²“The Number 7,” *The Numbers and Their Meanings*, <http://numerology-thenumbersandtheirmeanings.blogspot.com/2011/05/number-7.html> (accessed June 19, 2015).

⁵²³“The Number 9,” *The Numbers and Their Meanings*, <http://numerology-thenumbersandtheirmeanings.blogspot.com/2011/05/number-9.html> (accessed June 19, 2015).

⁵²⁴ Sterne, v. The numbers with the most significance in Schoenberg’s life and works are 1, 3, 7, 11, and 22. All the works examined by Sterne through Op. 49 have a numerological value of 21. Op. 50A has a value of 22 (190). Sterne speculates that the 22 signifies the “right number” with which to conclude his work. He also notes that the value of Op. 50 as a complete opus may have resulted in a different sum.

In comparison, the combinatorial row Schoenberg ultimately chose for “De Profundis” is based on a single pitch class set, Forte 6-7. The ICV is [420243], which reduces to the number 6. The numerological value of the prime form of the row (012678) is also the number 6. The inscription on the work combined the efforts of “heart” and “brain.” The prevalence of the number 6, meaning love, in both the superceded row and the chosen row may reflect Schoenberg’s “heart.” The pitch class set organization would appear to be simply mathematical to his public, a duality of meaning that Schoenberg seemed to enjoy. The overall organization of the work, including any meaning established in the preliminary sketches and any mathematical symbolism in the form of the work, would again reflect the duality of the intellect required to craft such a complex work and also a deeply emotional hidden meaning.

Schoenberg wrote about secret levels of meaning for the titles in *Five Pieces for Orchestra* Op. 16 in his diary,⁵²⁵ and letter ciphers were common in the compositions of his students.⁵²⁶ Joscelyn Godwin writes:

The triumvirate of the Second Viennese School—Schoenberg, Alban Berg, and Anton Webern—shared a familiarity with mysticism and Theosophy, and an obsession with hiding significances in their music. The twelve-tone system itself is an example, for it was never intended to be the focus of the listener’s attention, but to act as a unifying force replacing tonality. In other words, twelve-tone or serial music is based on imperceptible structures, just as the Divine Comedy and the Gothic cathedrals are. The public can enjoy the work of art while unaware of this secret, which the creator perhaps wishes to share only with God.⁵²⁷

⁵²⁵“The wonderful thing about music is that one can tell all, so that the educated listener understands it all, and yet one has not given away one’s secrets, the things that one doesn’t admit, even to oneself.” (Schoenberg Diary entry quoted in Reich, 1971, 51.)

⁵²⁶Simms, *The Atonal Music of Arnold Schoenberg*, 80.

⁵²⁷Godwin, *Gnosis and Hermeticism from Antiquity to Modern Times*, 190. Google Play edition.

Berg wrote Schoenberg's anagram into the opening of his "Chamber Concerto" in 1925 to honor Schoenberg's fiftieth birthday. He used the letters A-D-Es-C-H-B-E-R-G. Two examples of this mystical camaraderie with Schoenberg's students are Berg's use of Es-C-H-B-E-G in the opening of each movement of his 1913 *Four Pieces for Clarinet and Piano* Op. 5 and Webern's use of a form of the Schoenberg Signature Es-C-H-B-G in *Three Small Pieces for Cello and Piano* Op. 11 (1914).⁵²⁸ Schoenberg used his Signature (Es-C-H-B-E-G, 6-Z19) in "Suite" Op. 29 (1926).

Schoenberg used the complement to his signature hexachord (6-Z19) as a chord in measure 27 of "De Profundis," shown in the figure below. This occurs at the peak of the soprano melody and the intersection of different text in the accompanying voices. The soprano is singing "Your word" while the other parts sing "my soul" or "I waited." This is an example of Schoenberg's use of his Signature pitch class set as a metaphor for his spiritual longing. There is a significant juxtaposition of a *varierende Akkord* [vagrant chord] in measure 28.

⁵²⁸Allen Forte, "Schoenberg's Creative Evolution: The Path to Atonality," 135.

DE PROFUNDIS Forte 6-z19 (013478) 17
Forte 6-z10 (013457)

S 1
P₀ 10 VE - LI - DVA - RO. Perfect fourth occurs RI₃ 1 3 HO - CHAL 4 5 4 5

S 2
I₃ 10 KIV - TA P₀ 9 NAF - SHI C major-minor (sop. 1) KI-
f C major chord p

A
I₃ 9 KIV - TA P₀ 12 NAF - SHI KI-

T
P₀ 9 LI - DVA-RO RI₃ HO - CHAL - 6 -

B
I₃ 4 VI - TI A - DO - NAI P₀ 10 NAF SHI KI-
3 5

B
I₃ 6 VI - TI A - DO - NAI P₀ 8 NAF SHI KI-
3 6

Db pedal point (Jaanson)

Pitches 4, 5, 6 are repeated with emphasis added through tones repeated 3 times on the AS and Divine Dyads

Perfect fifth occurs where a tritone is expected. Creates a B major sense below and a C major sense above with Ab in soprano

m. 28, varierende Akkord (vagrant chord) C major juxtaposed with C minor and Db pedal

Figure 115: Schoenberg's signature hexachord (6-Z19), m. 27.

Complementary Z-related pitch class sets are used in duets between the first and second soprano and tenor and baritone in measures 32 and 33, just a few measures later.

DE PROFUNDIS

31

S 1

Forte 6-z38, (012378)

Z mates

RI3

MI - SHOM - RIM

1 3 6

S 2

Forte 6-z6 (012567)

RI3

MI - SHOM - RIM

2 4 5

A

R0

NAI - DO - NAI

3 4 5

T

Forte 6-7

R0

MI - SHOM - RIM

2 4 5

LA

B

R0

MI - SHOM - RIM

1 3 6

LA

B

205

Further organization by pitch class set seems possible in measures 49 to 51. Schoenberg uses the set 6-Z49 twice in the work, both times as a vertical chord: measure 37 (in the quartet response) on the word, *Adonai* [Lord], and measure 51, *yifdeh Israel* [Redeem Israel]. The pitches in the bass and baritone are out of order in the row in this measure but are integral to the pitch class set. Organization by pitch class set may add another layer of symbolic text setting in “De Profundis.”

The image displays a musical score for five vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto (A), Tenor (T), and Baritone (B). The score is annotated with various pitch class sets and their transformations, along with dynamic markings and tempo indications.

Key Annotations and Transformations:

- Forte 6-7 (012678):** This set is highlighted in red and appears in multiple parts, including S 1, S 2, and B. It is associated with the tempo marking *rit.* and the dynamic *ff*.
- Forte 6-z36 (012347):** Labeled "DE PROFUNDIS", this set is shown in S 1 and S 2.
- Forte 6-16 (014568):** Labeled "31", this set is shown in S 1 and S 2.
- Forte 4-5 (0126):** Shown in S 1.
- Forte 4-2 (0124):** Shown in S 2.
- Forte 4-8 (0156):** Shown in S 2.
- Forte 6-z47 (012479):** Shown in A.
- Forte 3-7 (025) Combined Prayer Motives:** Shown in A.
- Forte 6-z40 (012358):** Shown in T.
- Forte 4-14 (0237):** Shown in T.
- Forte 4-z15 (0146):** Shown in B.
- Forte 3-5 (016) Primal Cell Ab "dominant" chord:** This set is highlighted in red and appears in B.
- Forte 6-z49 (013479):** Shown in B.

Lyrics and Pitch Class Sets:

The lyrics are: "DE PROFUNDIS", "YIF - DEH", "ET YIS - RA - EL", "VE - HU", "YIF - DEH", "EL", "VE - HU", "YIF - DEH".

The pitch class sets are: R_0 , VE , HU , YIF , DEH , P_0 , RI_3 , RI_0 , RI_1 , RI_2 , RI_3 , RI_4 , RI_5 , RI_6 , RI_7 , RI_8 , RI_9 , RI_{10} , RI_{11} , RI_{12} , RI_{13} , RI_{14} , RI_{15} , RI_{16} , RI_{17} , RI_{18} , RI_{19} , RI_{20} , RI_{21} , RI_{22} , RI_{23} , RI_{24} , RI_{25} , RI_{26} , RI_{27} , RI_{28} , RI_{29} , RI_{30} , RI_{31} , RI_{32} , RI_{33} , RI_{34} , RI_{35} , RI_{36} , RI_{37} , RI_{38} , RI_{39} , RI_{40} , RI_{41} , RI_{42} , RI_{43} , RI_{44} , RI_{45} , RI_{46} , RI_{47} , RI_{48} , RI_{49} , RI_{50} , RI_{51} , RI_{52} , RI_{53} , RI_{54} , RI_{55} , RI_{56} , RI_{57} , RI_{58} , RI_{59} , RI_{60} , RI_{61} , RI_{62} , RI_{63} , RI_{64} , RI_{65} , RI_{66} , RI_{67} , RI_{68} , RI_{69} , RI_{70} , RI_{71} , RI_{72} , RI_{73} , RI_{74} , RI_{75} , RI_{76} , RI_{77} , RI_{78} , RI_{79} , RI_{80} , RI_{81} , RI_{82} , RI_{83} , RI_{84} , RI_{85} , RI_{86} , RI_{87} , RI_{88} , RI_{89} , RI_{90} , RI_{91} , RI_{92} , RI_{93} , RI_{94} , RI_{95} , RI_{96} , RI_{97} , RI_{98} , RI_{99} .

Figure 117: Out of order pitch in baritone, last beat of m. 51, in context of pitch class set 6-z-49.

H. Family Signatures in the Combinatorial Row

If the pitches of the alternate row are intended to represent Schoenberg,⁵²⁹ it is possible that the other pitches symbolize the family members whom, given his poor health, he knew he must soon leave behind. The figure below shows a possible association between initials of family members and the tone row that Schoenberg ultimately chose for the work.

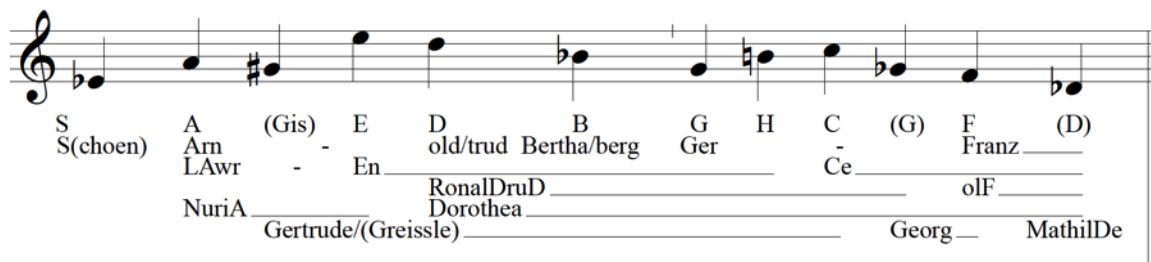


Figure 118: Schoenberg family names⁵³⁰ in the combinatorial row used in “De Profundis.”

Names of family members follow, with letters found in the tone row marked in bold:

The composer, **Arnold Franz Walter Schoenberg**⁵³¹

His wife, **Gertrud Bertha Kolisch**⁵³²

His children with Gertrud: **Dorothea** Nuria (Nono), **Rudolf** Ronald, **Lawrence** **Adam**

His children with Mathilde: **Georg**, **Gertrude** (Greissle)⁵³³

⁵²⁹In the first hexachord in treble clef, A is added and D is substituted for B. A and D are the first and last letters of his first name.

⁵³⁰The names for Schoenberg’s sons by his second wife are anagrams of his own first name. The names of his two children, by his first wife, both began with the letter G, and his daughter Gertrude married Felix Greissle, adding another G to her name.

⁵³¹Sterne, 28.

⁵³²“Gertrude Bertha Schoenberg, 2005,” *Geni*, <http://www.com/people/Gertrud-Schoenberg/6000000002764344075> (accessed June 19, 2015).

⁵³³Sterne, 31, 36-39.

The Schoenberg family names are in an order that resembles the closeness of the relationships. “S” for Schoenberg stands at the beginning to represent the family name for all members. The first names of Arnold Franz and Gertrud Bertha are adjacent and joined on final letter D. Gertrud and the G in Schoenberg also share the letter G, the last letter in the family name and the one who would live the longest of the pair. Arnold and Gertrud’s three children can be represented in the row in the order of the spelling of their names. It is interesting that although their daughter’s legal name is Dorothea Nuria,⁵³⁴ she was called “Nuria” in the reference here, which appears first in the row order. Schoenberg’s European family can be represented by the G-sharp, G-flat, and D-flat. G-sharp, or *Gis* in German, could stand for his daughter Gertrude, whose married name, Greissle, contains the “is” of *Gis*.⁵³⁵ G-flat could represent his son Georg and the D-flat his first wife, Mathilde. The accidentals on the three letters could be a testimony about the “false” nature of his first family, due to Mathilde’s infidelity.⁵³⁶

I. Parsing of the Row

Various music theorists and critics have offered readings of “De Profundis.”

While the prime row and its inversion at T₃ are made clear in Schoenberg’s sketches, the parsing of the row is open to interpretation given the fluid character of the hexachordal organization.

⁵³⁴“Nono, Nuria Schoenberg, 1932-,” *Library of Congress*, <http://id.loc.gov/authorities/names/n89126215.html> (accessed May 31, 2015.)

⁵³⁵Stuckenschmidt, 534. Schoenberg dedicated his Wind Quintet to Arnold Greissle-Schönberg, son of his daughter Gertrude and her husband, Felix Greissle. The first five notes of the row are Eb-G-A, which are the initials of Schoenberg, Greissle, Gertrude and Arnold. He paid homage to his second wife, Gertrud, in the Suite Op. 29, wherein all movements begin and end with her initials: G-Eb or Eb-G.

⁵³⁶“Arnold & Mathilde Schönberg,” *Richard Gerstl (1883-1908)*, <http://www.richardgerstl.com/arnold-and-mathilde-schonberg> (accessed June 21, 2015). Arnold’s sister Ottilie claimed that Mathilde was always looking to have an extramarital affair. Helene and Alban Berg wrote to one another concerning Mathilde’s pursuit of one of Schoenberg’s students in 1920.

Table 8: Analysis of rows used in Schoenberg, “De Profundis,” mm. 1-32 (turn to landscape orientation to view as a timeline with voices in score order).

as a timeline with voices in score order.							
Mm	Verse	Bass	Baritone	Tenor	Alto	Mezzo-Soprano	Soprano
1-2	1	Speech	Speech	Speech	P-0	P-0	-
3-4		Speech	Speech	P-0	P-0	P-0	P-0
5-6		Speech	Speech	P-0	Speech	Speech	P-0
Fermata							
7-8	2	I-3	I-3	-	I-3	I-3	-
9-10		Speech	Speech	I-3	Speech	Speech	P-0
11-12		Speech	Speech	RI-3	Speech	Speech	P-0: R-0
Eighth rest							
13-15	3	P-0	RI-3	Speech	P-0	R-0	I-3
16		P-0	P-0	Speech	Speech	Speech	Speech
17		R-0: RI-3	R-0: RI-3	R-0: RI-3	R-0	RI-3: R-0	RI-3
Eighth rest within triplet							
18-19	4	Speech	Speech	P-0	P-0	R-0	R-0
20		RI-3	P-0	Speech	I-3	I-3	-
21-22		Speech	P-0: Speech: I-3	Speech	Speech	Speech	P-0
Overlap							
23-24	5	I-3	P-0	P-0	I-3	Speech	P-0
25-26		I-3: P-0	I-3: P-0	P-0: RI-3	I-3: P-0	I-3: P-0	P-0: RI-3
27		P-0	P-0	RI-3	P-0	P-0	RI-3
28		Speech	Speech	RI-3	Speech	Speech	RI-3
Overlap							
29-30	6	Speech: R-0	R-0	P-0	Speech: R-0	Speech: R-0	P-0
31		-	R-0	R-0	R-0	R-0: RI-3	RI-3
32		Speech	R-0	R-0	Speech	RI-3: R-0 Out of hexachord order	RI-3: R-0

Table 9: Analysis of rows used in Schoenberg, “De Profundis,” mm. 33-55.

Mm	Verse	Bass		Baritone (Soli)	Tenor (Soli)	Alto (Soli)	Mezzo-Soprano	Soprano	
		Bass	Solo					Sop	Solo
33	7	Speech	P-0	Speech	Speech	P-0	P-0	-	-

35-36		Speech	P-0	-	-	P-0	P-0	-	P-0
37		Speech	P-0	(I-3)	(I-3)	(I-3)	P-0	-	P-0
38-39		P-0	P-0	P-0	P-0	P-0	P-0	-	P-0
40-41		RI-3: Speech	RI-3: Speech	RI-3	RI-3	RI-3	RI-3	-	RI-3
Overlap									
42-45	8	R-0	R-0	R-0	P-0: Speech	P-0	P-0		
46-47		R-0	R-0	-	-	-	-		
48		R-0	R-0	RI-3	RI-3				
49		R-0	R-0	RI-3	RI-3	R-0	R-0		
50		P-0	P-0:R-0	P-0	P-0	R-0	R-0		
51		R-0	R-0	R-0	R-0	P-0	P-0		
52-53		Speech	Speech	Speech	Speech	Speech	P-0		
Fermata									
54-55		R-0	R-0	R-0	P-0	P-0	P-0		

Richard S. Hill was the first to write about “De Profundis,” in 1955, just a year after it received its premiere. His review of the 1953 IMP edition identifies the hexachordal organization and tonal nature of the row⁵³⁷ as an exemplary work in Schoenberg’s late hexachordal style.⁵³⁸ He notes that Schoenberg used a “single, untransposed row and its mirror”:⁵³⁹

R: d# a g# e d a# g b c f# f c#
M: f# c c# f g b d# a# a d# e g#

Hill identifies two measures where the notes cannot be parsed with the above: measure 32, sopranos on beat 2, and the end of measure 51 in the basses.⁵⁴⁰ He then

⁵³⁷Richard S. Hill, Review, Notes, vol. 10, no. 4 (September 1953), 682-83. Hill reviewed the edition distributed through its US agent, Leeds.

⁵³⁸Ibid., 682.

⁵³⁹Ibid., 683. Mirror is the term Hill used for the inversion in his earlier writing (Schoenberg’s Tone-Rows and the Tonal System of the Future, The Musical Quarterly, vol 22, no. 1, January 1936) about Schoenberg. The mirror-inversion is actually transposed, T₃, despite his statement that it is untransposed.

⁵⁴⁰Ibid. It is interesting that Hill did not mention mm. 13 and 14, where G-naturals appeared in the alto (m. 13) and mezzo-soprano (m. 14) that do not fall into the appropriate hexachord. The critical edition

launches into a rather demeaning commentary on Schoenberg's compositional method, generalizing the deviation from the row as a tendency that is unsatisfactory:

Certainly such minor deviation from the row as these two passages have absolutely no bearing on the general quality of Schoenberg's music. The music is made neither less good nor less bad by them. But the prevalence of similar passages in so many of Schoenberg's works, particularly the later ones, probably does have a certain amount of significance with regard to the row technique. If the row does indeed serve to organize all the tones of a composition in a meaningful way, then it ought to be used consistently. Deviations from it would be rather like cheating at solitaire. On the other hand, if the row really serves some other purpose, it would be interesting to have a clear statement from an authorized prophet or apostle as to what that purpose is. Should it turn out that it is largely a nice gadget to talk about, then just possibly it has already been talked about quite enough.⁵⁴¹

Andrew Thomas Kuster, in *Stravinsky's Topology*, prefaces his study of Stravinsky's row choices in "The Flood," "Threni," and "Canticum Sacrum" with a brief analysis of Schoenberg's "De Profundis." Kuster notes that Schoenberg uses the combinatorial row in hexachords, and specifically in the forms P₀, R₀, I₃, and RI₃.

Kuster points out what appears to be a significant error on Schoenberg's part in measure 32 in the mezzo-soprano part.⁵⁴² The last two pitches of the triplet on beat 2 are out of order: They fall into the first hexachord rather than the second. This is the only instance in the piece where pitches are out of order in his analysis.⁵⁴³

was published in 1977, long after this review, and it is doubtful that Hill would have been given access to the autograph.

⁵⁴¹Ibid., 683.

⁵⁴²Ibid., 683. Hill identified m. 32 as out of order, but also mentioned m. 51, which Kuster does not address.

⁵⁴³Other pitches were out of order when analyzing from the IMP/Belmont score due to pitch inaccuracies in mm. 13-14. These were corrected in the critical edition and confirmed by examination of the autograph.

According to Kuster, Schoenberg probably thought he was working in treble clef rather than the indicated C clef.⁵⁴⁴ If that were true, the pitches would shift from the written D-natural and E-flat to F-natural and G-flat to complete the second hexachord. This astute answer would put all pitches in compliance with the row order and avoid the sharp dissonance between the soprano and mezzo-soprano on the second note of the triplet (D-natural-D-flat). The proposed change would create the Divine Dyad (D-flat-F) on *Boker* [morning], followed by the AS Dyad (G-flat-C). These same intervals would then repeat on *Shomrim* [watchmen], creating a strong argument for change from the standpoint of the dyad to text connection and formal structure.

Henry Klumpenhouwer discusses the role of “wrong notes” in Schoenberg’s works in the context of Sigmund Freud’s theory of *Fehlleistungen* [parapraxes], better known as Freudian “slips.” Freud says these are events in which “a person who intends to say something may use another word instead (*a slip of the tongue* [Versprechen]), or he may intend to do the same thing in writing, and may or may not notice what he has done.”⁵⁴⁵ Klumpenhouwer argues effectively that Schoenberg’s use of G-flat where a G natural is expected in the series of “Gavotte” Op. 25 can be supported as written. Examining the questionable note within a different hierarchy shows that Schoenberg’s

⁵⁴⁴Andrew Kuster, “Schoenberg’s De Profundis,” 2. Analyses and General Characteristics of Stravinsky’s Twelve-Tone Music in *Stravinsky’s Topology*, <https://sites.google.com/site/stravinskystopology/2-analyses-and-general-characteristics-of-stravinsky-s-twelve-tone-music>.

⁵⁴⁵Henry Klumpenhouwer, “An Instance of Parapraxis in the Gavotte of Schoenberg’s Op. 25,” *Journal of Music Theory*, vol. 38, no. 2 (Autumn 1994), Duke University Press on behalf of Yale University Dept. of Music, <http://www.jstor.org/stable/843773> (accessed April 8, 2015), 217. Klumpenhouwer quotes Freud, *Introductory Lectures on Psychoanalysis*, Trans. and ed. By James Strachey (New York: W.W. Norton, 1966), 25.

use of G-flat preserves a dyad pattern that has a conceptual relationship in the work.

When examining Schoenberg's "errors," Klumpenhouwer concludes:

I see a number of ways of dismissing the mistake. The most serious of these is the argument that Gb in measure 5 replaces the G natural required by the row structure for non-serial musical reasons, and that there is no slip at all. Such a view will be driven by the belief that in this piece (or perhaps in general), serial structure has no independent aesthetic status; it is merely a precompositional process necessary to generate a stockpile of possibilities which must be then edited to conform to less definable musical and aesthetic laws. I am sure that there were and are composers who approach serialism in this way; but everything Schoenberg says about "composing with twelve tones" indicates he was not one of them.⁵⁴⁶

Richard S. Hill wrote that notes were out of order in measure 32 and also in measure 51 in the basses.⁵⁴⁷ In this author's analysis, the baritone (C) is out of order on the final beat in this measure. Following Kuster's suggestion that Schoenberg lost his place when entering pitches in measure 32, there is certainly the possibility that the same occurred in measure 51 in the baritone part. On beat 3 of the baritone, the C-natural is on the first ledger line of the bass clef, which could easily have been influenced by copying the tenor, whose note is A—the first ledger line of the treble clef.

There are also reasons to support the pitches as written. First and foremost, Schoenberg owned that occasionally "wrong" notes (pitches violating the row order) appear in a twelve-tone work when the composer may have simply lost his place. Allen Shawm reports that when Schoenberg was asked about these "wrong" notes, he never changed them to the "right" notes, choosing instead to honor the original inspiration and creation. For instance, in *Drei Klavierstücke* [Three Piano Pieces] Op. 11, a D-flat-D

⁵⁴⁶Ibid. 221.

⁵⁴⁷Hill, 683.

dissonance occurs in measure 2 of the “Second Piece,”⁵⁴⁸ the exact pitches in question in measure 32 of “De Profundis.” In Op. 11, the left hand establishes the D-F in repeating triplets, then the right hand enters on a sustained D-flat. The ensuing D in the bass is clearly marked with a natural sign.⁵⁴⁹ Interestingly, the opening theme of “The Struggler” in *Die Jakobsleiter* begins D-flat-F-D-natural, the first three notes of the tone row.⁵⁵⁰ D-flat-D-F is the 014 set favored by Schoenberg and used as the opening pitch material of *Israel Exists Again* and *Modern Psalm* Op. 50C.



Figure 119: Schoenberg, “Drei Klavierstücke [Three Piano Pieces] Op. 11,” m. 2, second piece. (IMSLP)

⁵⁴⁸Allen Shawm, *Arnold Schoenberg's Journey* (Cambridge: Harvard University Press, 2002), 109 (score illustration) and 111. The full score to *Drei Klavierstücke* [Three Piano Pieces], Op. 11 is available on IMSLP, http://conquest.imslp.info/files/imglnks/usimg/a/a5/IMSLP00787-Schoenberg_op11_No2.pdf (accessed July 4, 2015).

⁵⁴⁹*Ibid.*, 109.

⁵⁵⁰Bryan Simms, *The Atonal Music of Arnold Schoenberg, 1908-1923* (Oxford: Oxford University Press, 2000), 173.

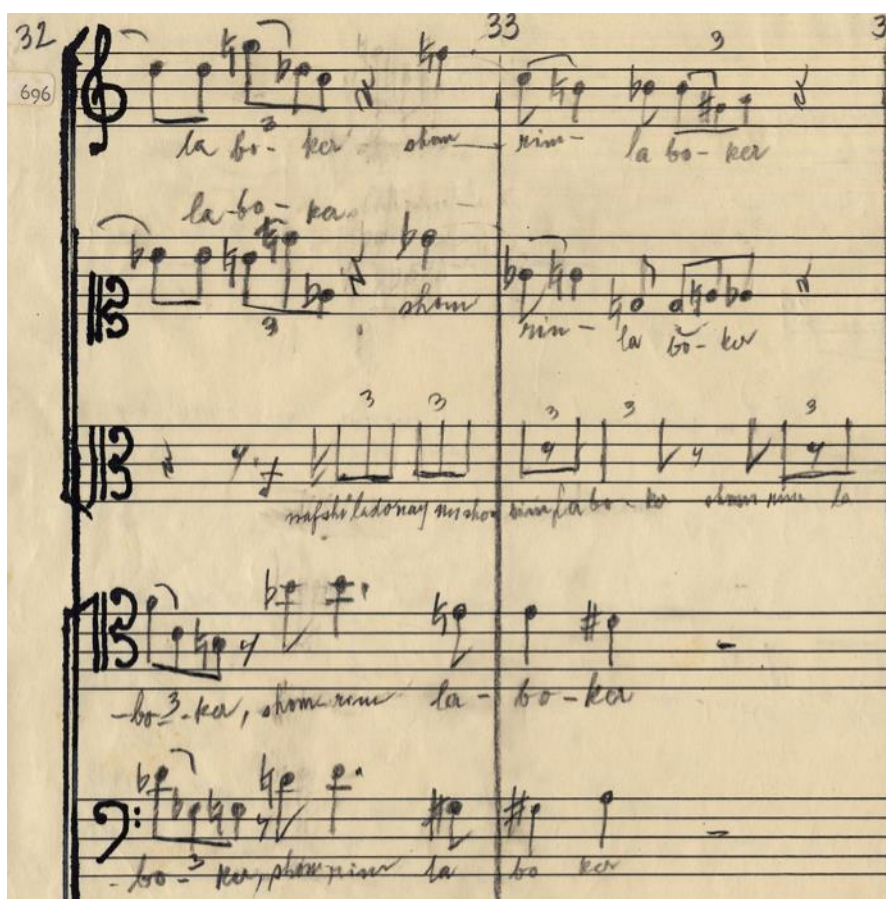


Figure 120: Schoenberg's autograph, "De Profundis," mm. 32-33.⁵⁵¹

In examining the autograph, Schoenberg confirms his intentions for measure 32 through the use of the accidentals. First, there are no sketches that include measure 32. Schoenberg typically made sketches only for the measures that were under revision.⁵⁵² Had he lost his place, it seems logical that it would have been for the entire triplet rather than just two of the notes. The initial pitch of the triplet (B) is marked with a natural sign in order to change from the previous B-flat. Schoenberg also places a natural sign on the

⁵⁵¹Schoenberg, "Psalm 130- Transparentreinschrift, autograph," Arnold Schönberg Center Archives-Compositions-Manuscripts, MS55_696 (accessed June 18, 2015).

⁵⁵²Schoenberg, "Heart and Brain in Music," *Style and Idea*, 58.

second pitch, D, presumably as a courtesy accidental related to the D-flat in the bass on beat 1 and simultaneous D-flat on the second note of the soprano triplet. The semitone dissonance here seems intentional.

Jaanson believes there is a C-sharp-G-sharp quasi-tonic-dominant relationship (enharmonic notation) that supports the overall “modulation” from E to D-flat major.⁵⁵³ The pitch in question, in the baritone in measure 51, can be explained through this “modulation.”

The bass establishes the arrival at the new “key” in measure 42 with a sustained melodic D-flat-F dyad. This moves to a “half-cadence” in measure 45 with the dominant seventh chord, A-flat-C-E-flat-G-flat, found in the baritone, tenor, mezzo-soprano, and soprano voices on beat 5. To further lend credence to the importance of this cadence, Schoenberg repeats the G-flat in the mezzo-soprano and provides a semitone resolution from D-flat to C in the soprano voice.

⁵⁵³The E and Db chords contain a common pitch class, spelled enharmonically (G#/Ab). This common tone creates an easy pivot point between the two tonal areas.

28 **DE PROFUNDIS** **Forte 4-5 (0126)** **Forte 4-5 (0126)**

S1 **P₀** VE-HU YIF - DEH - ET YIS-RA - EL

S2 **Forte 6-237 (012348)** **P₀** VE-HU-YIF - DEH - ET YIS-RA - EL

A **Forte 4-1 (0123)** **Forte 4-12 (0236)** **Forte 4-3 (0134)** **Forte 6-232 (012369)** **Forte 4-11 (0135)** **Forte 4-18 (0237)** **R₀** HU - YIF - DEH - ET YIS - RA-EL MI

T **forte 6-7 (012678)** **Forte 6-18 (012578)** **Forte 7-13 (0124568)** **Forte 4-16 (0157)** **Forte 4-14 (0237)** **Forte 4-5 (0134)** **Forte 4-11 (0135)** **Forte 4-14 (0237)** **R₀** MI - KOL A - VO - NO - TAV

B **Forte 6-232 (012369)** **Forte 4-12** **Forte 4-5 (0134)** **Forte 4-11 (0135)** **Forte 4-14 (0237)** **R₀** MI - KOL A - VO - NO - TAV

R **Forte 6-232 (012369)** **Forte 4-12** **Forte 4-5 (0134)** **Forte 4-11 (0135)** **Forte 4-14 (0237)** **R₀** MI - KOL A - VO - NO - TAV

Bass establishes "key" of D-flat (Jansson)

Ab "dominant 7th," Half cadence (Jansson)

Verse 8: It is He who will redeem Israel from all their iniquities.

Figure 121: Schoenberg, "De Profundis," mm. 42-45, quasi-tonic-dominant chord progression.

In measure 48, the baritone enters on C-sharp (D-flat) and is imitated at the fifth in the alto voice on A-flat. The bass in measure 46 sings a D-flat and the tenor an F, in harmony with the alto's A-flat, establishing another quasi-tonic-dominant relationship.

Figure 122: Schoenberg, “De Profundis,” mm. 46-51, “chord progression,” tonic-Db, m. 48, dominant-Ab, m. 51.

The high B sustained by the soprano at the end of the psalm text can be seen as the dominant of the original “key” of E major. The intense shouting of the *Sprechstimme* contributes to the significance of this measure. The vibrancy of the “dominant” quality completely matches the text and propels the music into the coda, seeking a resolution on a repetition of “He will redeem Israel.”

Figure 123 shows a musical score for Schoenberg's "De Profundis," measures 52-53. The score is for six voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass (B), and Bass (B). The lyrics are "VE - HU YIF-DEH ET YIS - RA - EL MI KOL A - VO - NO - TAV". The music is in E major, with a key signature of one sharp (F#). The tempo is marked "ff" (fortissimo). The score shows a complex harmonic structure with many accidentals and a high B in the bass part acting as a dominant of E.

Figure 123: Schoenberg, “De Profundis,” mm. 52-53, high B acts as dominant of E.

The coda contains elements of a traditional tonal resolution. The “tonic” chord is found in the highest and lowest voices in measure 54: G-sharp (A-flat) in the soprano and D-flat in the bass. The major/minor sonority is achieved through the tenor’s movement from F-sharp to F-natural.

In the same measure, the previously mentioned secondary dominant, $\text{vii}^{07}/\text{VI}$ (A dim⁷) A-C-D-sharp(E-flat)-F-sharp(G-flat), is heard in the alto, baritone, mezzo-soprano, and tenor voices. The diminished seventh chord “resolves” to Bb maj⁷ (VI) in measure 55 in the men’s voices: B-flat in the bass, D in the baritone, and A in the tenor. A similar structure is established in the women’s voices: C maj⁷ is spelled C-G-B and functions as a leading tone resolution to D-flat. The “tonic” chord is found in the mezzo-soprano (D-flat), soprano (F), and tenor (A-flat) on the last chord. The E major sonority from the

opening is also found in the final chord between the bass (E) and tenor (A-flat/G-sharp).

The pattern of semitone oscillation and insecurity is repeated once more with the E-flat in the baritone. The tenor note functions in both of the “tonic” chords. The di-tonic melodic nature of the *Ahava raba* mode of the original chant is given homage in the simultaneous soundings of both tonic chords to end the work.

Figure 124: Schoenberg, “De Profundis,” coda, mm. 54-55, bi-tonality.

Note that the work is fifty-five measures long; Schoenberg's signature hexachord numerological value is 5. The number 55 reduces in numerology to 1. This could be an allusion to the dual nature of matter and spirit, of God and man, the "mirror" image that unites at death. In *Die Jakobsleiter*, the Fifth Voice asks, "Am I at all high or low?" and God answers:

Neither one nor the other: you are the imperfect perfection, and other also: the perfected imperfection. You are pieced together, but you need to pass yourself off as one piece. On the lower steps division was useful. You must become homogeneous.⁵⁵⁴

J. Programmatic Use of the Tone Row

Comparing row forms to text and form also supports the symbolic interpretation of the measures with suspect pitches. Evidence that Schoenberg used the row expressively to create programmatic elements exists in earlier works.

With the outbreak of World War II, Schoenberg sought to express his hatred of the Nazi and Fascist dictators in musical form and set the poem *Ode to Napoleon Bonaparte* by Lord Byron. Although this work was for string quartet, piano, and narrator (*Sprechstimme*), it has bearing on Schoenberg's use of the hexachord and themes to represent characters that will later be addressed in the analysis of "De Profundis" Op. 50B. Gertrud relayed Schoenberg's excitement about the poem to Walter Rubsamen:

When he later saw the full poem in English, he was thrilled immeasurably, and immediately resolved to pit musical symbols of the two men [Napoleon and Washington] against one another.⁵⁵⁵

⁵⁵⁴David Schroeder, *Political and Religious Ideas in the Works of Arnold Schoenberg*, 52.

⁵⁵⁵Rubsamen, *The Musical Quarterly*, 478.

Camille Crittenden notes that Schoenberg combined the “Marseillaise” and the motive from Beethoven’s Fifth Symphony at the moment when the speaker declaims, “the earthquake voice of victory.”⁵⁵⁶ Schoenberg used each of the four forms of an all-combinatorial hexachord in “distinct thematic and textural context associated with certain particular means of prolongation and development” in this work.⁵⁵⁷

During his heart attack in 1946, Schoenberg was unconscious for a period, and according to testaments from his students relayed the experience into “The String Trio” Op. 45 later in that year.⁵⁵⁸ The unusual behavior of the row and hexachords in that work also has bearing on an analysis of Op. 50B. Jack Boss notes that in the main sections, this work uses an eighteen-tone row, functioning in three hexachords where the third hexachord is a reordering of the first. In the interludes, a twelve-tone row is used. There is often an “interweaving” of the hexachords from within the same row and from the alternate row that obscures a linear presentation. “Segments that are highlighted by the instrumentation, rhythm and articulation bring together non-adjacent pitch classes from

⁵⁵⁶Schoenberg, *Ode to Napoleon Buonaparte*, Arnold Schonberg Center, <http://major.schoenberg.at/index.php/en/joomla-license-sp-1943310036/ode-to-napoleon-op-41-1942> (accessed April 4, 2015).

⁵⁵⁷Silvina Milstein, *Arnold Schoenberg: Notes, Sets, Forms* (Cambridge: University Press, 1992), 123.

⁵⁵⁸Walter Bailey, *Programmatic Elements in the Works of Arnold Schoenberg*, PhD diss, University of Southern California, 1982, 308. ProQuest Dissertations and Theses. <http://search.proquest.com.mutex.gmu.edu/docview/1644546084?accountid=14541> (accessed June 24, 2015). (Jack Boss cites this as pp. 151-157; however, the discussion takes place on pp. 306-314 in the edition found in ProQuest.) According to Hans Eisler, Schoenberg’s student at the time, the composition was begun while Schoenberg was still in the hospital. Schoenberg showed Eisler how chords in the work depicted the injections he had received, one of which was directly into his heart to revive him (Stuckenschmidt, 479).

both hexachords...Each instrument forms a tetrachord that is a set-class equivalent to a linear segment of the row.”⁵⁵⁹

There is a symbolic, autobiographical nature in the text in *Die Jakobsleiter*.

Schoenberg wrote the poem and published it separately from the oratorio. Gradenwitz asserts that:

Schoenberg gave allegorical expression to his own personal philosophy: the rationalists, the cowards, the skeptics, the cynics, the cunning ones, the journalists, and the unclean ones are all lined up on Jacob’s ladder in order to ascend to Heaven; before them and nearest to the goal are the demons, geniuses, stars, gods, and angels.⁵⁶⁰

In this author’s interpretation, the parsing of the row in “De Profundis” has a large-scale coherence: an allegory of Schoenberg’s lifelong spiritual and political quest for a Jewish homeland.⁵⁶¹ In the spiritual sense, prime forms (P₀-R₀) of the row represent God and His care for the Jewish people: Alpha and Omega, the beginning and the end. The inverted forms of the row represent the external and internal foes, and *Sprechstimme* represents the prayers of the people. In the political sense, the prime form of the row may represent Jewish pride or nationalism, and the inverted form may represent internationalism or indifference.⁵⁶² In this case, Jewish pride triumphed over indifference in the establishment of the State of Israel.

⁵⁵⁹Jack Boss, *Schoenberg’s Twelve-Tone Music* (Cambridge: Cambridge University Press, 2014), 396.

⁵⁶⁰Gradenwitz, *The Music of Israel*, 187.

⁵⁶¹This allegory is this author’s invention. There is no evidence that Schoenberg intended this program.

⁵⁶²David Michael Schiller, *Bloch, Schoenberg and Bernstein: Assimilating Jewish Music* (Oxford: Oxford University Press, 2003), 174. In the 1930s, Schoenberg made two drawings on the Classification of Jewry. Each incorporates twenty-seven cubes, the product of three ideas squared. These were three ethnic subdivisions (Western, Eastern, and Oriental), three religious orientations (Orthodox, Reform, and Atheist), and three political positions (liberal, conservative, and socialist). In the second of the drawings, two vertical

In a letter dated July 20, 1934, Schoenberg wrote to Peter Gradenwitz (apparently in response to a question about Schoenberg's Judaism):

In 1917 I became aware of the shipwreck of assimilationist aspirations. Having volunteered for the [Austrian] army, with the ardent desire to prove myself at the front, for the first time I felt myself definitely rejected, as I was forced to discover that this war was conducted at least as much against the internal foes as against the external ones; and that we, as Jews were included among these internal foes, no matter what our political positions might have been. (Confidentially: Mrs. Freund⁵⁶³ is wrong; I have never been convinced by Protestantism; but I had, like most of the artists in my time, a Catholic period; but, please, this is strictly confidential!!!).⁵⁶⁴

Schoenberg wrote about obstacles for the Jewish people in a 1937 English essay, "On Jewish Affairs":

Jewish disunion [during the rise of Nazism], lack of understanding in political affairs, humanitarian dreaminess, pseudo-idealistic flabbiness, preference [for] superficial socio-political ideas—Who says that an independent Jewish State ought to be a democratic one?—arrogant superiority of high-browed philosophy, which considered a disaster inflicted on half a million people from a nebulous viewpoint as a minor event in Jewish history...⁵⁶⁵

In returning to the question of pitches in measure 32, examining potential symbolism of the row sheds new light. At this point, the "wrong notes" written for soprano and mezzo-soprano are set in RI_3 (the enemy) while the tenor and baritone are in R_0 (divinity). In measure 33, the soprano and mezzo-soprano change to R_0 . If there is a

oblique lines divide the drawing; these are identified as Jewish Nationalism and Internationalism (Indifference).

⁵⁶³Moshe Lazar, *Journal of Arnold Schoenberg Institute*, vol. 17, June 1994, Footnote 215, 144. "Probably Marya Freund, the German soprano whom Schoenberg first met in 1908. Freund and Schoenberg carried on a long correspondence from 1912-1949."

⁵⁶⁴*Ibid.*, 110.

⁵⁶⁵Lazar, *Journal of Arnold Schoenberg Institute*, vol. 17, June 1994, 110. In this essay, "Schoenberg essentially claims that Herzl failed, while his imaginary Max Aruns succeeded in establishing *Ammongaea* (New Palestine) with 'a few hundred men.' Moses did not enter the Promised Land, for he had sinned in 'striking the rock'; Max Aruns also did not enter Palestine because he acted more like Aaron ('strike the rock') than a Moses should have done ('speak to the rock.')" (Footnote 213, Moshe Lazar, *Schoenberg as a Double*).

large-scale coherence that exists through conscious or subconscious intention, there is support for Schoenberg's original dissonant pitches as a sonic clashing of swords with the enemy as represented by the inverted row form. When the soprano and second soprano sing next in R_0 in measure 33, redemption occurs through the Divine Dyad and the prime row.

Figure 125: Schoenberg, “De Profundis,” mm. 31-33, possibility of an error in notation by Schoenberg.

In the final verse, beginning at measure 42, the row forms and time signature change are especially meaningful. In Colin Stern's numerological analysis of *Dreimal tausend Jahre* [Three thousand years], he notes the musical representation of the architectural dimensions and floor plan of the temple. Of particular significance to the analysis of “De Profundis” is the comparison of the 6/4 time signature to the dimensions of the columns at the Temple entrance named Boaz and Jachin. In this final verse of the

psalm, the people of Israel enter the temple to be redeemed, and as they do so they pass through the time signature columns in trios. The musical separation of genders would not mirror the actual custom, as women were not permitted to enter the ancient Temple proper. Instead, they remained in the Court of Women.⁵⁶⁶ Rather, it may be Schoenberg's intent to connect to the teachings of the *Kabbalah*. Ringer suggests this could have been the case in the ending of *Die Jakobsleiter*. He quotes Leo Schaya, author of *The Universal Meaning of the Kabbalah*, who wrote, "the task of establishing blissful union and harmony between the *Sefirah* of *Malkhut* [kingdom of God] and that of *Tiferet* [beauty] is entrusted to the highest of three female (angel) choirs." In Schoenberg's autograph, the time signature is drawn across the three staves, furthering the image of grouping in threes.

⁵⁶⁶"The Women's Court," *The Temple Institute*, http://www.templeinstitute.org/illustrated/womens_court_description.htm (accessed July 5, 2015).

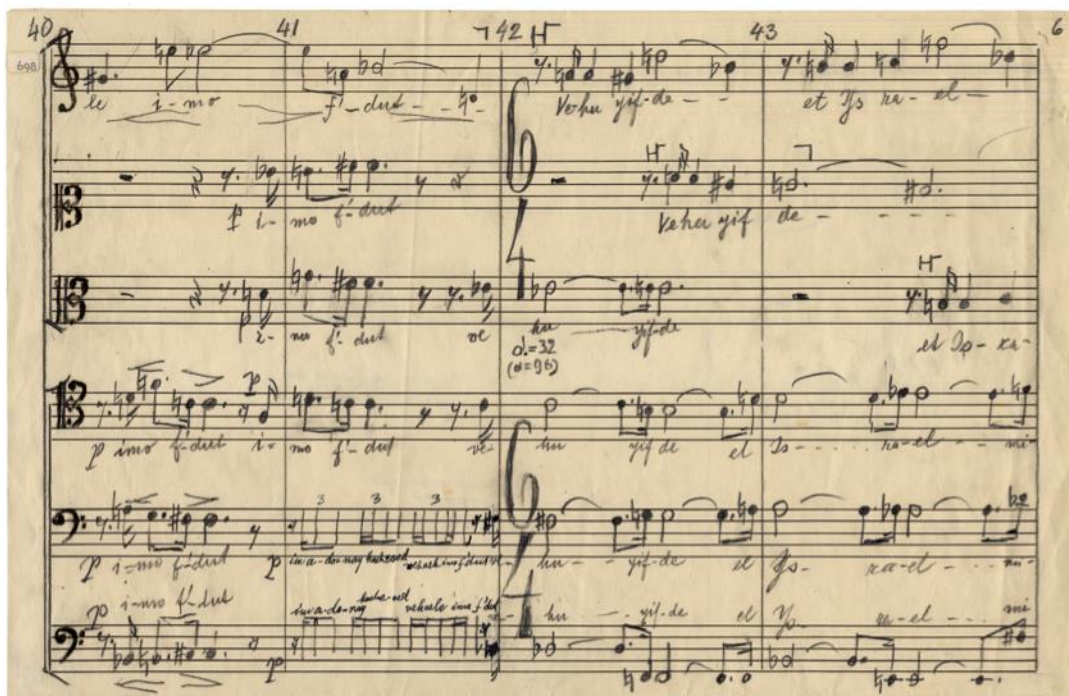


Figure 126: Schoenberg, “De Profundis,” autograph, mm. 40-43, large time signature across three staves.

Beginning in measure 42, the row forms are grouped according to function or character. Women sing in the prime row, with an interweaving of the *Hauptstimme* as if the angels are in flight, while the men sing in the prime retrograde in a homophonic texture that could be perceived as the stone steps leading to the temple.

28 **G** $\text{♩} = 32$ ($\text{♩} = 96$) **DE PROFUNDIS**

S 1 **Forte 4-5** **Forte 4-5**

P₀ VE-HU YIF - DEH - ET YIS-RA - EL -

S 2 **Forte 4-1**

P₀ VE-HU-YIF - DEH -

A **Forte 4-12**

P₀ HU - YIF-DEH ET YIS-RA -

T **Forte 4-3**

R₀ HU - YIF - DEH - ET YIS - RA-EL - MI

B **Forte 4-1**

R₀ HU - YIF - DEH - ET YIS - RA-EL - MI

B **Forte 4-18**

R₀ HU - YIF - DEH - ET YIS - RA-EL - MI

Verse 8: It is He who will redeem Israel from all their iniquities.

Figure 127: Schoenberg, “De Profundis,” mm. 42-43, row behavior structured by gender.

At measure 46, a new texture emerges with the pairing of voices in imitation. The newly arrived pilgrims continue to sing in the Prime row, but the response, perhaps their confession of sin, appears in retrograde inversion. The forgiveness of their sins occurs in

the next imitative entrance in the highest voices in the return of the retrograde prime row on the text, *ve hu yifdeh Yisrael* [And He will redeem Israel].

30 DE PROFUNDIS

46

S 1

S 2

A

T

B

B

Forte 6-z47 (012479)

p

RI₃ VE - HU YIF -

1 5

Forte 6-7 (012678)

p

RI₃ VE 2 HU 3 4 6

Forte 4-2 (0124)

R₀ HU - YIF - DEH -

1 5 7 11

Forte 4-6 (0127)

p

R₀ VE 2 HU 3 4 6 YIF 8 DEH 9 10 12

ET 1 YIS - RA - EL -

2 3 4 6

ET 1 YIS - RA -

4 5

Db pedal point (Jaanson)

G#-D# functions like dominant chord resolving to tonic C#/Db, root of Db major chord (Jaanson)

Figure 128: Schoenberg, “De Profundis,” mm. 46-48.

Of even greater significance is the turning of the blocks to the prime row that depicts the final ascension. This turning takes place on the words, “Israel, He will redeem.” It is first heard in the tenor, a return to the roots of the traditional cantor, on the last note of measure 49, and followed immediately in the bass and alto in measure 50, who sing in a trio with the tenor. The second soprano turns at the entrance in measure 51,⁵⁶⁷ followed by the soprano who then soars to the unison high B while all the other voices shout in exultation.

In the figure below, the rectangles show the division of the row into smaller sets of tetrachords and hexachords. The ovals highlight the interjection of the subsets of prime row that are organized vertically and give the appearance of each subset climbing the steps. In measure 51, the last pitch in the baritone is out of order; the C-natural (4 in the row) would logically be E-flat (12 in the row). Using E-flat in this location would create a doubling of the pitch, already placed in the alto voice. Schoenberg rarely used doubling, and when he did so it was for a deliberate purpose, such as creating a louder volume for the pitch. In addition, there is a vertical stacking of Forte 6-Z49 (G-sharp, C, A, E-flat, F, B), (013479), [224322], that accommodates the E-flat in question. Although Allen Forte’s categorization of pitch class sets had not been published at the time of Schoenberg’s composition, Forte acknowledges that Schoenberg had begun to think in pitch class sets.⁵⁶⁸

⁵⁶⁷Note that Schoenberg died in 1951. The significance of m. 51 may be related to his own entrance into heaven. The mezzo-soprano voice also began the work with the Schoenberg dyad, further emphasizing the autobiographical focus. Although achieving entrance into heaven is not a primary tenet of Judaism, it was significant in Balzac’s *Seraphita*, Schoenberg’s favorite book.

⁵⁶⁸Allen Forte, “Schoenberg’s Creative Evolution: The Path to Atonality.”

The image displays a musical score for Schoenberg's "De Profundis" (mm. 49-51). The score is written for five voices: Soprano 1 (S 1), Soprano 2 (S 2), Alto (A), Tenor (T), and Bass (B). The music is in G major (one sharp) and 4/4 time. The score is annotated with various row transformations and dynamic markings.

Key annotations include:

- Forte 6-7 (012678)**: A red arrow points to the first measure of the Soprano 1 part.
- Forte 6-z36 (012347)**: A red box highlights the first measure of the Soprano 1 part.
- Forte 6-16 (014568)**: A red box highlights the second measure of the Soprano 1 part.
- Forte 4-5 (0126)**: A red box highlights the first measure of the Soprano 1 part.
- Forte 4-2 (0124)**: A red box highlights the first measure of the Soprano 2 part.
- Forte 4-8 (0156)**: A red box highlights the second measure of the Soprano 2 part.
- Forte 6-z47 (012479)**: A red box highlights the first measure of the Alto part.
- Forte 6-z40 (012358)**: A red box highlights the first measure of the Tenor part.
- Forte 4-14 (0237)**: A red box highlights the first measure of the Tenor part.
- Forte 4-z15 (0146)**: A red box highlights the first measure of the Bass part.
- Forte 3-5 (016) Primal Cell Ab "dominant" chord**: A red box highlights the first measure of the Bass part.
- Forte 6-z49 (013479)**: A red box highlights the first measure of the Bass part.

The score also includes various dynamic markings such as *f*, *ff*, *rit.*, and *ab*. The lyrics are written below the notes, and the row transformations are indicated by letters (R, P) and numbers (0, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12).

Figure 129: Schoenberg, "De Profundis," mm. 49-51, showing a dramatic turning of the row, illustrating the climb up the Temple steps.

In Balzac's *Seraphita*, Schoenberg's favorite book and the one on which *Die Jakobsleiter* is based, a passage describes the musical setting of this verse:

The last psalm was uttered neither by word, look, nor gesture, nor by any of those signs which men employ to communicate their thoughts, but as the soul speaks to itself; for at the moment when Seraphita revealed herself in her true nature, her

thoughts were no longer enslaved by human words. The violence of that last prayer had burst her bonds. Her soul, like a white dove, remained for an instant poised above the body whose exhausted substances were about to be annihilated.⁵⁶⁹

In the final chapter of *Seraphita*, Balzac reveals the “ultimate destiny of mankind.” The angel Seraphita describes the journey of life as a road that connects earth to heaven, ultimately leading to death and a cycle of reincarnations where advancement is fueled by prayer.⁵⁷⁰ If prayer on the earthly path is represented by speech in “De Profundis,” then the absence of *Sprechstimme* in the coda may signal Schoenberg’s arrival in heaven. A brochure describing the Schoenberg gravestone says, “Wotrube created a tilted rectangle in Carrara marble that is full of movement, as if it were a rocket at the point of its departure.”⁵⁷¹ The coda—especially the final chord—of “De Profundis” paints the picture of a rocket departing for heaven. In the analogy of the rocket, the Prayer Motives serve as booster rockets to propel the Primal Cell upward.

In the *Kabbalistic Sefiroth*, the highest level is *Kether Elyon*, the “supreme crown” of God.⁵⁷² In this author’s opinion, the coda may represent this “supreme crown” of God. It is an interesting coincidence that Schoenberg referred to God as his Supreme Commander.⁵⁷³

⁵⁶⁹Honoré de Balzac, trans. Katharine Prescott Wormeley, *Balzac*, Chapter VII, The Assumption. *The Project Gutenberg E-book of Seraphita*, Release Date: February 24, 2010 [EBook #1432] Last Updated: April 3, 2013 (accessed June 14, 2015).

⁵⁷⁰Simms, *The Atonal Music of Arnold Schoenberg: 1908-1923*, 151.

⁵⁷¹Wotruba gravesite brochure. *Arnold Schoenberg Center*, SatColl_L20. Eike Fess, E-mail to author, April 27, 2015. *Wotrube creerde een gekantelde rechthoek in carrara marmer vol beweging als een raket op punt van vertrek*. Translated from Dutch by Pandora van Prosdij. In *Survivor from Warsaw*, the *Shema Israel* prayer is sung to end the work without a return to the *Sprechstimme*. (Brand, 212.)

⁵⁷²Scholem, 91.

⁵⁷³Schoenberg, “On Reviens Toujours,” *Style and Idea*, 109.

Taking the suggestion of Mórícz that the clashing sets are expressive units, a graph was created linking the form of the row to a block of color for each measure or half measure. Distinct blocks of color emerged as if in a Tetris computer game.⁵⁷⁴

Schoenberg said he was not a mathematician, but a geometrist. Recall that Schoenberg wrote:

“THE TWO-OR-MORE-DIMENSIONAL SPACE IN WHICH MUSICAL IDEAS ARE PRESENTED IS A UNIT. Though the elements of these ideas appear separate and independent to the eye and the ear, they reveal their true meaning only through their co-operation, [sic] even as no single word alone can express a thought without relation to other words. All that happens at any point of this musical space has more than a local effect. It functions not only in its own plane, but also in all other directions and planes, and is not without influence even at remote points.”⁵⁷⁵

Based on this information, the author created horizontal and vertical layouts of row form graph. The images represent the voices in score order, with bass at the bottom of each horizontal graph and on the right for each vertical graph.

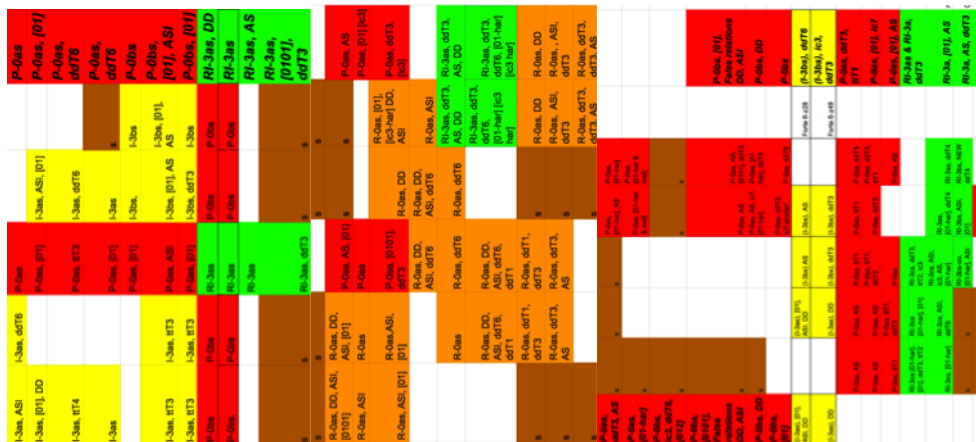
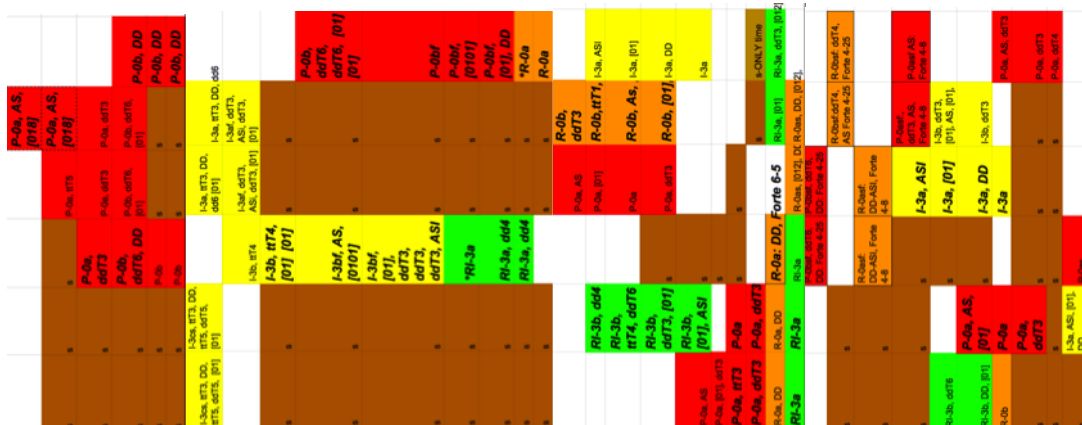
In both horizontal and vertical forms of the graph, the viewer may imagine that the graph is flat (an architectural floor plan) or standing up as if it were the front side of a three-dimensional image (an architectural elevation).

⁵⁷⁴“Tetris for Mac,” *C-Net, Download.com*, http://download.cnet.com/Tetris/3000-2095_4-76007242.html (accessed June 21, 2015). “Tetris is an exciting action game. Throughout the game, Tetris pieces fall from the top to the bottom of the playing area. When the Tetris pieces form a solid row of blocks across the playing area, that row vanishes. Because this is the only way to remove blocks, you should try to form solid rows whenever possible. The game ends when the pieces stack up to the top of the playing area. You can manipulate a piece only when it is falling. Falling pieces may be rotated, moved horizontally, or dropped to the bottom of the playing area.” Schoenberg loved intellectual games such as chess and created many original games to play with his children. (Arnold Schönberg: Games, Constructions, Bricolages. Arnold Schönberg Center, Vienna, 2004.)

⁵⁷⁵Schoenberg, “Composition with Twelve Tones (I),” *Style and Idea*, 220. This statement aligns very closely with the tenets of the *Kabbalah* and will be discussed more in depth later in the paper.

In the horizontal graph, floor plan view, there is a sense of following the travelers from west to east (left to right, from Los Angeles to Jerusalem) on a map. In elevation view, the depths and heights of the Israeli landscape form a backdrop for the pilgrims, as if they are in an animated film or a video game. The protagonists are dressed in red. Along the way, they travel up and over mountains and down into the valleys. At times the group is divided, and in verse 8, just as the travelers have reached the summit, they descend one final time before reaching their goal.

A second, more abstract, interpretation is that the map shows the location of troops in battle. In this scenario, Red (P_0) and Orange (R_0) represent God and the Jewish nation, or perhaps God as the infinite Alpha and Omega. Yellow (I_3) and Green (RI_3) represent the enemy from within (indifference) and the external enemy (bigotry and prejudice). Brown (*Sprechstimme*) represents the prayers of the people on earth, and white (rests) represents rest or eternal rest. In this scenario, there are face-to-face confrontations with the enemy (i.e., red versus yellow) and there are times when the enemy appears to conquer, especially in verse 7 where yellow and green flank red. The solitary prayer heard in the bass rekindles hope for the victory that eventually takes place.



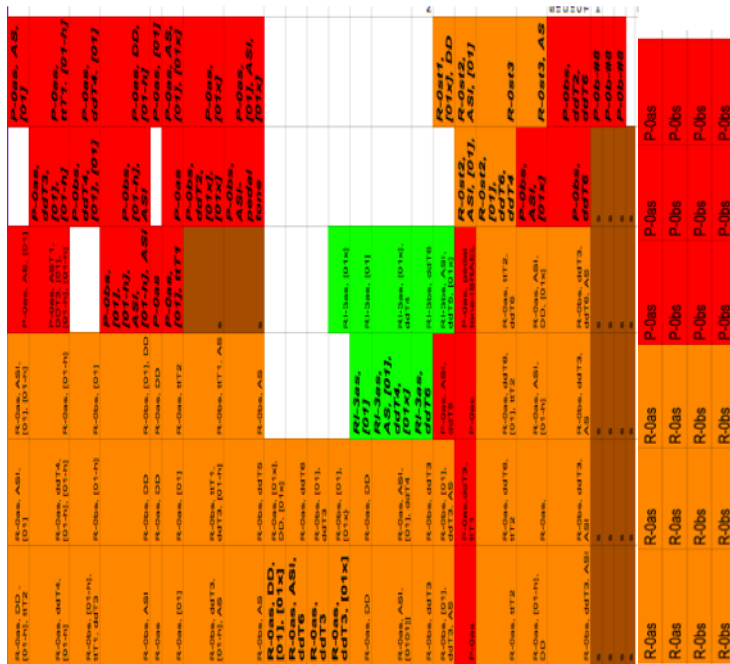


Figure 134: Schoenberg, “De Profundis,” horizontal graphic analysis of row permutations, verse 8 and coda.

In the vertical graph, the elevation view creates a tower where each color climbs in a race to the top. The protagonists, red and orange, reach the top in the coda, a neck-in-neck race that finishes in a tie. Following the battle analogy, two regiments of the same force unite in triumph. In a more symbolic view, the tower is the Tree of Life or Jacob’s Ladder. In this story, the red begins as a pure representation of God on earth in the form of man, beset by impurities (green and yellow). After a long and winding path, weaving from center to right and center to left, God and His chosen people unite in the infinite space of heaven. In the floor plan view, the life journey is represented as a maze. When a dead-end arrives, prayer moves the traveler onward.



Figure 135: Schoenberg, “De Profundis,” vertical graphic analysis of row permutations, coda (begin with verse 1 and turn backward).



Figure 136: Schoenberg, “De Profundis,” vertical graphic analysis of row permutations, verse 8 and coda (begin with verse 1 and turn backward).



Figure 137: Schoenberg, “De Profundis,” vertical graphic analysis of row permutations, verse 7 (begin with verse 1 and turn backward).



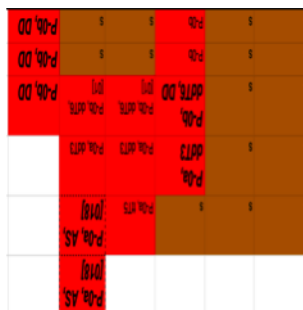




Figure 144: “Tree of Life” design of the *Kabbalah*.⁵⁷⁸

⁵⁷⁸Jerome M. Levi, “Structuralism and *Kabbalah*: Sciences of Mysticism or Mystifications of Science?” *Anthropological Quarterly*, vol. 82, no. 4 (Fall, 2009), 929-984, The George Washington University Institute for Ethnographic Research, <http://www.jstor.org/stable/20638676> (accessed July 2, 2015).

CHAPTER III: MODERN HISTORY OF “DE PROFUNDIS”

A. Comparisons to the Renaissance Motet

Psalm 130 has been set by forty-nine composers in the public domain,⁵⁷⁹ and others in modern times, including Schoenberg, Nystedt, Pärt, Lidholm, and Bernstein (*Offering of Mass*). Many Latin motets from the Renaissance and Baroque bear the title “De Profundis,” perhaps due to the demand for it in the Catholic Church. It was sung every Wednesday at Vespers and for funeral rites. Well-known settings from the Renaissance are by Josquin and Lassus.⁵⁸⁰

Psalm 130 has been set in the vernacular as well, but in those instances, the title is also in the vernacular. Schoenberg’s setting is in Hebrew, but the published title is in Latin with an English subtitle (Psalm 130). The Latin title calls up the image of a Renaissance motet, and Schoenberg indeed pays homage to that era in many ways.⁵⁸¹

Schoenberg’s setting is a motet: a polyphonic choral composition on a sacred text, usually without instrumental accompaniment.⁵⁸² In addition, motets of the Renaissance

⁵⁷⁹“Psalm 130,” Choral Public Domain Library, http://www3.cpdl.org/wiki/index.php/Psalm_130 (accessed June 20, 2015).

⁵⁸⁰Ron Jeffers. *Translations and Annotations of Choral Repertoire, Vol. 1: Sacred Latin Texts* (Corvallis: earthsongs, 1988), 19.

⁵⁸¹Schoenberg, “The Task of The Teacher,” *Style and Idea*, 388-89. Schoenberg relied upon studies of master composers for his foundation and for that of his students. He often used traditional forms as a basis for organizing his twelve-tone music.

⁵⁸²Merriam Webster Online Dictionary, “motet,” <http://major.merriam-webster.com/dictionary/motet> (accessed April 3, 2015).

era (circa 1500 to 1600) generally exhibited the use of a single text (often a psalm),⁵⁸³ alternating passages of imitative polyphony (often in duets) and homophony with musical motifs, set to highlight the expressiveness of specific words or phrases (tone or text painting). The text becomes a “primary source of musical inspiration.”⁵⁸⁴ All of these characteristics are integral to Schoenberg’s composition.

Similar techniques can be seen in the setting of the Mass in the Renaissance, with an important addition: the use of a pre-existing melody or *cantus firmus* that was often a Gregorian Chant. The *cantus firmus* could be presented as the original melody, but could also be inverted, heard in retrograde, or in retrograde inversion.⁵⁸⁵ At other times, a melody was modified and elaborated (paraphrased). In the case of Schoenberg’s “De Profundis,” the Hebrew chant was parodied and set as a new *cantus firmus*. The tone row subject was given the same contrapuntal techniques described above. Sometimes a *cantus firmus* of the Renaissance was a *soggetto cavato* created from pitches matching the letters in a person’s name. Schoenberg included his musical signature in his initials and perhaps also spelled the name of God, as was done in ancient Biblical psalmody.

Renaissance choral music was virtually all *a Cappella*, but the support of an organ or other accompanying instruments in a consort of like instruments was often used in rehearsal.⁵⁸⁶ Likewise, Schoenberg scored “De Profundis” for *a Cappella* chorus but acknowledged that instrumental support could be added.⁵⁸⁷

⁵⁸³Dennis Shrock, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 17.

⁵⁸⁴Robinson, 328.

⁵⁸⁵*Ibid.*, 18.

⁵⁸⁶Dennis Shrock, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 19.

⁵⁸⁷Schoenberg to Vinaver, Letter of May 29, 1951, Arnold Schönberg Center, Correspondence, “I wonder what happened with my Hebrew psalm?”

Renaissance choral music developed under the influence of a few significant composers from different areas in Europe who merged polyphonic styles with a new harmonic language.⁵⁸⁸ Schoenberg's compositional style was also affected by his study of the master composers of Europe (especially Bach,⁵⁸⁹ Mozart,⁵⁹⁰ and Brahms⁵⁹¹), emancipation of dissonance through the twelve-tone method, inspiration from the Eastern European Jewish chant, and his emigration from Germany to America. His method of composing with twelve tones was indeed a new harmonic language.

There was an effort by the Renaissance composer to “conceive of his work as a well-planned and carefully organized whole, rather than as a structure of several successively erected layers.”⁵⁹² This is epitomized by Schoenberg's organizing principle, *Der musikalische Gedanke* [Musical Idea]: “Composing is thinking in tones and rhythms. Every piece of music is the presentation of an idea.”⁵⁹³

Vibrato was generally considered undesirable in Renaissance choral music.⁵⁹⁴

Vibrato in Schoenberg's setting must also be minimized in order to gain clarity of intonation required to bring about the true pitches of the twelve-tone music.

⁵⁸⁸Ray Robinson and Allen Winold, *The Choral Experience*, 329.

⁵⁸⁹Schoenberg, “New Music, Outmoded Music, Style and Idea,” *Style and Idea*, 119. Schoenberg wrote, “In contrast, Bach, who knew more secrets than the Netherlands ever possessed, enlarged these rules to such an extent that they comprised all the twelve tones of the chromatic scale. Bach sometimes operated with the twelve tones in such a manner that one would be inclined to call him the first twelve-tone composer.” (Read Schoenberg's statement about what he learned from Bach, Mozart, Beethoven, Wagner, and Brahms in Paul Zukofsky's “Schoenberg for Performers: the Prequel,” *Journal ASI*, vol. XV, no. 1, June 1992, 166-67.)

⁵⁹⁰Leta E. Miller, Fredric Lieberman, *Composing a World: Lou Harrison, Musical Wayfarer*, 23. Lou Harrison, student of Schoenberg, wrote that Schoenberg had volumes of Mozart and Bach on his desk. Schoenberg told Harrison, “You don't need to study with anyone; study only Mozart.”

⁵⁹¹Schoenberg, “My Evolution,” *Style and Idea*, 80.

⁵⁹²Ray Robinson and Allen Winold, *The Choral Experience* (New York: HarperCollins, 1976), 328.

⁵⁹³Brand, *Constructive Dissonance*, 149. *Gedanke* manuscript number 6 (1931).

⁵⁹⁴Robinson, *The Choral Experience*, 333.

Schoenberg's addition of *Sprechstimme* to the vocal palate aligned with the invention of new timbres in the Renaissance, including the male castrato.⁵⁹⁵

The size of the Renaissance ensemble is also pertinent. In 1436, the Papal choir numbered only nine singers, with a gradual increase to twenty-four in 1483, which was regarded as the ideal size.⁵⁹⁶ Although Schoenberg did not designate a chamber choir as the ideal ensemble for "De Profundis," it is generally performed in that medium.⁵⁹⁷ Creating a unison sound for each of the six vocal parts is challenging with only two or three on a part; adding a larger section would compound the problem.

Reading music was a new skill perpetuated in the Renaissance, due in part to the invention of the printing press in 1436.⁵⁹⁸ The Guidonian hand and accompanying system of solmization became a useful tool for singers to maintain pitch relationships within the hexachord, a scale segment of tone-tone-semitone-tone-tone. Three forms of this hexachord were used: natural (C), soft (F), and hard (G).⁵⁹⁹

Increasingly chromatic music challenged the success of the Renaissance hexachord system. Schoenberg's music challenged the sensibilities of the ear, as well, and rendered the use of solfege to be inadequate. The hexachord for Schoenberg was a variable unit of six tones that he selected as part of the tone row.

⁵⁹⁵Robinson, 332.

⁵⁹⁶*Ibid.*, 334.

⁵⁹⁷Schoenberg, "Composition with Twelve Tones (I)," *Style and Idea*, 235. Schoenberg's transparent style is well suited to chamber music. He wrote, "Since I was educated primarily by playing and writing chamber music, my style of orchestration had long ago turned to thinness and transparency, in spite of contemporary influences."

⁵⁹⁸"History of the Printing Press," *The Renaissance Connection-Invention Timelines*, http://major.renaissanceconnection.org/lesson_science_technology.html (accessed June 20, 2015).

⁵⁹⁹David Hiley, "hexachord," *The Oxford Companion to Music*, *Oxford Music Online*, Oxford University Press, <http://major.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/opr/t114/e3243> (accessed April 4, 2015).

In the Renaissance, key signatures indicated a mode to be employed, not a true pitch. The music would be sung starting on a variety of pitches according to the local custom and the range of the singers involved. There was no standard of pitch since the tuning fork was not invented until 1711.⁶⁰⁰ With Schoenberg, there is no similarity here. He abandoned key signatures entirely, and pitches are exact. That is part of the difficulty given that the range is extreme for all parts, especially the soloists.

There is a similarity in the use of cross (or false, non-harmonic) relations and cross voicing, though. In cross relations, there is “a chromatic contradiction between two notes sounded together or in different parts of adjacent chords. For music before 1600 the term is normally also applied to the occurrence of a tritone between two notes in adjacent chords.”⁶⁰¹ Cross voicing involves intersecting melodic lines that cross over into a higher or lower register than an adjacent voice. With Schoenberg’s emancipation of dissonance, cross relations became the norm, and there are many instances of cross voicing in “De Profundis” that are used to highlight significant text and also to provide a vocal challenge for the singers.

Additionally, meter and the associated time signatures had a function in the Renaissance, based upon the idea of *Perfectum* (triple meter) or *Imperfectum* (duple). Time signatures and rhythms were proportional, and one *longa* (whole note) could equal two or three *breves* (half notes). Time signatures were indicated by circles that were open or closed and with or without a dot to indicate the four basic proportions: Modus major,

⁶⁰⁰Robinson, 350.

⁶⁰¹George Dyson. “False relation,” *Grove Music Online. Oxford Music Online*. Oxford University Press, <http://major.oxfordmusiconline.com.mutex.gmu.edu/subscriber/article/grove/music/09269> (accessed April 4, 2015).

Modus minor, Tempus, and Prolatio. Each prolatio could be Perfect or Imperfect.⁶⁰²

Many sacred Renaissance works began in the Imperfect and ended in the Perfect.

Schoenberg's move from 4/4 time signature to 6/4 in "De Profundis" is a corollary. The move to a faster tempo at this point creates a proportional ratio of the note values, similar to that of the Renaissance.

The influence of the perfect number 3 was also very strong in setting text and was associated with the Christian concept of the divine Trinity. Schoenberg also highlights sacred text using the number 3 and numbers divisible by 3. The Divine Dyad is a major third, and the rhythm of singing throughout includes many triplets while the text of the speech is largely in duple. This may indicate that singing was a more holy art than speaking. The coda, "And He will redeem Israel," contains no speaking. The voice parts are divided into three-part women and three-part men; the division into threes is another indication of the holy status of this section.

Musical notation during the Renaissance was continually evolving to encompass the greater chromatic and rhythmic demands of the *Ars Nova*.⁶⁰³ A conductor must carefully check the autograph of Renaissance scores to determine the system of rhythmic symbols being used and to apply rules of *musica ficta*. Modern editors have sometimes erred in notating the appropriate chromatic or time signatures for Renaissance music,⁶⁰⁴ and this also happened for Schoenberg in the Gradenwitz edition.

⁶⁰²Robinson, 352-353.

⁶⁰³Ibid., 352.

⁶⁰⁴Ibid., 345.

Schoenberg's notation also evolved. He invented a system of notation abolishing the need for accidentals, but no one else could have read it and it remained his own private tool.⁶⁰⁵ Indeed, retaining a sense of the correct chromatic is difficult when reading his music, as enharmonic notation and the lack of a key signature make this very challenging.

Schoenberg also experimented with the best way to notate *Sprechstimme*. The purpose of the line as well as the performing forces (solo as in *Pierrot lunaire* Op. 21, narrator as in *Survivor from Warsaw* Op. 46, or choral as in "De Profundis") required a different expression and a different system of notation, sometime on a single staff or five-line staff, with noteheads or without.

Finally, Schoenberg chose to write the mezzo-soprano, alto, and tenor parts in C clef. The use of the movable C clef was in common practice in the Renaissance and for Schoenberg in his other works, but modern singers no longer are expected to read it well enough to perform from it. Schoenberg drew his initial sketches in treble and bass clef only, then moved to the C clefs. This may have been a practical decision in order to minimize leger lines, but may have been an artistic choice as well.

For comparison, an excerpt of Josquin des Prez's setting of "De Profundis" in a 1935⁶⁰⁶ edition shows the original clefs, key signature (none), and time signature to the left of the modern version.

⁶⁰⁵Christian Meyer, "Preface," *Arnold Schönberg-Games, Constructions, Bricolages*, Arnold Schönberg Center, Vienna, 2004, 6-7.

⁶⁰⁶Josquin des Prez, "De Profundis Clamavi," *Drei Psalmen, Das Chorwerk Vol. 33*, ed. Frederick Blume, Wolfenbüttel: Mösseler, [1935]. IMSLP, Petrucci, [http://imslp.org/wiki/3_Motets_\(Josquin_Desprez\)](http://imslp.org/wiki/3_Motets_(Josquin_Desprez)) (accessed June 25, 2015).

De profundis clamavi

Original eine kleine Terz tiefer

[Superius] *[Kanonstimme]* De pro - fun - dis cla - ma - - vi ad - te, Do-mi-ne:
[Aus der Tie - fe rief ich zu dir, zu dir, o Herr:]

[Primus Contratenor] *[Kanonstimme]* De pro - fun - dis
[Aus der Tie - fe]

[Secundus Contratenor] De pro - fun - dis
[Aus der Tie - fe]

[Tenor] *[Kanonstimme]* De pro - fun - dis cla - ma - - vi ad te,
[Aus der Tie - fe rief ich zu dir, zu]

[Bassus] De pro - fun - dis cla - ma - - vi
[Aus der Tie - fe rief ich zu dir, zu]

Figure 145: Josquin des Prez, “De Profundis.”

B. Acquisition of the Latin Title

The Latin title was probably not chosen by Schoenberg. The manuscript and the edition in *The Anthology of Jewish Music* is titled only “Psalm 130.” Gradenwitz refers to the composition as “the Psalm”⁶⁰⁷ or “Out of the Depths”⁶⁰⁸ in his early correspondence with Gertrud. The contract of January 10, 1952, assigning the copyright to Israeli Music Publishers, lists the title as “Psalm 130” Op. 50B.⁶⁰⁹ It is not until a letter from August 15, 1954, that the composition is named “De Profundis.” In this letter, Gradenwitz provides Gertrud with the verbiage for a letter to an American book agent, Mr. A.B. Sharpe in New York City, applying for a \$500 royalty payment.⁶¹⁰ By this time, the

⁶⁰⁷Gradenwitz to Gertrud Schoenberg, “I have your kind letter of December 15,” Letter from Jan. 2, 1951, GSIG1, SatColl_S4_17_08-digitized correspondence from ASC.pdf, 1.

⁶⁰⁸Gradenwitz to Gertrud Schoenberg, “I do hope you still have Mr. Hoffman at your disposal,” Letter from Sept. 23, 1951, GS I G-3, SatColl_S4_17_08-digitized correspondence from ASC.pdf, 4.

⁶⁰⁹Gradenwitz to Gertrud Schoenberg, “Contract between IMP and Gertrud Schoenberg. Jan. 10, 1952,” JS V J2a, SatColl_S4_17_08-digitized correspondence from ASC.pdf, 14.

⁶¹⁰Gradenwitz to Gertrud Schoenberg, “Soeben habe ich die Einzelheiten (I just have the details),” Letter from Aug. 15, 1954, GSIII I 18a, SatColl_S4_17_08-digitized correspondence from ASC.pdf, 61.

Israeli Music Publishers edition had already been printed. In a letter from Gertrud to Peter Gradenwitz dated July 25, 1956, the work is called still “Psalm 130.”

Since Gradenwitz published the work as “De Profundis” while Gertrud continued to refer to it as “Psalm 130,”⁶¹¹ it appears that Gradenwitz made an editorial decision to rename the piece. This may have been an attempt to distinguish his publication from the one that first appeared in Vinaver’s anthology. The check (for half the sum owed) was finally issued to Gertrud on January 23, 1958, with the notation that it was for “De Profundis.”⁶¹² Even in later correspondence, Gertrud referred to the work as “Psalm 130,”⁶¹³ however, in a letter written to Gradenwitz on August 6, 1962, the work is called “De Profundis.”⁶¹⁴ Gertrud relied upon her nephew and assistant Richard Hoffman, who was also a student of Schoenberg, to handle her correspondence.⁶¹⁵

Vinaver insisted upon a composition in Hebrew, and Schoenberg, even in his old age and ill health, persevered to write in this foreign language after declining to do so on earlier occasions. His efforts indicate the religious and political status Schoenberg ascribed to this work. For conductors who are reluctant to perform “De Profundis” in

⁶¹¹Milton Koblitz to Gradenwitz, “Mrs. Arnold Schoenberg has told me about her futile attempts,” July 25, 1956. GS III G-3, SatColl_S4_17_08-digitized correspondence from ASC.pdf, 83.

⁶¹²Leu & Co., Zurich to Gertrud Schoenberg, “Check” Jan. 23, 1958, GS II N4, GSIG1, SatColl_S4_17_08-digitized correspondence from ASC.pdf, 123, 97.

⁶¹³Hoffman (for Gertrud Schoenberg) to Gradenwitz, July 10, 1958. “I remember with pleasure our meeting in Darmstadt,” GS V J 2a, Sat_Coll_S4_17_08-digitized correspondence from ASC.pdf, 104.

⁶¹⁴Hoffman (for Gertrud Schoenberg) to Gradenwitz, August 6, 1962, GS V J1. “Ich bin, nach längerer Abwesenheit (I am, after a long absence),” GS V J1, Trans. by author, SatColl_S4_17_08-digitized correspondence from ASC.pdf, 123. “*Ich selbst habe einen Research Grant für nächstes Jahr und arbeite als editor an der neuen Schoenberg Gesamtausgabe für Schott und an meinen eigenen Kompositionen.*” [I myself have a Research Grant for next year and work as editor of the new Schoenberg Complete Edition for Schott and my own compositions.] It could be that Hoffman discovered the tempo change in m. 42 during this period of study.

⁶¹⁵“Conservatory Faculty, Students and the St. Petersburg Quartet to Perform Works by Richard Hoffmann and His Former Students in Hoffmann Tribute Concert-About Richard Hoffman.” Oberlin Online Backstage Pass, <http://www.oberlin.edu/con/bkstage/199912/hoffmanntribute.html> (accessed June 21, 2015). Hoffman co-edited the Schoenberg *Gesamtausgabe*.

Hebrew, the Belmont edition includes an English lyric, but it must be noted that Gradenwitz specifically advised against this.⁶¹⁶ The English translation is poetic and therefore not necessarily paired with the meaning of the original Hebrew words under which it is laid, and the text accents do not always align with the music. An excellent translation, transliteration, and IPA pronunciation guide is provided in *Translations and Annotations of Choral Repertoire: Hebrew Texts*.⁶¹⁷ It is an indispensable guide to an authentic performance.

C. Live Performances

1. Cologne, 1954: Premiere Performance, *Westdeutscher Rundfunk Köln Chor*, Bernhard Zimmermann

The first performance, via radio broadcast, in the series “*Musik der Zeit*” [Music of our Time], and subsequent recording of “De Profundis” was by the WDR-Chör under the direction of Bernd Alois Zimmermann.⁶¹⁸ The work required great effort to prepare,

⁶¹⁶Gradenwitz to Gertrud Schoenberg, “It has come to our knowledge that Leeds Music Corporation in New York,” Letter from Jan. 29, 1965, GS VI I 28, SatColl_S4_17_08-digitized correspondence from ASC.pdf, 124. “It has come to our knowledge that Leeds Music Corporation in New York, whose contract with ourselves has been declared null and void by us for breach of agreement, and whom we do not regard any longer as our sole representatives and accredited agents, has prepared for publication or even already published an unauthorized version of the above copyright work [Psalm Op. 50b by Arnold Schoenberg]. Mr. Lewis Roth, Editor-in-Chief of the above firm, has informed us some time ago already that he plans to commission an English text and to publish the work. We protested immediately, firstly because our previous agreement with Leeds does not give them the right to republish or reprint our serious music copyright material, and secondly because we know that Schoenberg—who on other occasions said he was not musically concerned too much with the wording of his texts—has in this particular work taken great pains to follow the inflections of the Hebrew language and we are sure he would not have agreed to a performance in translation. In England, Germany and Italy—as you know—choirs have always sung the Psalm in Hebrew.”

⁶¹⁷Nash and Jacobson, 126-127.

⁶¹⁸“Liner Notes,” *Musik in Deutschland 1950-2000, Rundfunkchöre 1950-1975*, dir. Bernhard Zimmermann, Schönberg, “De Profundis op. 50b,” Sony BMG Music Entertainment, 2008. “*Das Werk ist 1953 in Israel im Druck erschienen, offensichtlich dort aber nie aufgeführt worden. Im Januar 1954 hatte der Chorleiter Bernhard Zimmermann diesen Psalm mit dem WDR-Chor in der Reihe ‘Musik der Zeit’ erstmals zu Gehör gebracht. Bei dem vorliegenden Tondokument handelt es sich entweder um den Mitschnitt des Uraufführungskonzerts oder eine im Zusammenhang damit entstandene Studioproduktion. Die Aufnahme zeigt, welche Mühe die Uraufführung eines Werkes gekostet hat, das heute zu den*

even for this professional chorus.⁶¹⁹ Not only was the music difficult, but there were other issues and concerns.

The WDR performance is sung in *Ashkenazic* Hebrew (with some variations from standard *Ashkenazic* pronunciation), although the only printed edition was in modern *Sephardic* Hebrew. The spelling and pronunciation of the dialects are different. The revival of modern Israeli Hebrew would not have spread to Germany by 1954, but given that the edition was published in the modern Hebrew with a transliteration, it seems odd that the first performance did not honor the score. This was either an artistic choice or no one fluent in Modern Hebrew was available for assistance.⁶²⁰ The decimation of the Jewish population in the Holocaust and the emigration to other lands of those who did not perish likely led to difficulty finding a local rabbi or cantor to coach the choir.⁶²¹ The choir may have turned to the local seminary where Hebrew was taught.⁶²²

The difficulty with finding a Hebrew speaker was an issue four years later for the East German premiere of *A Survivor from Warsaw*, which was performed in Leipzig in

Standardwerken der Choraliteratur zählt./It appeared in print in 1953 in Israel for the first time. Obviously it had never been performed before. In January 1954, the Choral Conductor, Bernhard Zimmermann, brought it to the public for the first time on West German Radio in a program called 'Music of the Time.' According to the existing catalog of music (*Musik der Zeit*) it was heard for the first time, in an original world premiere performance, played in connection with the modern studio production. The undertaking shows what courage it took and the price that was paid to give this first performance of what is now counted among the standard works in choral literature." Trans. Colleen Dykema and Molly Beyer.

⁶¹⁹"Liner Notes," *Musik in Deutschland 1950-2000, Rundfunkchöre 1950-1975*.

⁶²⁰*Wikipedia*, "Revival of the Hebrew Language," https://en.wikipedia.org/wiki/Revival_of_the_Hebrew_language (accessed June 21, 2015). Modern Hebrew was revived under the British Mandate of Palestine, 1920.

⁶²¹*Wikipedia*, "History of the Jews in Cologne," Kirsten Serup-Bilfeld, *Zwischen Dom und Davidstern. Jüdisches Leben in Köln von den Anfängen bis heute*. Köln 2001, 193. http://en.wikipedia.org/wiki/History_of_the_Jews_in_Cologne#cite_note-89 (accessed April 10, 2015). Of the 19,500 Jewish citizens of Cologne in 1930, about 11,000 were killed during by Nazi regime.

⁶²²Eike Fess, E-mail to author, April 20, 2015.

1958 by the *Rudfunksinfonieorchester und Chor*, led by Herbert Kegel.⁶²³ Kegel relied on Werner Sander, a local cantor, to coach the Hebrew. Members of the RSO recalled that there were no Jewish members of the chorus and only a “handful of publicly self-identified Jews living in Leipzig in 1958.” In 1933, there were 11,564 Jews living in Leipzig. Fifteen survivors re-established the Jewish community in 1945, and in 1956, there were still only 127.⁶²⁴ In addition to this startling and haunting statistic, there was the factor of assimilation.⁶²⁵ Not all Jews attended worship services where they would have even heard the language, much less spoken or sung it.⁶²⁶ The community did not have a rabbi, so Sander, the cantor and choir leader, took on this role.⁶²⁷

Only two hundred to four hundred musicians of the approximately four thousand displaced musicians returned to Germany after the war. Although Schoenberg never returned, the performances of his music after the war represented a symbolic return. This symbolic return was met with resistance by a country still entrenched in anti-Semitism. Despite the ongoing controversy, West Germany was at the forefront of premiering new music after the war.⁶²⁸

Schoenberg promoters included the conductor, Hermann Scherchner; his former student Winfried Zillig, who conducted the Frankfurt Radio Symphony Orchestra from

⁶²³Tina Frühauf and Lily E. Hirsch, *Dislocated Memories: Jews, Music, and Postwar German Culture* (Oxford: Oxford University Press, 2014), 190-91. Radio ensembles in Germany were known for performing contemporary works not heard in the concert halls.

⁶²⁴Frühauf and Hirsch. *Dislocated Memories: Jews, Music, and Postwar German Culture*, 190-91.

⁶²⁵Lazar, 110. Quoting letter from Schoenberg to Gradenwitz, July 20, 1934, “In 1917 I became aware of the shipwreck of assimilationist aspirations.”

⁶²⁶*Ibid.*, 14. The language of everyday conversation of German Jews was Yiddish, a hybrid of German and Hebrew.

⁶²⁷*Ibid.*, 192.

⁶²⁸Joy. H. Calico, *Arnold Schoenberg’s Survivor from Warsaw in Postwar Europe* (Berkeley: University of California Press, 2014), 21.

1947 to 1951; musicologist Hans Heinz Stuckenschmidt in West Berlin; Heinrich Strobel, in charge of what was to become the SWF (*Südwestfunk*) radio; and Wolfgang Steinecke, who founded the Darmstadt summer courses in 1945, where he championed Schoenberg's music in premieres and throughout Germany.⁶²⁹ Darmstadt hosted the performance of numerous Schoenberg compositions, as well as courses on his music.⁶³⁰

West German (FRG)⁶³¹ radio stations were an important piece of the re-education strategies put in place after World War II. Six radio stations formed a public radio network (ARD) that received government funding for orchestras, choirs, recordings, and state-of-the-art facilities in exchange for a shared responsibility to educate the public about new music.⁶³²

This education was greatly needed because much prejudice existed against modern music and its composers, many of whom were Jewish. *A Survivor from Warsaw* was premiered with English narration—without translation—in Darmstadt in 1950 and was broadcast by several of the ARD radio stations.⁶³³ A recording of the performance reveals that the German line, “how many I am delivering to the gas chamber” was changed to simply, “how many I am delivering,” to appease the narrator, Hans Olaf Heidemann. Heidemann proclaimed afterward, “that is the biggest mess with which we could besmirch ourselves.”⁶³⁴

⁶²⁹Ibid., 24.

⁶³⁰Ibid., 22.

⁶³¹Acronym for Free Republic of Germany.

⁶³²Ibid., 25.

⁶³³Ibid., 26.

⁶³⁴Ibid., 28.

Choir director Konrad Lechner began his rehearsal of *Survivor* with an apology to the choristers and urged them to make the best of it. Although a German translation was provided for the English text, it was not for the Hebrew text. Singer requests for a translation of the Hebrew were rebuffed with the instructions to look it up in their Bibles at home. The orchestra held a meeting to vote as to whether they should refuse to play the work. The vote to play won by a small margin, with disgruntled instrumentalists commenting that they should leave it to the “Amis” to play it. When asked if “Amis” (Americans) was a euphemism for the Jews, the answer was yes.⁶³⁵

Hans Schnoor, music critic for the *Dresdner Anzeiger* publication between 1926 and 1945, was one of the most vocal opponents of modern music. He was a member of the Nazi party even before Hitler. After the war, he became the music critic for *Westfalen-Blatt*, where he lambasted the publicly funded radio programming of modern music.⁶³⁶ Joy H. Calico states that:

Several issues affected Schoenberg’s reception in the FRG (West Germany) by the mid-1950’s: his music was already too provincial for the avant-garde and too advanced for the general public; there was a lingering uneasiness with émigrés who tried to return to Germany after the war, either literally or as represented by their music; and residual Anti-Semitism.⁶³⁷

The WDR recording was licensed to the IMP, indicating that they were using that edition for performance.⁶³⁸ The choir performed the G-sharps correctly, and therefore

⁶³⁵Ibid..

⁶³⁶Ibid., 31.

⁶³⁷Joy Calico, Vanderbilt University, “‘Survivor From Warsaw’ and Schoenberg Reception in West Germany in the 1950s,” *American Musicological Society for Music Theory, Los Angeles, Nov. 2-5, Program and Abstracts*, http://www.ams-net.org/abstracts/2006-Los_Angeles.pdf, 49.

⁶³⁸“Liner Notes,” *Musik in Deutschland 1950-2000, Rundfunkchöre 1950-1975*.

Zimmermann must have made the corrections on his own or in consultation with another source—perhaps Rufer—since the critical edition was not yet published. Even though the IMP score does not indicate a tempo change at measure 42, the tempo increases nominally to approximately quarter note = 72, rather than quarter note = 96.

A question of accuracy arises with the liner notes of the WDR recording, which states that Vinaver was from Los Angeles. Vinaver actually settled in New York⁶³⁹ and corresponded with Schoenberg, who lived in Los Angeles. The letters from Vinaver to Schoenberg were clearly written from New York City.⁶⁴⁰

In a letter from Gradenwitz to Gertrud, he reported that the first performance and recording took place in Köln and that he wished he could obtain a copy of the recording.⁶⁴¹ A year later, Gradenwitz replied to Gertrud's request for royalties for the first performance. He explained, "This performance took place when the work was printed and published and could be performed by anyone who bought an adequate number of copies for performance."⁶⁴² In saying this, Gradenwitz was clarifying the difference between royalties from sheet music sales and performance and mechanical licensing fees, negating her share in the latter. However, in negotiating the contract for copyright acquisition, he had initially agreed to provide a share of the proceeds from all

In a letter of September 2, 1953 (GS III I-34, SatColl_S4, 39), Gradenwitz wrote to Gertrud that he was in negotiation with several European and American entities about a performance and perhaps recording of "De Profundis."

⁶³⁹"Chemjo Vinaver," Temple Emanu-El, http://www.emanuelnyc.org/composer.php?composer_id=93 (accessed June 21, 2015).

⁶⁴⁰Vinaver to Schoenberg, "Interesting reports about your new choral work," March 25, 1948, Arnold Schönberg Center Archives-Correspondence, http://www.schoenberg.at/letters/search_show_letter.php?ID_Number=12546 (accessed June 21, 2015).

⁶⁴¹Gradenwitz to Gertrud Schoenberg, "Your letter of the 4th has so far been a mystery to me," Letter of Jan. 28, 1955, Sat_Coll_S4_17_08-digitized correspondence from ASC.pdf, 73.

⁶⁴²Ibid.

sources with Gertrud. Gertrud waited seven years to receive the publisher's advance fee promised to her in the initial contract.⁶⁴³ The money was delayed by numerous problems, including restrictions on financial transactions after the war, but perhaps due as well to the financial difficulties of starting a business in a new country at war and the lack of revenue from Schoenberg's psalm.

2. Los Angeles, 1956: Dedication of Schoenberg Hall, UCLA, UCLA A Cappella Chorus, Robert Wagner

The American premiere was at the dedication of Schoenberg Hall on the campus of UCLA in 1956. Roger Wagner led the UCLA A Cappella Choir of thirty-seven singers.⁶⁴⁴

Gregg Smith recalled an amusing anecdote about the preparations for the premiere performance. He drove Gertrud to a dress rehearsal of this dedication and was unable to find a parking spot. Smith spoke to the parking attendant, informing him that he needed a parking space because he was bringing the widow of Arnold Schoenberg to the rehearsal. This plea produced no parking spot. According to Smith, Gertrud quipped, "They don't want to let me in because they are afraid I'll tell the world what they did to 'Daddy'".⁶⁴⁵

⁶⁴³Gradenwitz to Gertrud Schoenberg, "I have confirmation that the first of the two instalments [sic] promised has been transferred," Letter from Jan. 19, 1958, GS II N3, Sat_Coll_S4_17_08-digitized correspondence from ASC.pdf, 95. Half of the fee (\$250) was sent in January 1958. Mrs. Schoenberg's confirmation of receipt for the remainder was in a letter of April 21, 1959. GS V J6b, Sat_Coll_S4_17_08-digitized correspondence from ASC.pdf, 119.

⁶⁴⁴"Program from the May 15, 1956 dedication of Schoenberg Hall," E-mail from Eike Fess to author, Sept. 24, 2014. Schoenberg Archives, DeProfundis_1953.

⁶⁴⁵Gregg Smith interview with author, Aug. 25, 2014. UCLA forced Schoenberg to retire at the age of 70, and his pension was shockingly small. (Kevin Starr, *The Dream Endures: California in the 1940s*, 383.) UCLA decided to rename Schoenberg Hall after another donor without notifying the family. Following a lawsuit, the hall was renamed for Schoenberg. (Timothy Kudo, "Ostin Hall will become

3. Darmstadt and Edinburgh, 1961: Gregg Smith Singers, Gregg Smith

Gregg Smith, composer and conductor, pioneered the performance and recording of contemporary choral music with his ensemble, the Gregg Smith Singers.⁶⁴⁶ He declared that his mission was to “popularize modern music through ‘the inherent logic of the human voice.’”⁶⁴⁷ In 1968, he recorded the L.P.⁶⁴⁸ *The Choral Music of Arnold Schoenberg* with the Everest label that included “Friede auf Erden” Op. 13, “Three Folksongs” Op. 49, *Dreimal tausend Jahre* Op. 50A, “De Profundis” (Psalm 130) Op. 50B, and *Drei Volksliedsätze* (1929). Gregg Smith studied with Leonard Stein, a disciple of Schoenberg during his years in Los Angeles.⁶⁴⁹

Smith’s wife, Rosalind Rees, notes that there were no recordings [of Schoenberg] available when Gregg first prepared the music. “I married this man for his ears,” she said laughingly, and even Gregg could not hear it [the distinct vocal lines in the combined texture of Op. 27] at the beginning. “Gregg just dove into Schoenberg. At first he could

Schoenberg once again,” *The Daily Bruin*, <http://dailybruin.com/2000/10/19/ostin-hall-will-become-schoenb/>, accessed June 24, 2015.)

⁶⁴⁶The Gregg Smith Singers premiered many modern choral works, at first on the Monday Evening Concert series led by Robert Kraft and later on national and international tours. Smith’s recordings of modern composers with Everest Records had a big impact on choral directors who had never heard the choral music of Barber, Copland, and Schuman. He recorded all the choral works of Ives (Columbia). The choir was equally well known for exceptional recordings of Gabrieli, Schütz, and Bach (“GSS Timeline,” *The Gregg Smith Singers*, <http://www.greggsmithsingers.com/chronology/timeline.php>, accessed June 24, 2015).

⁶⁴⁷“Music: Atonal Choir,” *Time Magazine*, September 8, 1961, <http://content.time.com/time/subscriber/article/0,33009,872767,00.html> (accessed June 21, 2015).

⁶⁴⁸“Everest SDBR 3182 stereo (1968) LP,” *The Choral Music of Arnold Schoenberg*, Arnold Schoenberg Center Discography, <http://www.schoenberg.at/diskographie/labels/rec-e.htm#SDBR3182> (accessed June 21, 2015).

⁶⁴⁹“About Gregg Smith,” *The Gregg Smith Singers*, <http://www.greggsmithsingers.com/about.php#gregg> (accessed June 21, 2015). In November 1991, in LA, Gregg Smith Singers honored Leonard Stein’s retirement from the Schoenberg Institute, UCLA, and then sang a concert in the living room of the Schoenberg house surrounded by the master’s furniture and paintings (<http://www.greggsmithsingers.com/chronology/timeline.php>).

hear two of the four parts, then gradually the third, and then finally all four.”⁶⁵⁰ In Gregg Smith’s recollection of preparing “De Profundis,” he found that rehearsing the lines separately was essential at the beginning, but the beauty came about in connecting the lines and getting people to follow one another.⁶⁵¹

Donna Quon, soprano in the early Gregg Smith Singers, spoke about performing “De Profundis” on the 1961 European tour⁶⁵²:

The audience arrived with scores and had already studied the music. Darmstadt⁶⁵³ was a venue where they expected to hear a good performance of the avant-garde. At Edinburgh, the producer asked the group to do an encore and the audience waved their scores as a sign they wanted to hear “De Profundis” again. We did a second performance even though we were dead tired.⁶⁵⁴

The ensemble’s performance at Darmstadt included three Schoenberg works: *Dreimal Tausend Jahre* Op. 50A, “De Profundis” Op. 50B, and *Vier Stücke für gemischten Chor* [Four pieces for mixed chorus] Op. 27. According to *Time Magazine*, Darmstadt director Wolfgang Steinecke exclaimed that the group was “*Bestes Ameri-ka*” (best in America). The magazine article reported:

What astonished the audience was the singers’ ability to negotiate Schönberg’s dissonances and steep intervals with a familiarity that made the composer seem almost as accessible as the *Gemütlichkeitladen* German romantics. Sinewy and biting, the music called for an unerring sense of rhythm and pitch, and the Gregg Smith Singers responded on cue like a well-oiled machine. Conductor Smith had

⁶⁵⁰Gregg Smith, Rosalind Rees, and Donna Quan, Telephone interview with author, Aug. 25, 2014.

⁶⁵¹Gregg prepared the work for a European tour in 1961 and the Everest LP, 1968, with The Gregg Smith Singers and with another professional group in New York in the 1980s.

⁶⁵²“Timeline,” *The Gregg Smith Singers*. In June 1961, The Gregg Smith Singers made a tour of Europe that included the Edinburgh, Salzburg, and Darmstadt festivals. Rave reviews (“one of the Edinburgh’s four great concerts”) and a Time magazine article on the Darmstadt program led to an offer by impresario Kenneth Allen to tour nationally.

⁶⁵³Calico, *Arnold Schoenberg’s A Survivor from Warsaw in Postwar Europe*, 24. The Darmstadt summer course of modern music was founded by Wolfgang Steinecke (newly appointed cultural advisor and Schoenberg’s champion) in Darmstadt, Germany, 1945.

⁶⁵⁴Gregg Smith, Rosalind Rees, and Donna Quan, Interview with author, Aug. 25, 2014.

arranged his twelve male and 13 female singers cannily, spreading them across the entire width of the stage in an arc that gave breadth and transparency to the group sound. It was, said a delighted local critic, “perhaps the first thoroughly enjoyable evening of dodecaphonic music in the history of that difficult medium.”⁶⁵⁵

4. Vienna, June 5, 1974⁶⁵⁶: Gravside, Schönberg Chor, Erwin Ortner⁶⁵⁷



Figure 146: Schoenberg Memorial, Vienna, 1974.⁶⁵⁸

Ena Steiner opened her newspaper article for the Association of Jewish Refugees in Great Britain on the Schoenberg Centenary with this powerful statement:

⁶⁵⁵“Music: Atonal Choir,” *Time Magazine*, September 8, 1961.

⁶⁵⁶E-mail from Johanna Rüggeberg, Archivist, Arnold Schoenberg Chor. June 29, 2015.

The Schönberg Chor is pictured at the Vienna gravesite. Rüggeberg wrote, “Fortunately I was able to find one singer who was part of the cast on 5th of June 1974 and he confirmed the ‘De profundis.’ He also mentioned that the ASC [Arnold Schoenberg Chor] sang the piece shortly before the burial at a concert at the ‘Wiener Konzerthaus’ (Mozartsaal) and therefore could sing it by heart!”

⁶⁵⁷“Arnold Schoenberg Choir Biography,” *Arnold Schoenberg Chor Online*, <http://www.asc.at/pages/english/arnold-schoenberg-chor.php> (accessed June 21, 2015).

⁶⁵⁸“Schoenberg Memorial, Vienna, 1974-1606/PH7865,” *Arnold Schönberg Center Image Archive*, http://www.schoenberg.at/resources/pages/view.php?ref=6106&search=Schoenberg+Chor&order_by=relevance&sort=DESC&offset=0&archive=0&k=&curpos=3 (accessed June 21, 2015). “Photo taken at the ceremony of the inauguration of Schoenberg’s honorary grave at the Zentralfriedhof in Vienna in 1974. Speech: Rudolf Kolisch. In the back: members of the Arnold Schönberg Chor.”

Rarely has a composer simultaneously been the target of so much hatred and so much love as was the fate of Arnold Schoenberg, the great Jewish composer, who was born in Vienna 100 years ago on September 13. His sin had been that he recognised [sic] the signs of the times far in advance of his contemporaries, and not only did he recognise [sic] them, but he drew his consequences.⁶⁵⁹

Steiner notes that she had recently attended the first Congress of the International Schoenberg Society in Vienna, where she heard lectures by the foremost authorities on Schoenberg. Josef Rufer, who catalogued and published Schoenberg's works, gave a lecture in which "he clarified the notion *Grundgestalt*, often used by Schoenberg, as being the basic musical idea from which the 12-note row would eventually be deduced."⁶⁶⁰

The Schoenberg reinterment was a moving element of the International Congress:

The emotional climax approached, when the urns with the earthly remains of Arnold Schoenberg and his wife Gertrud nee Kolisch, which had come from America, were placed in Vienna's *Zentralfriedhof* near the memorials for Mozart, Beethoven and Schubert, in a grave of honour [sic]—heading it a cube of white marble erected at an angle as if suspended in space and time.⁶⁶¹

In a review of the Vienna Festival held in May and June of 1974 honoring Bruckner and Schoenberg, Boris Schwarz wrote:

There was a subtle difference: while Bruckner was the focal point of the Wiener Festwochen, Schoenberg was relegated to the stark hall of the Sezession; while Bruckner's symphonies and choral works attracted thousands of listeners, Schoenberg's chamber music was played before a handful of devotees. In fact, not a single work of Schoenberg appeared on the programme of the Festwochen, nor did the Staatsoper find it possible to revive its successful production of *Moses und Aron* (although the conductor, Dohnányi, was in town). As one Viennese critic said, Schoenberg remained in the ghetto. But if one measures success not by the number of listeners, but by the dedication of those present, then Schoenberg did

⁶⁵⁹Ena Steiner, "Arnold Schoenberg Centenary," *AJR Information issued by Association of Jewish Refugees in Great Britain*, Information, XXXIX, vol. 9, September 1974. 8.

⁶⁶⁰Steiner, *AJR*, 9.

⁶⁶¹"Schoenberg Re-interment in Vienna, 1974," YouTube Video, 1:47, <https://www.youtube.com/watch?v=MtSnJvE1Kv8> (accessed May 23, 2015).

indeed hold his own: his admirers made up in intensity what they lacked in numbers. It is true that Schoenberg has remained an outsider; he is still a controversial figure. But one must admit that Vienna made an honest effort; and it seems that the Schoenberg commemoration of 1974 has opened a new chapter in the tense relationship between Vienna and her rebellious musician-son.⁶⁶²

The unique gravestone was commissioned by Schoenberg's daughter, Nuria Nono,⁶⁶³ from one of the most important European sculptors of the twentieth century, Fritz Wotruba.⁶⁶⁴ Anna Mahler, daughter of Gustav Mahler and close friend of the Schoenberg family, studied sculpture with Wotruba in Vienna until she fled from the *Anschluss*.⁶⁶⁵ Wotruba, like Schoenberg, forged new artistic expression that was rooted in and also a reaction to Austria's past.

From today's perspective, Wotruba's art should be seen within a field of tension emanating from his personal values, his unbending will to develop his own artistic position, his struggle to give expression to a tragic view of humanity, his openness to Western modernism, and his lifelong confrontation with Austria's artistic and political heritage.⁶⁶⁶

Wotruba began his geometric abstraction in the 1950s, the decade in which "De Profundis" was composed. To this author, there is a similarity in the cubist sculpture and architecture of Wotruba and Schoenberg's layering of design elements in "De Profundis." Wotruba's design of the *Kirche zur Heiligsten Dreifaltigkeit* [Church of the

⁶⁶²Boris Schwarz, "Festivals, Vienna," *The Musical Quarterly*, October 1974, 872.

⁶⁶³E-mail from Lawrence Schoenberg, April 23, 2015. The design was the choice of the sculptor.

⁶⁶⁴"Wotruba," *Belvedere-Exhibitions*, Curator: Gabriele Stöger-Spevak, <https://www.belvedere.at/en/ausstellungen/aktuelle-ausstellungen/wotruba-e73805> (accessed June 21, 2015).

⁶⁶⁵Jules Langsner, "Art News from Los Angeles," *Art News*, January 1958, vol. 56, no. 9, 48. 213.185.182.229/library/index.php/attachments/single/1625 (accessed June 25, 2015).

Anna created Schoenberg's death mask and several sculptures of Arnold Schoenberg's head.

⁶⁶⁶"Wotruba, *Belvedere-Exhibitions*.

Holy Trinity], inspired by a visit to the cathedral in Chartres, is considered to be his crowning achievement.⁶⁶⁷ The architecture of the church is reminiscent of the structure of “De Profundis”: cubes of varying sizes (Schoenberg’s sets) are assembled in what appear to be random order, yet create a profoundly moving and strong expression of faith in the modern world. Wotruba’s church is set atop a hill overlooking Vienna, Schoenberg’s first home. Protest against the church eventually dissolved into pride.



Figure 147: Wotrubekirche, Vienna.⁶⁶⁸

⁶⁶⁷“Wotruba Church,” *Vienna Direct*, <http://www.viennadirect.com/sights/wotruba.php> (accessed May 23, 2015).

⁶⁶⁸“Wotrubakirche VIII” by Funke - Own work. Licensed under CC BY-SA 3.0 via Wikimedia Commons - http://commons.wikimedia.org/wiki/File:Wotrubakirche_VIII.png#/media/File:Wotrubakirche_VIII.png (accessed June 21, 2015).

The Schoenberg gravestone was completed in 1974, one year before Wotruba died. Wotruba never saw his church completed.⁶⁶⁹ Schoenberg died one year after completing his masterpiece, never having heard “De Profundis” performed beyond his own imagination. Each artist was inspired by the past and an inspiration for the future.

The Arnold Schoenberg Choir,⁶⁷⁰ formed in 1972 and named for the composer, sang “De Profundis” at the gravesite. The conductor of the Schoenberg Choir, Erwin Ortner, has directed the ensemble since its founding. He gave the following answers to questions in an interview with Jennifer McClure: “for me the text is the starting point for the composer. I could even say, ‘In the beginning was the Word.’”⁶⁷¹ He continues:

As a reproducing artist, I must work in reverse. I start with the end product of the composer and try to understand what he meant. By the way, in trying to judge the worth of a composition, I also use this process. When I read the psalm text “Out of the depths, O Lord, I cry to Thee,” I look to see what the composer makes of that and whether he or she finds something new in this text that has been used so often.

A demand that I make of composers comes from my experience in performing, and that is that the music be worth the effort necessary to perform the piece. That is true of every masterpiece—whether works by Schoenberg or one of the *Fantasies* by Ligeti—no matter how difficult the piece is, it has meaning.

The sound of the language was the starting point for the composition. For that reason I think it is important to sing works in their original language—so that the color remains...Nevertheless, it is important that the audience has the chance to understand the text, which means having programs with both the original text and a literal translation.

⁶⁶⁹Ibid.

⁶⁷⁰Arnold Schoenberg Choir Biography, Arnold Schoenberg Choir Online <http://www.asc.at/pages/english/arnold-schoenberg-choir.php> (accessed May 23, 2015).

⁶⁷¹Jennifer McClure, “Erwin Ortner Speaks about His Arnold Schoenberg Choir,” *The Choral Journal*, vol. 34, no. 8 (March 1994), 15-20. <http://www.jstor.org/stable/23549774> (accessed July 6, 2015).

5. Israel, 1977⁶⁷²: Israel Kibbutz Choir,⁶⁷³ Avner Itai

Avner Itai founded the first semi-professional choir in Israel, The Camaran Singers, and directed the Ihud Choir for over thirty years. He made landmark recordings with the BBC Chamber Singers, including Schoenberg's *Kol Nidre*. Itai was born in Kibbutz Kfar Giladi in Israel⁶⁷⁴ and recorded "De Profundis" in 1977 with the Israel Kibbutz Choir.⁶⁷⁵

Itai recollected that he also performed "De Profundis" with the Jerusalem Academy Choir sometime in the 1970s. He emphasized that the performers found the work very difficult, but the emotions behind the Biblical texts of hope and fear were very motivating. Although the singers were nervous and excited, the audience loved the work. When asked about the edition used for the Israel performances, Itai did not recall the specifics. He remembered that after doing an analysis of the work, he found some wrong notes.⁶⁷⁶

Although the first performance was planned for the first King David Festival in Jerusalem in 1953, it did not come to fruition in Israel until nearly twenty-five years later.⁶⁷⁷ Gradenwitz reported in a 1953 Music Library Association article that publishing

⁶⁷²"De Profundis," Israel Kibbutz Choir, dir. Avner Itai, Arnold Schoenberg Center Discography, Classic Pick, 70-129. <http://www.schoenberg.at/diskographie/works/050b.htm#Itai77> (accessed May 19, 2015).

⁶⁷³"Choirs in Israel-Israel Kibbutz Choir," *British Choirs on the Net*, <http://www.choirs.org.uk/international%20choirs/israel.html> (accessed May 23, 2015). The Israel Kibbutz Choir was founded in 1955.

⁶⁷⁴"Avner Itai," *Milliken Archive of Jewish Music*.

⁶⁷⁵"De Profundis," Israel Kibbutz Choir, dir. Avner Itai.

⁶⁷⁶Avner Itai, Telephone interview with author, March 29, 2015.

⁶⁷⁷Peter Gradenwitz to Gertrud Schoenberg, "endlich, endlich haben wir die hierzulande (finally, finally we have in this country)," Letter of Nov. 22, 1952, HD IG5d. Sat_Coll_S4_17_08-digitized correspondence from ASC.pdf, 26. Trans. Will Hiram. "Die Uraufführung des Psalms soll in den Eröffnungsfestspielen des EIN GEV MUSIC CENTER am Tiberias-See stattfinden; das Jerusalemer King David Festival ist ja erst 1954—Ein Gev Ostern 1953. [The premiere of the psalm is to take place in the

in Israel had come to a near standstill in 1952 due to the shortage of paper.⁶⁷⁸ The Israel Kibbutz Choir was not formed until 1955, and it is unlikely that Gradenwitz could muster enough qualified singers to perform the work in Israel.⁶⁷⁹

D. Recorded Performances

1. Schola Heidelberg, Walter Nussbaum

Walter Nussbaum led the Schola Heidelberg in a recording of “De Profundis” in the 2000 CD *Nuits, weiss wie Lilien*, which received a positive rating in all four criteria. This CD is the only correct edition of the sixteen recordings reviewed by this author. The Schola Heidelberg is a professional chamber chorus, founded by Nussbaum in 1992. The nine-member ensemble specializes in music of the sixteenth, seventeenth, twentieth, and twenty-first centuries.⁶⁸⁰ Nussbaum stated:

opening performance of the festival of EIN GEV MUSIC CENTER on Lake Tiberias; the Jerusalem King David Festival is indeed not until 1954 - Ein Gev Easter 1953].” Printing of the music was delayed, and it seems that the performance planned for Easter 1953 never took place.

⁶⁷⁸Peter Gradenwitz, “Music Publishing in Israel,” *Music Library Association, Notes*, vol. 10, no. 3 (June 1953), 392. <http://www.jstor.org/stable/892163> (accessed March 30, 2015). In addition, there were other difficulties within Israel. “We would have rushed this and printed earlier, had not some unforeseen circumstances disturbed us. There were difficulties with the licensing red tape for our paper, and as soon as the paper was finally freed, our printing house (the only music printer in Israel!) had to do without their main men who in quick succession got the chicken pox (!!!), were called for reserve duties in the Army, got married, etc. etc.” (Gradenwitz to G. Schoenberg, Letter of July 29, 1952, “It is quite some time since we last heard from each other.”)

⁶⁷⁹Gradenwitz to Gertrud Schoenberg, “Sie hätten schon lange von mir hören sollen (You should have heard from me long ago),” Sep. 2, 1963, GS III I-34, Trans. William Hiram, Sat_Coll_S4_17_08-digitized correspondence from ASC.pdf, 39. “You should have heard from me long ago, but, as you perhaps have already come to know, my trip to Europe, originally planned for short duration, stretched to almost three months, and I was even together with Dr. Griessle in New York for three weeks. The shipment with the first examples of the Schoenberg Psalms was underway to America for an excessively long time, as part of a very large shipment of our publications. Upon arrival it was also held up by U.S. Customs, so that our plan underwent a significant delay. Currently we are negotiating with many organizations in Europe and America about performance, and perhaps recording, of the piece. [Note that he does not mention Israel.] Once these have been concluded it will be much simpler to take care of the matter [of payment].” Stuckenschmidt reports that the Jerusalem Music Academy played a phonograph recording (rather than a live recording-author’s note) of Schoenberg’s *Serenade* at a ceremony to mark the appointment of Schoenberg as Honorary President. (518.)

⁶⁸⁰“Schola Heidelberg,” *KlangForum Heidelberg*, <http://www.klanghd.de/schola-heidelberg-en.html> (accessed May 24, 2015).

The edition I have used—and still use—is that from Israel Music Publication, Tel Aviv 1953, with piano part of Gradenwitz, and besides the Complete Edition of Josef Rufer u. Christian Martin Schmidt, B Schott Söhne 1975, to compare and revise the former. Unfortunately I could not consult the manuscript. As a general advice this music is to be realized in melodic-harmonic comprehension and following the inner drama and rhetoric. About rehearsing there would be to say quite a lot.⁶⁸¹

Three recorded performances of “De Profundis” stand out for their excellent interpretation of the score based on four objective criteria: 1) G-sharp sung correctly in the alto in measure 13; 2) G-sharps sung correctly in the mezzo-soprano in measure 14; 3) Correct Hebrew pronunciation; and 4) Tempo change to dotted half = 32 at measure 42.

2. Südfunk Chor Stuttgart, Rupert Huber

Rupert Huber first recorded “De Profundis” with the Südfunk Chor Stuttgart on the CD *Choral Works by Arnold Schoenberg*, released by Arte Nova Classics, Distributed by BMG, 1993. The professional chorus is assigned to the *Südwestrundfunk* (SWR) German public radio.⁶⁸² This recording meets three of the criteria, but the tempo at measure 42 is only slightly faster.⁶⁸³ Steven Schwartz reviewed this recording on Classical Net, and the faster tempo was mentioned as a flaw:

At the end, where “My soul waits for the Lord,” we move to a richly-scored hymn. Here, I quibble with Huber’s tempo as way too fast, almost half again faster than the metronome marking. The chord spacings are so lush, you want

⁶⁸¹Walter Nussbaum, E-mail to author, Aug. 14, 2014.

⁶⁸²“SWR Vocal Ensemble Stuttgart,” *Stuttgart*, <http://www.stuttgart.de/item/show/305802/1/dept/116824?> (accessed June 22, 2015).

⁶⁸³Schoenberg, “Psalm 130 Op. 50b (1950),” *Arnold Schoenberg Choral Works*, dir. Rupert Huber (Süddeutscher Rundfunk: 1990, 1991, 1993; Reprint, Allegro Corporation: 2007). Not available on iTunes, but may be purchased as a CD via Amazon and E-bay.

them to linger. In fact, the entire piece seems slightly rushed, but this remains my sole disappointment in the CD.⁶⁸⁴

Huber wrote in an e-mail that he has since made a new and improved recording of “De Profundis” with the Westdeutscher Rundfunk Köln Chor (WDR Chorus, Cologne)⁶⁸⁵ using the manuscript.⁶⁸⁶ Although this recording is unavailable at present, it predictably will be at the tempi indicated in the manuscript.

3. Sante Fe Desert Chorale, Dennis Shrock

Dennis Shrock, former Director of Choral Activities at Texas Christian University⁶⁸⁷, recorded “De Profundis” with the Santa Fe Desert Chorale on the 2003 album *Journeys of the Spirit*. Dr. Shrock is also the author of *Choral Repertoire*,⁶⁸⁸ a comprehensive overview of choral literature and several other volumes. He chose to record the work because of its “magnitude, power and beauty.” Shrock noted that one of the greatest challenges was eliciting a “sufficient emotional commitment” from the singers. The singers in the Santa Fe Desert Chorale were all professional, and the response to the work was mixed: some loved it, and others found it too inaccessible. Overall, Shrock was very proud of the recording.

⁶⁸⁴Steven Schwartz, Arnold Schoenberg Choral Works, Classical Net CD Review, 1998, <http://www.classical.net/music/recs/reviews/a/anv27799a.php> (accessed Nov. 23, 2013).

⁶⁸⁵This is the chorus that premiered the work in 1954.

⁶⁸⁶Rupert Huber, E-mail to author, Oct. 10, 2014. The recording was broadcast on public radio, but attempts to obtain a copy have been unsuccessful.

⁶⁸⁷Hayes Clement, “Colleagues surprised by unexpected resignation of music professor,” TCU 360, Texas Christian University, September 3, 2014, <http://www.tcu360.com/campus/2014/09/32640.colleagues-surprised-unexpected-resignation-music-school-professor> (accessed June 22, 2015).

⁶⁸⁸Dennis Shrock, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 594. Note that Shrock’s entry for “De Profundis” contains an error. He states that Schoenberg completed the work just eleven days prior to his death, when it was one year and eleven days. He also lists the length of “De Profundis” as five minutes. This is based upon the incorrect tempo at m. 42. The length of the work is ca. four minutes.

Shrock did not recall the edition used but remembered that it was a standard published edition. By default, this would have been the Belmont edition. Even with the inaccuracies in the score, the recording meets two of the first three criteria and the tempo change to some degree.⁶⁸⁹ Schrock introduced dramatic glissandi in the *Sprechstimme* in measures 15 and 16 that are not indicated in the score, but they add an interesting element to the overall pyramid of ascension in these measures.

4. Schoenberg Chor, Erwin Ortner

The Schoenberg Chor is a professional group from Vienna, formed in 1972 and named in honor of Arnold Schoenberg. They recorded “De Profundis” on their 2012 CD *Lux! Vokale Lichtblicke des 20. Jahrhunderts* under the direction of Erwin Ortner, the founding conductor.⁶⁹⁰ The singing is incredibly fluid and beautiful, and the Hebrew is generally well pronounced, although the “eh” [ɛ] required for *le ma’an* and *ve koli* is sung more closed, closer to [e].⁶⁹¹ Unfortunately, the errors in pitch in the score at measures 13 and 14 and the lack of tempo change at measure 42 make it an unsuitable model.

⁶⁸⁹Schoenberg, “De Profundis,” *Journeys of the Spirit*, Santa Fe Desert Chorale, dir. Dennis Schrock, Santa Fe Desert Chorale, 2003. Shrock’s tempo is approximately quarter note = 72, which is also the tempo of the original WDR recording. Perhaps Shrock acquired the WDR recording for his study.

⁶⁹⁰“Lux,” *Arnold Schoenberg Chor*, ASC-8.

⁶⁹¹This is a common occurrence, especially in the German recordings reviewed. The “e” in *Tivare* is pronounced [e] as in “chaotic,” but all other words with an “e” use the short form of the vowel, as in “eggs.”

CHAPTER IV: A MUSICAL EVOLUTION TOWARD SCHOENBERG

A. Role of Technology

Dika Newlin recalls that Schoenberg spoke of a dream where he could “inscribe his music ‘right on the soundtrack’ so that he would no longer have to bother with those pesky performers!”⁶⁹² True to the duality of his personality, Schoenberg also said that performance is “a part of the task of presenting an idea.”⁶⁹³

Although Schoenberg worried that mechanical repetition would inhibit metrical freedom,⁶⁹⁴ he would no doubt have been intrigued with the music composition software Finale® and the interactive music assessment software SmartMusic®, which were integral to the preparation of “De Profundis.”⁶⁹⁵ Music engraving programs such as Finale® have been an impetus for tremendous changes in the music publishing industry. Music engraving software and digital images coupled with the Internet have revolutionized the way composers write and distribute their work.⁶⁹⁶ Scores were created for this dissertation in Finale® and SmartMusic® software⁶⁹⁷ after thorough comparison of the manuscript to the editions in print. Creating the Finale® file brought motivic

⁶⁹²Dika Newlin, *Schoenberg Remembered*, 344.

⁶⁹³Feisst, *Schoenberg's New World*, Loc. 4178.

⁶⁹⁴*Ibid.*, Loc. 4184.

⁶⁹⁵*Ibid.*, Loc. 4192. Schoenberg's concern with recorded music and radio was the passive nature of music listening. The interactive features of SmartMusic and Finale would seem to mitigate his concerns.

⁶⁹⁶Ana Dubnjakovic, “From Monks to Mutopia: Changing Landscape in Sheet Music Publishing,” (2010) *Proceedings of the Charleston Library Conference*.
<http://dx.doi.org/10.5703/1288284314824> (accessed Jan. 20, 2015).

⁶⁹⁷A research grant was provided by SmartMusic® to cover the cost of subscriptions for the participants.

elements to light graphically and aurally, focusing attention on every pitch, rhythm, and expression marking. As a result of careful comparisons for digital entry, errors and omissions were found in the only American edition in print,⁶⁹⁸ a transcription of the original 1953 Israeli Music Publications edition.

Until now, the only accurate rendition of the manuscript was the critical edition in the collected works of Schoenberg,⁶⁹⁹ a volume intended for scholarly study rather than a performance score. Belmont Music Publishers plans to publish a new edition of “De Profundis” based upon this author’s work.⁷⁰⁰

Schoenberg was not only a composer but also a devoted educator, who found Americans lagged behind Europeans in their training in music theory.⁷⁰¹ As a means of remediation, he authored new textbooks that included *Structural Functions of Harmony*, *Preliminary Exercises in Counterpoint*, *Fundamentals of Musical Composition*, and *Models for Beginners in Composition*. Schoenberg also individualized the assessment of his university pupils by creating separate exams for each student.⁷⁰²

The flipped model of instruction, a type of blended learning, provides an educational support system aligned with Schoenberg’s practical approach because singers can do their own remediation. The flipped model of blended learning enables students to choose the time, place, location, pace, and content of instruction and allows the educator

⁶⁹⁸Arnold Schoenberg, “De Profundis (Psalm 130).” Preface. Bel-1052. Pacific Palisades: Belmont Music Publishers, 2003.

⁶⁹⁹Arnold Schoenberg, *Chorwerke II: Abteilung V: Chorwerke; Reihe A, Bd. 18*. “De Profundis” (Mainz : B. Schott’s Söhne; Wien : Universal Edition, 1977), 141-148.

⁷⁰⁰E-mail from Anne Wirth Schoenberg to author, March 26, 2015.

⁷⁰¹Feisst, Loc. 5537.

⁷⁰²Crawford, *A Windfall of Musicians: Hitler’s Émigrés and Exiles in Southern California*, 127.

to assess and plan for group learning accordingly.⁷⁰³ Singers prepared for the lecture recital by using a flipped rehearsal involving digital media and assessments from SmartMusic®, which guided the rehearsal process. The flipped learning model focuses on individualized instruction through technology and the Internet, making Finale® and SmartMusic® ideal tools for this type of instruction.

With the permission of Belmont Music Publishers, digital editions of Op. 50B were prepared in Finale® notation software and SmartMusic® software. Finale® provided the opportunity to hear and see the vocal parts⁷⁰⁴ in context, yet isolate them as needed by changing timbre, tempo, and volume. SmartMusic® software provided an immediate assessment of pitch and rhythm through visual and aural feedback for singers, as well as online response from the teacher. This feedback guided private practice and improved the ability to perform the non-tonal music.⁷⁰⁵

This is an improvement over using rehearsal study tracks because it is interactive. Gary Holt, director of the San Diego Gay Men’s Chorus, wrote in “More Tips for Memorizing Music”:

For most purposes, I also don’t use rehearsal tracks that include a live voice singing the words. I’m okay with part-predominant midi tracks generated from notation software, but I caution my singers to use those tracks the first three times only when they’re sitting down and following along with their music open. The brain is so wonderful in its complexity that it actually works harder to absorb the

⁷⁰³Heather Staker and Michael B. Horn, “Classifying K-12 Blended Learning,” 5, <http://www.innosightinstitute.org/innosight/wp-content/uploads/2012/05/Classifying-K-12-blended-learning2.pdf> (accessed Feb. 15, 2014).

⁷⁰⁴The vocal parts were represented by instrumental sounds. There were no tracks with a voice singing the words. The *Sprechstimme* was modeled with a vocal practice track.

⁷⁰⁵The study sample was too small to do a quantitative analysis. Although data was maintained on each singer’s scores and used to plan accordingly, it will remain anonymous to all but the author.

visual word scanning that accompanies the act of following along with the track.⁷⁰⁶

Mr. Holt's assertion that the brain works harder to absorb the visual word scanning may be true when the score is physically separated from the recorded track; however, SmartMusic® and Finale® might actually help the brain integrate the material more effectively. When the visual-aural connection is reinforced by the moving cursor across the score, the two sensory systems are synchronized at one focal point.

Interactions between sensory systems can offer numerous benefits for the accuracy and completeness of the perception. Recent studies involving visual-auditory interactions have highlighted the perceptual advantages of combining information from these two modalities and have suggested that predominantly unimodal brain regions play a role in multisensory processing.⁷⁰⁷

While it is outside the focus of this dissertation to explore the brain processing involved when using Finale® and SmartMusic®, it is worth noting that there is a potential advantage to the multisensory stimuli involved. Research conducted with high school band students showed that SmartMusic® was a motivation to practice and enhanced technical performance.⁷⁰⁸

⁷⁰⁶Chorus America, "More Tips for Memorizing Music," <http://www.chorusamerica.org/singers/more-tips-memorizing-music> (accessed Nov. 23, 2013).

⁷⁰⁷David A. Bulkin and Jennifer M. Groh, "Seeing Sounds: Visual and Auditory Interactions in the Brain," ScienceDirect.com, http://dave.bulkin.net/pdf/bulkin_coin_2006.pdf (accessed Feb. 17, 2014).

⁷⁰⁸Michael William Buck, "The efficacy of SmartMusic (RTM) assessment as a teaching and learning tool," PhD diss., The University of Southern Mississippi, ProQuest, UMI Dissertations Publishing, 2008. 3346520. Abstract. <http://search.proquest.com.mutex.gmu.edu/docview/304477234?accountid=14541> (accessed June 16, 2015).

SmartMusic® records a performance as an mp3, displays the musical score with green (correct) or red (incorrect) notes, and can provide a percentage score.⁷⁰⁹ A SmartMusic® subscription, a microphone, and a computer or an iPad®⁷¹⁰ with Internet are required to use the software. Finale® is music notation software that can be used independently and also to create SmartMusic® files.⁷¹¹ Files created in Finale® software can be read by Finale®, Finale Notepad® (a free program for computers), and Finale Songbook® (a free app for iPad®).⁷¹² The flipped model of instruction focuses on individualized instruction through technology and the Internet, making Finale® and SmartMusic® ideal tools for this type of instruction.⁷¹³ Digital resources for the flipped rehearsal were prepared using transcriptions of the Belmont score for “De Profundis.” Separate editions were created in Finale® and then exported⁷¹⁴ to SmartMusic® software to provide a variety of practice approaches.⁷¹⁵

In the Finale® version, each vocal line was given a woodwind timbre, based upon Schoenberg’s suggestion that his *a Cappella* choral works could be accompanied by

⁷⁰⁹SmartMusic®, “SmartMusic® for Educators,” *MakeMusic*, <http://www.SmartMusic.com/products/educators/> (accessed Feb. 15, 2014).

⁷¹⁰This dissertation is an independent publication and has not been authorized, sponsored, or otherwise approved by Apple, Inc.

⁷¹¹SmartMusic®, “Training Video: Getting Started-Vocal,” *MakeMusic*, <https://makemusic.wufoo.com/forms/training-video-getting-started-a-vocal/> (accessed Feb. 15, 2014).

⁷¹²Finale®, “Create your legacy with Finale®,” *MakeMusic*, <http://www.Finale®music.com/products/Finale/> (accessed Feb. 15, 2014).

⁷¹³Mary-Hannah Klontz, “SmartMusic: An Activity Tracker for Vocalists,” *SmartMusic Blog*, <http://www.smartmusic.com/blog/teacher-tip-activity-tracker-vocalists/> (accessed June 24, 2015).

⁷¹⁴A description of the process of the file conversion from Finale® or Sibelius to SmartMusic® is included in the Appendices.

⁷¹⁵“De Profundis” required extensive editing to prepare the Finale® score for export to SmartMusic®. Only one sound can be assigned to a single staff in SmartMusic®, therefore each vocal line required two staves in Finale® and two assessment files in SmartMusic® to manage the change from singing to *Sprechstimme*.

woodwind instruments as needed to support the singers.⁷¹⁶ According to informal singer feedback, the distinct timbre of each voice helped singers distinguish their part within the ensemble. The *Sprechstimme* was assigned to a non-pitched percussion instrument for playback.⁷¹⁷

This author subscribed to SmartMusic® as an educator and created a special class for the Schoenberg Singers. The singers created SmartMusic® accounts and downloaded SmartMusic®⁷¹⁸ and Finale Notepad® onto their personal computers or iPad® devices. They then enrolled in the SmartMusic® Schoenberg Singers class and responded by practicing and recording the assignments that were sent to them. Other resources were provided for the choir online, including International Phonetic Alphabet (IPA) transcriptions of the Hebrew text, audio recordings, and links to Internet resources.

Ringer notes that one of the greatest elements of the *Verein für musikalische Privataufführungen* [Society for the Private Performance of Music] in Vienna and Prague was the “unprecedented perfection obtained in countless hours of study.”⁷¹⁹ “Obligatory, repeat performances were an intrinsic feature of his [Schoenberg’s] elaborate scheme to familiarize the more or less permanent audience of subscribers with new idioms and structural procedures.”⁷²⁰ Contemporary works were finally given enough preparation

⁷¹⁶Sabine Feisst, *Schoenberg’s New World: The American Years* (New York: Oxford University Press, 2011), 110.

⁷¹⁷SmartMusic® is unable to assess a non-pitched performance.

⁷¹⁸A SmartMusic® Research Grant provided the SmartMusic® subscriptions.

⁷¹⁹Alexander Ringer, *Schoenbergiana in Jerusalem, The Musical Quarterly*, vol. 59, no. 1 (Jan. 1973), 1-14, <http://www.jstor.org/stable/741457> (accessed May 24, 2015).

⁷²⁰*Ibid.*, 3.

time to be mastered, and the private hearings insured that the works were given a fair hearing without fear of public criticism.⁷²¹

The Finale® and SmartMusic® software created an environment similar to that of the *Verein für musikalische Privataufführungen* [Society for the Private Performance of Music] mentioned above. The virtual rehearsal environment was private or shared only with a sympathetic audience (the teacher),⁷²² and repeated listening and practice sessions were made far easier with technology.

The digital preparations for the lecture recital began in March 2014 and culminated with a performance in October 2014. During these eight months, the first six weeks focused on setting up SmartMusic® accounts, downloading software, and troubleshooting the use of the software. The interface for computer and iPad® is different, which required additional time for the software implementation stage. An online environment for sharing files and messages was set up in Edmodo®,⁷²³ but not enough of the participants used the site to rely on it for communication.⁷²⁴ Instead, the main vehicle for communication beyond the SmartMusic® interface was e-mail, text messaging, and occasionally Facebook®. Interactive audio files and scores⁷²⁵ were sent out through SmartMusic®. Documents, historic recordings, and videos were uploaded to

⁷²¹Rosen, *Arnold Schoenberg*, 65.

⁷²²Singers were initially very shy about sharing their work, but most gradually gained confidence and trust in the teacher.

⁷²³Patrick Cauley, "A Guide to Explain it All-Edmodo," *IT Babble.com*, http://www.csub.edu/~tfernandez_ulloa/Edmodo%20User%20guide.pdf (accessed June 24, 2015). Edmodo® is an online community for educators and their students.

⁷²⁴Many of the participants who are teachers participate in online communities such as Blackboard and were overwhelmed with one more online area to manage.

⁷²⁵In SmartMusic®, only one voice part is displayed. The singer may choose from three modes of practice: part only, part with accompanying voices, and accompanying voices only.

the file storage websites Box® and Dropbox®. Links to the online storage were sent via e-mail.

During the remaining four months, singers practiced individually using the various flipped learning tools: SmartMusic®, Finale® audio and score files (for the *Sprechstimme* and to correct errors in the Belmont edition), and audio practice files of the Hebrew pronunciation (spoken word by word, phrase by phrase, and in rhythm for each part). Assignments were given in small sections, approximately every two weeks, for a total of two verses per month.

Only four live rehearsals were held prior to the recital.⁷²⁶ These were supported with piano accompaniment—more at the beginning and less as time wore on. There was a sense of gratitude for the private practice and excitement in coming together to rehearse live. Knowing that there was limited group rehearsal time brought focus to the work. More rehearsal time would have allowed for an even greater connection and communication between conductor and ensemble.

Thirty-two singers were invited to participate in the lecture recital.⁷²⁷ Of this number, twenty-four committed to the project and twenty performed in the recital. Of the performing group, twelve had at least one college degree in music (vocal or

⁷²⁶Three rehearsals were two hours, and the final dress rehearsal was an hour in length. Some singers flew in from other locations to participate and were only present for one rehearsal prior to the final dress rehearsal on the day of the concert.

⁷²⁷Singers who participated were family members (two daughters and a fiancé), friends, colleagues in the Arlington Public Schools, and singers under our direction in local community choruses.

instrumental), four had some study in college or with a private teacher, and the remaining singers participated in auditioned local community choruses.⁷²⁸

There was a mix of responses to the music and to working in SmartMusic®. One of the singers in the lecture recital choir remarked that SmartMusic® was like “Rosetta Stone® for Twelve-Tone.”⁷²⁹ One of the community chorus singers who worked very hard to master the music through SmartMusic® reported that the software helped level the playing field, allowing him to sing this difficult music in an ensemble with professionals. The music became more fulfilling as the group made progress in live rehearsals. The choir finally succeeded in singing the work without assistance from the piano in the final dress rehearsal on the day of the concert. More than half of the group is interested in performing the work again.

Other singers were less positive, and several dropped out. “I’m sorry, but it gives me nightmares,” and “it’s really not my cup of tea,” were two comments received. Some professional singers discovered that their schedules did not allow enough time to adequately learn the music and needed to decline. Interestingly, the less vocal training the singers had, the more positive their attitude toward participation in the SmartMusic® assignments. All singers were initially reluctant to share recordings of their work.

Audience members at the lecture recital responded enthusiastically to the performance and said that the lecture format provided a good foundation for appreciating the work. In several guest lectures at George Mason University, university students heard

⁷²⁸The Chamber Chorale of Fredericksburg, Choralis, and Master Chorale of Washington were represented.

⁷²⁹Bill Podolski, member of Schoenberg Singers, Conversation with author, Oct. 21, 2014.

the complete work in a recorded form twice: once before the lecture and once at the end. Through an informal poll, most reported after the first listening that they found it unpleasant, but after the lecture, the work sounded more pleasant and interesting on second hearing. Six months after the recital, one of the performers wrote, “Working with you on ‘De Profundis’ has opened my eyes, and has made me appreciative of non-traditional harmonies. The more I listen to a piece, the more I notice how melodic the piece is, where jazz-like chord progressions are, etc.”⁷³⁰

The use of the Internet was not only a vital component of the recital preparation, it was also vital to the research. Web searches, e-mail, digital streaming of books and music, and especially the digital archives of the Arnold Schoenberg Center were invaluable.

The Schoenberg Archives were moved from the University of Southern California to Vienna in 1998.⁷³¹ Despite their location on another continent, this author was able to access the archives via the Internet. Much of the “approximately 8,000 pages of musical manuscripts, 12,000 pages of text manuscripts, 3,500 historical photos as well as personal documents, diaries, concert programmes” have been scanned and uploaded to the website.⁷³² The quantity and variety of primary source materials is a treasure. Unesco

⁷³⁰Yoshi Sono, member of Schoenberg Singers, E-mail to author, April 2, 2015.

⁷³¹“Center History,” *Arnold Schönberg Center Information*, <http://www.schoenberg.at/index.php/en/arnoldschoenbergcenter-2/lageplaene> (accessed June 22, 2015). “Arnold Schönberg’s legacy remained in the possession of his heirs after his death in 1951 and was administered by his widow Gertrud Schönberg until 1967.”

⁷³²“Information,” *Arnold Schönberg Center Archive*, <http://www.schoenberg.at/index.php/en/archiv-2/informationen> (accessed June 22, 2015).

declared the collection a world heritage in 2011.⁷³³ A newsletter honoring the fifteenth anniversary of the Arnold Schönberg Center reports:

With its myriad of information providing opportunities for further research, the complexity of its structure, its wealth of texts and pictures which will also be regularly updated in the future, the database is an indispensable search tool for research activities. This project could never have been realized in printed form owing to the quantity of documents involved and its systematization that is only achievable as a virtual service. It grants Schönberg—the progressive thinker—a contemporary testimonial in the Center dedicated to his life and works.⁷³⁴

The Center's curators, Therese Muxeneder and Eike Fess, were an invaluable resource, searching for and scanning related documents that were not yet part of the digital inventory.

B. Human Music

This author's love of "De Profundis" began with a strong dislike of twelve-tone music. It seemed to go against nature and against primal instincts of love and nurture through music. It seemed wrong to go tramping about in such dissonance and disarray.

Several events led to a change of heart and mind. Dr. Rachel Bergman's Post-Tonal Music Graduate Seminar was recommended as an excellent course, and indeed it was. The focus was on the Second Viennese School, with weekly analysis, discussions, and readings that fed and challenged the intellect. This intellectual pursuit allowed the heart to open, albeit slowly.

⁷³³"Arnold Schönberg Estate," *UNESCO Communication and Information, Memory of the World*, <http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-1/arnold-schoenberg-estate/> (accessed June 22, 2015). For a spirited discussion of the custody and care of the archives, see <http://slippedisc.com/2011/12/just-in-arnold-schoenberg-is-declared-unesco-world-heritage/>.

⁷³⁴"Notes from the Archive: Catalogue of Works and Sources," *Arnold Schönberg Center Newsletter*, 2013, ed. 25, 8.

During that semester, this author performed Lutoslawski's *Trois Poèmes d'Henri Machaux* [Three Poems by Henri Michaux] with the National Philharmonic Chorale under the direction of Dr. Stan Engebretson. The experience of performing such an *avante-garde* work made Schoenberg sound like Bach in comparison. Stretching the boundaries and widening the perspective created an open space for hearing differently, along with deeper respect for the musical idea, not just the themes.

The initial dislike of twelve-tone and other modern music may have its roots in biology. David Teie, cellist and researcher, discovered strong connections to the use of consonance and dissonance⁷³⁵ in the calls of monkeys. Based on his research, dissonant music generally falls outside the physical comfort zone. Armed with this information, the conductor who will undertake this work must counter the primal instinct with reason, respect, and reflection.

According to Teie, the origin of melody is the mother's language.⁷³⁶ The sounds heard in the womb are vocal sounds in contoured phrases, pitched 200 to 800 Hz (the sound of a low female or high male voice).⁷³⁷ Pitch, volume, timbre, tempo, tonal centers, and length of syllables all change with the emotional state.⁷³⁸ The human auditory system classifies sounds into four categories: transient sounds such as clicks and pops, non-

⁷³⁵Charles T. Snowdon and David Teie, "Emotional Communication in Monkeys: Music to their Ears?" *Evolution of Emotional Communication From Sounds in Nonhuman Mammals to Speech and Music in Man*. E. Altenmüller, S. Schmidt, E. Zimmermann, ed. (Oxford: Oxford University Press, 2013), 2.

⁷³⁶David Teie, *Human Music*, 27.

⁷³⁷*Ibid.*, 72.

⁷³⁸Teie, 74.

periodic sounds such as white noise or rainfall, random wave forms that are most sounds, and periodic sounds, which are pitched and take top priority.⁷³⁹

Eugene S. Morton discovered that birds and mammals use timbres for expression. Many sounds we recognize in nature, such as bird songs, are consonant and key centered.⁷⁴⁰ In order to perceive sounds of certain animals, the sounds must be brought into the human range of hearing in terms of pitch and tempo. Music is species-specific and “an order/disorder polarity governs animal communications.”⁷⁴¹ This discovery about species-specific music limits the conclusions of an experiment in 1969 that played the music of Mozart, Schoenberg, and the sound of a fan for three groups of rats in a maze:

At the end of this calculated bombardment, the three colonies were granted a 15-day respite from all music. Then they entered cages which allowed them, by tripping electric circuits, to opt either for Mozart or Schoenberg—in both cases, compositions they had not heard before—or to listen to nothing but the fan. The results should be encouraging to Mozart buffs. The rats exposed to his music during their compulsory concerts overwhelmingly tuned in on him. The group indoctrinated by Schoenberg split almost evenly between him and Mozart—as did the control group, which was unfamiliar with both composers.⁷⁴²

Moreover, when the cries of Tamarin monkeys were slowed down, associations were recognized between timbre, pitch, and emotion.⁷⁴³ Teie compared two calls that at normal speed sounded very similar. The calls were slowed down eight times to bring them into human vocal range, which Teie compares to looking through a magnifying glass. At the slower speed, the calls were radically different. The call labeled “SLmulti”

⁷³⁹Ibid., 33.

⁷⁴⁰Ibid., 73.

⁷⁴¹Ibid., 51.

⁷⁴²“Music Hath Charms...,” *Time Magazine*, vol. 93, no. 22, 1969, 82.

<http://content.time.com/time/magazine/0,9263,7601631129,00.html> (accessed Nov. 7, 2013).

⁷⁴³Teie, 38. Likewise, music made by humans must be altered to be perceived with meaning by other species. Teie has composed music for the Tamarin monkeys that produce similar reactions to their natural calls.

used a harsh tone of voice, irregular rhythms, randomly spaced intervals, and random directions of pitch. The “SLtrill” was produced in a normal tone of voice, regularly spaced intervals, and a smooth, descending melodic line that created an E-flat major scale. Only after the transcriptions of the calls were made was it revealed that “SLmulti” is a threat call and “SLtrill” is an “all clear” signal made after an intruder has gone.⁷⁴⁴

Threats are made of complex timbres through an open mouth with bared teeth, while affectionate and submissive calls are made of soft, pure sounds through nearly closed lips. The emotions elicited by the calls bypassed the language centers in the brain and affected the limbic system via the amygdala. Sounds that were low and loud brought about a release of adrenaline consistent with the “fight or flight” response. There seems to be a preconscious response to calls of alarm, and creatures are born with autonomic responses that are species-specific.⁷⁴⁵ Mid-range sounds were associated with moans of pleasure or pain that elicited sympathy. “Maternal cooing conveys peaceful affection and sounds like pure soft flutes.”⁷⁴⁶

The reaction to Schoenberg’s twelve-tone music is also rooted in the changing relationship between the audience and the late-Romantic composer:

The symphony had at first been designed to entertain and to please the large middle-class public as well as the fastidious connoisseur; but with the highly individual art of the late classicists and of the romanticists there had come an estrangement between genius and everyday listener, and the pretentious individualization and extravagant exclusiveness of late romanticism had widened the gulf.⁷⁴⁷

⁷⁴⁴Ibid., 51-52. Sounds of these calls, examples 4 and 5, can be heard at http://www.davideie.com/Examples_1_-_10.html (accessed May 31, 2015).

⁷⁴⁵Ibid., 39-40.

⁷⁴⁶Ibid., 43-44.

⁷⁴⁷Gradenwitz, *The Music of Israel*, 188.

Gradenwitz believes a saturation point of romantic expression was reached in two of the largest scores ever written: Mahler's Eighth Symphony ("Symphony of the Thousand") and Schoenberg's *Gurrelieder*. In subsequent works, both composers began working on a more classical, pure expression, as seen in Mahler's "chamber-musically scored" *Das Lied von der Erde* [Song of the Earth] and Ninth Symphony and Schoenberg's chamber symphonies. This reaction to romanticism expressed itself in twentieth-century music in three trends: a national renaissance, revival of Baroque polyphony, and a return to the prominence of melody over the rich harmonies of the Romantic era.⁷⁴⁸

In America, Schoenberg turned to classicism in writing for traditional genres such as violin and piano concertos, the string trio, and string quartets. He also incorporated a tonal orientation in a variety of works as well as orchestration aligned with Brahms:

Schoenberg put melody high above all other musical elements and based the structure of his music on a unifying melodic idea, which not only produces in his works all the other ideas but also regulates their accompaniments and the chords, the harmonies.⁷⁴⁹

Despite Schoenberg's fundamental use of earlier musical elements there was great rebellion against his twelve-tone music. If David Teie's hypothesis of womb music is correct, the mother carrying Schoenberg's twelve-tone music was in distress, birthing a child that at first only the mother could love. In the eyes of the Nazi regime, it was defective, degenerate, and to be destroyed.

⁷⁴⁸Ibid., 189.

⁷⁴⁹Brand, "Schoenberg in America," *Constructive Dissonance*, 211.

The trauma of World War II, the Holocaust, and the Great Depression perpetuated the atmosphere of alarm. People often desired sweet music as an antidote, and Schoenberg's music and personality was not often sweet. He and his music were a reminder of the enemy from within, the prophet's voice. Schoenberg predicted the Holocaust in 1934, writing that seven million Jews would be "butchered."⁷⁵⁰

This author at first relegated hearing Schoenberg to a duty fulfilled, much as the people of post-war Germany heard obligatory Schoenberg on the airwaves. The final paper topic for the Post-Tonal Seminar was Schoenberg's "De Profundis." It was a practical choice. The work was short, and time was limited. It was for *a Cappella* chamber chorus and feasible to perform on a low budget. Finally, it was in Hebrew, a language this author learned while living and working in Israel.

The process of researching and analyzing "De Profundis" became an obsession, a Sunday-paper Sudoku always on the verge of being solved. The Musical Idea emerged through the text, texture, motive, row, and composer's biography like fractals in a hologram. An intimate connection with Schoenberg's passion and artistry occurred—one that is shared by other conductors, performers, and researchers around the world.

For those wishing to perform "De Profundis," first and foremost there must be a willingness to try something new that is likely out of the comfort zone for performers and the audience. When Schoenberg's daughter, Nuria Nono, was asked, "How do you think that one can attract a 'common' person, someone who doesn't normally go to concerts, to

⁷⁵⁰E-mail from E. Randol Schoenberg to Klára Mórícz. *Humanities and Social Sciences Online*, h-antisemitism discussion log.

Nono's [Nuria's husband's] work or maybe to contemporary music in general?"⁷⁵¹ she answered:

Well, the first thing you have to do is to explain [to] them that they don't have to "understand" because most people do not "understand" any music. They don't understand the music of the 16th century, they don't understand Bach or Mozart, I mean they don't really understand in the sense of how it is made, so don't go and tell them "this is one kind or another kind of music." And don't make it sound inaccessible, don't say "this is problematic" or "it's hard to understand" or "it's controversial," this are all words that usually critics and other people tell you before you listen to a new work... They tell you that you're not going to understand it and I think that, on the contrary, you should tell people: "this is something that you just have to listen to... Just be there and listen to it, and notice what's happening and relax"... It's a funny thing because it's "relax and pay attention," which are almost opposites but it's how it works and I think that there should be nothing that distracts you, because any other action would keep you from really actively listening. And then I think most people would find it beautiful if they were not influenced by people telling them that they won't like it in advance.⁷⁵²

David Teie's research on animal calls reveals that the dissonance and loud shouting in "De Profundis" may prompt the "fight or flight" response. We have evolved as a society to tolerate and tune out an ever-increasing amount of loud, dissonant sounds in our everyday life (airplanes, car horns, loud car stereos, etc.). With time, we can become accustomed to hearing and performing the twelve-tone dissonance and shouting in "De Profundis." In this era of text messaging, tweets, and emoticons, Schoenberg's condensed communication may be more easily understood.

⁷⁵¹"Experimentation vs. Interpretation: Exploring New Paths in Music Performance in the Twenty-First Century." European Research Council & Orpheus Institute, Ghent. Interview with Nuria Schoenberg Nono, 2008. <http://www.artenotempo.pt/en/ant-talks/nuria-schoenberg-nono> (accessed June 14, 2015).

⁷⁵²Ibid.

C. Preparing the Heart and Mind

It is important to educate the performers and audience about Schoenberg's roots in traditional classical music. Schoenberg used this strategy in the United States as a way to familiarize the American audience with his "most accessible works before confronting them with this non-tonal oeuvre."⁷⁵³ The following works are recommended as listening examples, with the first example of each group being the most traditional and the second showing some move toward non-tonality (Schoenberg abhorred the term "atonal"):

Choral: "Ei du Lutte," "Friede auf Erden," *Gurrelieder*

Instrumental: *Weinachtsmusik (Es Ist Ein Rose Entsprungen)* and *Verklärte Nacht* [Transfigured Night]

Hearing the implied chord progressions of "De Profundis" helps tune the ear to the tonal elements hidden in the work. It could be a fun exercise for the choir to create a melody in the style of a contemporary hymn that fits the "lead sheet" of the harmonic changes in "De Profundis."⁷⁵⁴

Separating layers of the music is a next step. Schoenberg wrote:

It is true that sound in my music changes with every turn of the idea—emotional, structural, or other. It is furthermore true that such changes occur in more rapid succession than usual, and I admit that it is more difficult to perceive them simultaneously.⁷⁵⁵

The overlapping of significant lines requires that singers and audiences learn to hear differently. To facilitate this, several skeletal versions of the score were created: *Hauptstimme*-only to preserve Schoenberg's original conception of featured lines, three sets of calls and responses according to this author's interpretation, and *Sprechstimme*-

⁷⁵³Sabine Feisst, *Schoenberg's New World: The American Years*. Loc. 4157 Kindle edition.

⁷⁵⁴See Appendix 4 for the lead sheet.

⁷⁵⁵Schoenberg, "Twelve Tone Composition," *Style and Idea*, 240.

only.⁷⁵⁶ After working with the skeletal scores and focusing upon the combinations in each verse, there was a greater ability to hear and enjoy the relationships between parts within the full texture for the choristers and conductor.⁷⁵⁷ The “dissonance” that occurs in combining the layers becomes a more native part of the musical landscape.

The choir worked first on the pitched elements with neutral syllables, then learned the Hebrew pronunciation through spoken practice tracks, then finally applied the Hebrew to the singing and speaking lines separately. The singing lines were rehearsed in varying combinations to highlight the tonal and structural elements of the work, followed by the addition of the *Sprechstimme*. Dr. Kathryn Hearden,⁷⁵⁸ known for her interpretation of contemporary vocal music, suggests removing the octave leaps in the line as an early rehearsal technique.

In the lecture recital, the audience was prepared by hearing the related chants (Vinaver and Cherrick), the skeletal scores, and each verse separately with commentary, before hearing the work in its entirety. Similar techniques were used in several guest lectures delivered to students at George Mason University.

Gregg Smith’s performance at Darmstadt was praised for many reasons, including the arrangement of his singers in a wide-spaced arc that allowed the transparency of the music to be heard. Singing the dissonances in close physical proximity can be disconcerting, as well as difficult. A creative rehearsal strategy is to practice the skeletal scores with the call and response groups placed in separate areas. It is the opinion of this

⁷⁵⁶See Appendix 8.

⁷⁵⁷This was experienced by the director and described by participants and the audience.

⁷⁵⁸“Dr. Kathryn Hearden,” *George Mason University School of Music Faculty and Staff*, <http://music.gmu.edu/node/226> (accessed June 21, 2015).

author that Schoenberg would have approved. He envisioned a spatial arrangement for his choirs in *Die Jakobsleiter*, similar to Mahler's Second Symphony. In the central section of the oratorio, Schoenberg called for four offstage choruses, "two placed at a distance and two higher up," in addition to the twelve-part chorus.⁷⁵⁹ With enough rehearsal opportunity in the performance space, it would be very interesting to perform "De Profundis" with the six voice parts located in six different areas.

All the conductors interviewed who had successful experiences with performing "De Profundis" stated that the biggest challenge was not the difficulty of the music but eliciting an appropriate emotional response. Discussing the possible programmatic nature of the piece provides an avenue for an emotional connection to Schoenberg's message. Connecting to the universality of the text and to the many other composers who have set it is also important. One can listen to settings by Lassus, Bach, and Mozart, as well as to those who came after Schoenberg such as Bernstein (Mass), Pärt, and Talmi, then talk with the singers about the role that Schoenberg's setting has in bridging the two bookends of time. Was Schoenberg's emancipation of tonality key to the evolution of the other new styles?

Those who have seen the movie *Woman in Gold* will be able to relate to the dangerous anti-Semitic climate in Vienna during Schoenberg's lifetime. Randy Schoenberg, the composer's grandson,⁷⁶⁰ is the lawyer who succeeded in achieving the

⁷⁵⁹Bryan Simms, *Atonal Music of Arnold Schoenberg*, 172. Schoenberg originally envisioned a chorus and orchestra of a thousand performers, eventually settling for a "moderately large" orchestra, a twelve-part mixed chorus, and eight soloists.

⁷⁶⁰"Lawyer E. Randol Schoenberg likes being film fodder for Ryan Reynolds," *LA Times*, <http://www.latimes.com/entertainment/arts/culture/la-et-cm-ryan-reynolds-helen-mirren-woman-gold->

return of the Klimt paintings, taken by the Nazis, to their rightful owner. In the movie, there is a poignant scene where Randy attends a performance of *Verklärte Nacht*. The prejudice against Schoenberg's music cannot be separated from the anti-Semitism he protested so vehemently.

Jews disturbed the ongoing articulation of Austria's victim myth. As the actual victims of Nazi oppression, they not only functioned as embodied signs of the country's co-responsibility for the Holocaust, but undermined the conceptual stability of Austria's post-war arrangements.⁷⁶¹

The role of family is also one that has an emotional appeal. The Schoenberg family was extremely supportive of his music, not only during his lifetime but also after his death. His second wife, Gertrud, established the archives of his manuscripts and worked with Josef Rufer to edit and catalogue them for the *Ausgabe*. She also established Belmont Music Publishers for the express purpose of publishing her husband's music and academic writings about him.⁷⁶² The company continues to be run by the family, who has welcomed the notification of the errata and plans to publish the new editions by this author.

Finally there must be an acceptance of imperfection and a willingness to make mistakes. The great pianist Eduard Steuermann made a recording of all of Schoenberg's

klimt-randol-schoenberg-20150128-story.html#page=1 (accessed June 21, 2015). Randy's other grandfather was composer Eric Zeisl.

⁷⁶¹Matt Bunzel, *Symptoms of Modernity: Jews and Queers in Late Twentieth-Century Vienna* (Berkeley: University of California Press, 1999), 3.

⁷⁶²"Catalogue of Works and Sources, Schoenberg's Estate—First Steps," *Arnold Schoenberg Center Newsletter*, ed. 25, 2013, 8.

piano works. He was disappointed that he had made some mistakes, but Schoenberg reassured him:

There is no absolute purity in this world: pure water contains infusoria. But I am certain that you can play music so convincingly that it evokes the impression of purity, artistic purity, and after all that's what matters.⁷⁶³

D. Rehearsal and Conducting Strategies

It is vitally important to allow enough preparation time and plan rehearsals that are uniquely tailored to the work to ensure a successful performance, even when working with an all-professional group. John Harbison, Professor of Composition at MIT, shared that he underestimated the amount of rehearsal time needed with his professional church chorus:

While we put together on average a demanding 17th or 20-21st century motet and a Bach cantata with only a Saturday morning rehearsal, the program [containing “De Profundis”]...was not well prepared. (We are pretty much bound to the one week cycle since our personnel tends to vary widely week to week.)

Half of the rehearsal was divided between men and women. We worked with enthusiasm but realized the odds were heavy. Harmonically the second half of it was easier to hear, and when we could restart it, it went well. To me the main hazard in the piece was the spoken parts, which often made entrances and intervals very difficult to judge. In retrospect I should have rehearsed the work more without the speaking.

We never considered instrumental support but I think under the circumstances it was advisable. A professional choir like ours often overestimates its abilities...The piece was obviously designed for a week-to-week chorus that had more time to absorb the score.⁷⁶⁴

⁷⁶³Stuckenschmidt, 507.

⁷⁶⁴John Harbison, conductor and composer, E-mail to author. March 12, 2015.

Any group that has singers capable of hearing and performing chromatic lines with sufficient range⁷⁶⁵ and is willing to work with an open mind can succeed in performing “De Profundis.” The most important factor is to allow a span of time for singers and conductor to learn the musical language and the Hebrew with sufficient repetition. The experiments with the rats listening to Mozart and Schoenberg yield a lesson about the lasting value of repetition:

If exposure can teach a baby rat, which to some scientists is not a very reliable creature for experimentation (TIME, Feb. 21), to discriminate between Mozart and Schoenberg, who can say what marvelous stuff can be dinned, just after birth, into the infinitely more malleable human brain?⁷⁶⁶

Listening while imagining singing is a first step. Schoenberg “advised performers to silently read a score, imagine it as an organic whole, and feel the ‘center of gravity’ of each phrase before playing it.”⁷⁶⁷ This can be accomplished with repeated listening to an accurate recording,⁷⁶⁸ Finale® or SmartMusic® files, and silent audiation.

This non-traditional work requires a fresh approach to rehearsal. Singers will need to tune their inner ear to the intervals in the tone row. Chromatic scale exercises help to establish the semitone as the new unit of measure, and warm-ups leading from the implied harmonic resolutions into the tone row in its four permutations are a logical next step. Although Gregg Smith did not find rehearsing the row itself to be as beneficial for

⁷⁶⁵Soprano 1, Db4-B5; mezzo-soprano, Eb4-G5; alto, Gb3-Eb5; tenor, G3-Bb4; baritone, G2-Eb4, bass, E2-Eb4.

⁷⁶⁶“Music Hath Charms . . .,” *Time Magazine*, vol. 93, no. 22, 1969, 82.

⁷⁶⁷Feisst, *Schoenberg’s New World*, Loc. 4192. This author is trained in Creative Motion® (<http://creativemotion.org/>), which also advocates seeing and hearing the image whole and finding the center of gravity as important steps of the performance process.

⁷⁶⁸See Appendix 11. The only accurate rendition reviewed was by Heidelberg Schola, under the direction of Walter Nussbaum. Other recordings may still be valuable study resources for tone, ensemble, blend, etc. Those that are at the slowest tempi may actually be better resources for early study because singers can take in the new sonic framework in a more leisurely way.

this work as for other Schoenberg⁷⁶⁹ songs, it is a necessary step nonetheless. Laura Huizenga responded to a post on *ChoralNet* asking for works that were the most challenging to perform:

Schoenberg's "De Profundis." I sang it in grad school under Robert Fountain [at University of Wisconsin-Madison, 1990]. He started by teaching us the tone row and all its permutations, painstakingly, insisting on perfect tuning every time. By the time we had the piece under our belts, we had that atonal universe fixed indelibly in our minds, and it felt as expressive and home-y as any major key. It is, to this day, still the most powerful musical experience I've ever had.⁷⁷⁰

There were students from every corner of the university in the choir—music majors, math majors, French majors, PhD students, undergrads—everyone. It was a fairly rigorous audition process, so everyone who sang in the Concert Choir was a skilled musician, able to tune perfectly, able to read music well, etc...

I remember Dr. Fountain talking about how this Psalm ("Out of the depths I cry to you, O God...") was a plea and an elegy in response to the Holocaust. I do think that people responded to the cry for God's salvation of Israel. There was, for me at least, a response of sorrow and compassion to the suffering of the Jews, as well as a deep personal connection to the idea of a God who saves and redeems His suffering people. There is a sense of hope for the one who suffers, and a sense of God's presence through suffering. It's always been interesting to me that every member of our choir, even the ones who were overtly irreligious, responded to this piece on that deep spiritual level.

It was the most profound piece for everyone in the choir. By the end of the year, most of us couldn't sing it without weeping. And interestingly, for all my fears that the audiences would hate this abstract, atonal, difficult piece, that was the piece that most brought the house down in every single concert.⁷⁷¹

⁷⁶⁹Donna Quon, soprano in the Gregg Smith singers, Interview with author, Aug. 25, 2014. Quon recalls a party with the choir where the singers spontaneously began singing the tone row of Op. 27, just for fun.

⁷⁷⁰Laura Huizenga, "Most challenging song(s) for you personally that you were proud of yourself for learning and performing well!" *ChoralNet*, American Choral Directors Association. <http://www.choralnet.org/view/430578#430651> (accessed June 1, 2015). *Friede auf Erden* is also mentioned twice in this thread. This author's Nov. 18, 2013, post on *ChoralNet*, "Who has performed Schoenberg Op. 50A, *Dreimal tausend Jahre* and 50B, 'De Profundis'?" received no responses from 1599 viewers. <http://www.choralnet.org/430148> (accessed June 1, 2015).

⁷⁷¹Laura Huizenga, Email to author, June 2, 2015.

Robert Fountain's passion and commitment to the score and rehearsal process is a model for eliciting the emotional response needed, as well as an example of the musical foundation required. The standard gender-specific sectionals are not very effective. It is preferable to rehearse according to the texture of the piece, which varies from verse to verse. Beginning with the condensed *Hauptstimme* on a neutral syllable is a good first step, followed by working each verse in logical voice groupings. Laura Huizenga remembers rehearsals with Dr. Fountain:

I remember RF's [Dr. Fountain's self-ascribed nickname] process pretty well, because I initially thought it was absolutely nuts to program a 12-tone piece—too hard for the choir, too inaccessible for the audience, etc. He started by sitting down (literally—on the floor!) with us, and crawling through the piece, having people pick out the row in all its permutations. Then we spent a number of weeks singing the row in all its permutations. We sang sets of intervals, to get them in our ear (e.g., the first three pitches with the tri-tone, then finding other places where there is a tri-tone). We sang little pieces of the row with their retrogrades, inversions and retrograde inversions; then we sang bigger pieces, and finally the whole row. When we had been singing the row for a couple of days of rehearsal, he gave a formal lecture on the 12-tone system, so that people who were not music majors would understand what it was that we were singing. But that came after we had already started singing the row.

Then we started working on individual parts, one iteration of the row at a time—everyone sang every line. Then we put parts together. From the point that we started singing the actual lines, he included all the polishing work on dynamics and articulation. He didn't make a big deal out of learning the Hebrew, because a) we'd sung in Hebrew before, and b) Hebrew isn't really that hard; it sings itself. He did spend quite a bit of time tying the meaning of the text to tone color and articulation.⁷⁷²

When all singers rehearse each line in unison, they are not only supporting the singers of that part, they are preparing to relate their own part to the ensemble. Honing the dynamics and articulation at an early stage is also essential. The dramatic nature of

⁷⁷²Huizenga, E-mail to author.

the text and texture is expressed through these means and, practically speaking, it is difficult to add the expression while navigating one's part within the ensemble. This preliminary work will allow the expressive elements to be integrated into the line without coaxing through an exaggerated gesture.

The *Sprechstimme* rhythms are very challenging, requiring much subdivision of the beat. It is helpful to learn the rhythms through body percussion before speaking them on the text. A good exercise for this is to pat the beat with one hand and to tap the rhythm with the other. After the rhythm is firmly established, then add the Hebrew text with the indicated speech inflection and dynamic. Since there is no source cited in the notes to verify that Schoenberg wished the *Sprechstimme* to sound like murmured prayer, the performers need only follow the score with attention to the expressive elements of rhythm, dynamics, text meaning, and voice modulation according to the elevation of the note stems. A more spirited approach, capturing the emotion of wailing prayers at the Western Wall, was taken by Dennis Schrock, who incorporated *glissandi*.⁷⁷³

Finding pitch, especially after the *Sprechstimme*, is difficult. Singers without perfect pitch must hear their pitch in relationship to a note previously sung or to an accompanying instrument. This is difficult, but more so with the interruption of the speech timbre. A novel approach would be to prepare two choirs: one for singing and one for *Sprechstimme*.⁷⁷⁴ Joshua Jacobson reported⁷⁷⁵ attending a performance where the

⁷⁷³Schoenberg, "De Profundis," *Journeys of the Spirit*, Santa Fe Desert Chorale, dir. Dennis Schrock, Santa Fe Desert Chorale, 2003. This technique of rising or falling inflection was specified by Schoenberg as a way to differentiate between singing and *Sprechstimme* (Mabry, 76).

⁷⁷⁴Schoenberg, *Arnold Schoenberg Self-Portrait*, 106. In a letter to Ingeborg Ruvina, Nov. 22, 1948, Schoenberg responded to Ruvina's concerns about the difficulty of acting and singing when performing *Ewartung*. Ruvina suggested that the singing become spoken lines, which Schoenberg utterly

singers listened to pitch forks for entrance pitches. Although this would certainly be an aid, it would be unwieldy while holding music and likely interfere with the dramatic nature of the work.

Schoenberg suggested adding woodwinds if singing *a Cappella* was too challenging. His optional orchestration for “Friede auf Erden” was written for string orchestra and pairs of flutes, oboes, B-flat clarinets, bassoons, and horns in F.⁷⁷⁶

Schoenberg wrote in “Notes for the conductor”:

The purpose of this accompaniment is only to enable the choral singers to achieve clean intonation if they are not able to do so on their own. In no way was the accompaniment conceived to somehow seem obligatory; it should not come to the fore in terms of sound. The composer’s intentions will be met if the accompaniment is kept as near as possible to inaudibility, so that the choral timbre is as pure and unadulterated as possible. To this end it is recommended that the accompaniment be played a good deal softer than indicated when initially playing the work through, and only later in the course of rehearsal to specifically ask for stronger playing where it is necessary.

Various woodwind sounds were explored in the Finale® version of the score, with the most pleasing and practical scoring resulting in soprano sax, oboe, B-flat clarinet, English horn, bass clarinet, and bassoon. With acoustic instruments, the practicality of range, timbre, dynamic of sound, availability, and expertise of players must be considered. With digital sounds, anything is possible.

In the Finale® edition, the staff size can be enlarged as needed and the piano reduction can be printed as a separate part. Although the piano reduction is helpful when

rejected. Schoenberg said that a different performer might sing while the other acted, but had concerns that the synchronization would not be accurate.

⁷⁷⁵Conversation with Joshua Jacobson at the National ACDA Convention in Salt Lake City, UT, Feb. 29, 2015.

⁷⁷⁶Arnold Schoenberg, “Friede auf Erden” [Peace on Earth], Op. 13, SKR 190008, Schott: Mainz, 1995.

played by a rehearsal accompanist, it does not communicate which voices are involved and whether they cross into another voice part's register. The conductor will benefit by studying and playing parts from the open score. This practice provides a kinesthetic sense of the melodic contour, cross voicing, and combination of voices that will assist in choosing voice combinations for rehearsal and for determining difficult passages. It is also vitally important for the conductor to sing each voice part (transposed into a comfortable range). In doing so, the conductor will not only discover the hidden challenges and suggestions for overcoming them, but will also model breathing and the vocal phrasing when conducting.

Practically speaking, the oblong format of the IMP/Leeds edition was better suited to conducting than the Belmont portrait edition, but there are still many page turns. Enlarging the copy to legal-sized paper and placing it in a legal-sized three-ring binder provides easier viewing, with room for making notes in the score.

The dramatic nature of the music tempts one to conduct in a large, flowing pattern, but that is not always the most helpful approach given the rhythmic complexity of the work. A clear, concise pattern that first and foremost establishes the pulse is essential. This does not, however, indicate a metric accent on the downbeat. Schoenberg illustrated his practice of phrasing beyond the limits of the bar line with his markings on a passage of the Mozart G Minor Piano Quintet in "Brahms the Progressive" in *Style and Idea*. Zukovsky states, "You will agree with me, that a composer who thinks this way

about the music of other composers must hope for, with for, or expect performers to think this way about his own music.”⁷⁷⁷

After the group is able to integrate each part with confidence, the conductor should feel free to experiment with a more expressive gesture.

Suggested Laban Effort Actions⁷⁷⁸ for each verse are based upon the following scale:

Actions:

Float (Indirect Space, Light Weight, Sustained Time)
Wring (Indirect Space, Strong Weight, Sustained Time)
Glide (Direct Space, Light Weight, Sustained Time)
Press (Direct Space, Strong Weight, Sustained Time)
Flick (Indirect Space, Light Weight, Quick Time)
Slash (Indirect Space, Strong Weight, Quick Time)
Dab (Direct Space, Light Weight, Quick Time)
Punch (Direct Space, Strong Weight, Quick Time)

Verse 1: Float to Wring at measure 4, beat 4

Verse 2: Flick (off-beat entrances) alternating with Glide for rest of phrases

Verse 3: Press

Verse 4: Dab

Verse 5: Glide, to Press at measure 25, to Slash at measure 28, beat 3

Verse 6: Dab with a reinvestment of energy in the gesture [a stop]; rebound is very confusing in this intricate verse

Verse 7: Press moving to Dab for soli quartet entrance at measure 37, beat 4, and Slash on *tutti* entrance in measure 38, then back to Dab in measure 39. At the end of this verse, sub-divide with a very slight *ritard* on beat 4 of measure 41, then use the eighth as the new quarter note in measure 42. The sixteenth note at the end of measure 41 becomes the speed of the eighth note in the next bar.

Verse 8: Press in 6 with a very strong beat 2 to set the new tempo, then Glide, melding beats 1 to 2 and 4 to 5 to create the compound duple feel. At measure 46, return to Press in 6, gradually adding Weight with the crescendo and terraced entrances.

Coda: Punch

⁷⁷⁷Zukovsky, “Schoenberg for Performers: the Prequel,” *Journal ASI*, 171.

⁷⁷⁸Lisa Billingham, “Effort Elements in Combination, Table 3.2,” *The Complete Conductor’s Guide to Laban Movement Theory*, Chicago: GIA Publications, Inc., 2009.

Cuing is difficult as there are many varied entrances of both singing and speech. Rather than giving cues exclusively with the hands, the eyes may be used effectively, too. Singers must be very independent and have a strong ability to count the difficult rhythms. Gregg Smith marked the beat vertically through the staves—a useful tool for both conductor and singer.⁷⁷⁹ Furthermore, memorization of the score is highly recommended.

E. Programming “De Profundis”

Programming “De Profundis” needs to be done with attention to several key factors: adequate rehearsal time for the complete program, singer preparation, and motivation. The purpose of the program and the impact on the audience are also vital. If the concert is an educational event such as a university concert, an academic focus is appropriate. Including a lecture, related art exhibit, or dance can enhance the program.⁷⁸⁰

Roger Wagner conducted “De Profundis” during an all-Schoenberg concert for the dedication of Schoenberg Hall at the University of California, Los Angeles, in 1954. The program featured a well-known soloist and art unveiling in addition to choral and instrumental ensembles on a program including “Theme and Variations” Op. 43A for wind ensemble, “De Profundis” (American premiere), the unveiling of the Anna Mahler bust, and “Six Songs with Orchestra” Op. 8 with Marilyn Horne, soprano soloist.

⁷⁷⁹The beat spacing of the Belmont version is not uniform.

⁷⁸⁰*Verklärte Nacht*, Schoenberg’s string sextet, became a ballet, “Pillar of Fire.” “Pillar of Fire, Complete,” YouTube video, American Ballet Theater, Anthony Tudor, 34:48, <https://www.youtube.com/watch?v=Iqgrad-SM6Y> (accessed June 25, 2015). It is also featured in the movie “Woman in Gold.”

Dr. Robert Fountain performed “De Profundis” at least three times in his illustrious career in higher education.⁷⁸¹ His programming was unique in each instance. The University of Wisconsin-Madison Concert Choir took it on tour under his direction with the program⁷⁸² Marenzio: “O Rex Glorïae,” Batten: “O Sing Joyfully,” Handl: “Pater Noster,” Philips: “Surgens Jesus,” Stephani: “Der Kuckuck auf dem Zaune sass,” Weelkes: “Death hath deprived me of my dearest friend,” Purcell: “In these delightful, pleasant groves,” Bach: Motet No. 2, BWV 226, *Der Geist hilft unser Schwachheit auf*, Carter: “Musicians Wrestle Everywhere” (poem by Emily Dickinson), Dinerstein: “When David Heard,” Vaughan Williams: Three Shakespeare Songs: “Full Fathom Five,” “The Cloud-Capp’d Towers,” and “Over Hill, Over Dale,” Schoenberg: “De Profundis,” Tchaikovsky: “The Golden Cloudlet,” Chavez: “Arbolucu, te sequester,” Vaughan Williams (arr.): “The Turtle Dove,” Husa: “Aspen Leaves” (No. 3 from Three Moravian Songs), and an encore (spiritual).

Robert Fountain created a program of contemporary works for a 1978 performance at the University of Wisconsin-Madison:⁷⁸³ Ives: “Psalm 90,” Schoenberg: “De Profundis” (Psalm 130), Dallapiccola: *Prima serie dei cori di Michelangelo Buonarroti il Giovane* (1936), No. 1, “Il coro delle Malmaritate” and No. 2, “Il coro dei

⁷⁸¹Fountain’s former student, Laura Huizenga, recalls that, “Dr. Fountain had several pieces that he loved that he programmed every 5-6 years, so I’m sure this one, which he really, really loved, would’ve been done several times, both at Madison and at Oberlin.” Fountain’s 1978 performance was digitized by the University of Wisconsin at Madison and reviewed by the author. The sound of a large choir performing the work with such passion is spellbinding; however, the ending is at the slow tempo. It may be heard here: <https://uwmadison.box.com/s/86fwr50rbuskfgc52zbnr7ao996olede>. Robert Fountain Collection, Mills Music Library, University of Wisconsin-Madison.

⁷⁸²“1990 Concert Choir Tour,” Robert Fountain Sound Recordings Inventory, *Robert Fountain School of Music Recordings*, <http://music.library.wisc.edu/wma/Fountain/31March1990.htm> (accessed June 22, 2015).

Malammogliati,” Poulenc: *Sept Chansons* (1936), and Schoenberg: “Friede auf Erden” (1907), with an in-concert lecture on this work.⁷⁸⁴ This esoteric program is more suited to the intellectual environment of the university than the touring program listed earlier, which had a wide variety of works surely known to the unfamiliar audiences.

Ten years earlier, around 1967,⁷⁸⁵ Fountain programmed “De Profundis” on a much more diverse program at Oberlin College in rural Ohio: Schoenberg: “De profundis” (Psalm 130) Op. 50B, Bach: Motet no. 2, “The spirit also helpeth us,” Butler (arr.): “I gotta home in-a dat rock,” Ficker (arr.): “When I get home,” Mozart: “Missa brevis” KV 192, and Palestrina: “Surge, illuminare.” Fountain also programmed “De Profundis” on tour with the Oberlin College Choir in 1967 together with works by Palestrina, Victoria, Schütz, Bach, and Mozart: “Missa Brevis” K. 192, Verdi: “Pater noster,” Copland: “Lark,” and a group of spirituals.⁷⁸⁶

Topical programming was popular with professional ensembles. The Vocal Ensemble Kassel paired “Friede auf Erden” and “De Profundis” in a program of contemporary sacred music. Other works on the 1997 CD *Neue Musik in der Kirche* [New Music for the Church], are Cage: “Souvenir” (1983), Mellnäs: “Omnia tempus

⁷⁸⁴Robert Fountain Collection, Sound Recording Inventory, Robert Fountain School of Music Recordings, <http://music.library.wisc.edu/wma/Fountain/26Feb1978.htm> (accessed June 1, 2015). Lawrence Doeblen conducted “De Profundis” on this performance.

⁷⁸⁵Schoenberg, “De Profundis,” Oberlin College Choir, dir. Robert Fountain, v. 17 (XCSV-126283/84) stereo (1967?) LP, *Arnold Schönberg Center Discography*, <http://www.schoenberg.at/diskographie/labels/rec-o.htm#v17> (accessed June 1, 2015).

⁷⁸⁶Boris Nelson, “Oberlin Choir Concert Slated Sunday at TU,” Toledo Blade, March 29, 1967, 11. <https://news.google.com/newspapers?nid=1350&dat=19670329&id=jP1OAAAIAIAJ&sjid=gQEEAAAAIAIAJ&pg=7387,710829&hl=en> (accessed June 2, 2015).

habent” (1972), Schnebel: “Lamento di guerra I und II” (1991), and Zimmermann: “Psalmkonzert” (1957.)⁷⁸⁷

The Whikehart Chorale, led by Paul Whikehart, recorded a 1966 album (*The last works of Hindemith, Schoenberg*) that included Schoenberg: *Dreimal tausend Jahre* Op. 50A, “De Profundis” (Psalm 130) Op. 50B and Hindemith: *Mass* (1963).⁷⁸⁸

The Gregg Smith Singers’ 1968 album, *The Choral Music of Arnold Schoenberg*, included “Friede auf Erden” Op. 13, Three Folksongs Op. 49, “De Profundis” (Psalm 130) Op. 50B, and *Drei Volksliedsätze* (1929.)⁷⁸⁹

The Schoenberg Chor recently recorded “De Profundis” on the 2012 CD *Lux!* under the direction of Erwin Ortner. The retrospective of twentieth-century choral music included Messiaen: “O sacrum convivium,” Schoenberg: “De Profundis,” Reger: “Nachtlied,” Distler: “Fürwahr, er trug unsere Krankheit,” Schiske: “Der Schrei,” Webern: “Entflieht auf leichten Kähnen,” Eisler: “Gegen den Krieg,” Ligeti: “Lux aeterna,” and Schoenberg: “Friede auf Erden.”

Semi-professional or amateur choirs typically chose a more diverse program. The *Cantata Singers & Ensemble in Concert* CD, led by David Hoose, featured a program of sacred music with a focus on psalms from the Baroque period and the twentieth century: Schütz: “So fahr ich hin zu Jesu Christ,” SWV 379 (*Geistliche Chormusik 1648*) and “An

⁷⁸⁷Arnold Schoenberg, “De Profundis,” Vocal Ensemble Kassel, dir. Klaus Martin Ziegler. *Cantate* C 58009 stereo ADD (1997) CD, Arnold Schönberg Center Discography, <http://www.schoenberg.at/diskographie/works/050b.htm> and <http://www.schoenberg.at/diskographie/labels/rec-c.htm#C58009> (accessed June 1, 2015).

⁷⁸⁸Arnold Schoenberg, “De Profundis,” Israel Kibbutz Orchestra, Avner Itai, Lyrichord LL 161, Mono, *Arnold Schönberg Center Discography*, <http://www.schoenberg.at/diskographie/works/050b.htm> and <http://www.schoenberg.at/diskographie/labels/rec-l.htm#LL161> (accessed June 1, 2015).

⁷⁸⁹Everest SDBR 3182 stereo (1968) LP, converted to digital form by Jim Griffin, One House, LLC.

den Wassern zu Babel,” Psalm 137 SWV 37, Schein: “Dass ist mir lieb,” and “Psalm 116,” Schoenberg: “De Profundis” Op. 50 and “Friede auf Erden” Op. 13 (both the first performance and an encore were recorded), and concluding with Stravinsky: “Les Noces.”

Avner Itai led the Israel Kibbutz Choir, a skilled amateur chorus, in the first performance and recording of “De Profundis” in Israel. The LP’s program of sacred classics led with “De Profundis,” followed by Bach: “Singet dem Herrn ein neues Lied,” Brahms: “Schaffe in mir, gott, ein reines Herz” Op. 29, Bruckner: “Locus iste,” Gallus: *Jakobus*: “Duo Serafim,” Hassler: “Exsultate Deo,” Lassus: “Super flumina Babylonis,” Rodrigo: “Triste estaba el rey David,” Rossi: “Barchu et hashem, Baruch habah,” and Viadana: “Exsultate Justi.”⁷⁹⁰

Elizabeth Patterson is the only female conductor of “De Profundis” in this research. Her recording, *By the rivers of Babylon* (American psalmody volume II)⁷⁹¹ with *Gloriae Dei Cantores* is unique in that it places Schoenberg in the lineage of American psalmists and includes several composers who fled political oppression in Germany.⁷⁹² Included on the CD are Schoenberg: “De Profundis” (Psalm 130) Op. 50B, Adler: “A psalm trilogy,” Berger: “The eyes of all wait upon Thee,” Loeffler: “By the rivers of Babylon” Op. 3, Near: “My song shall be always of the loving-kindness of the Lord,”

⁷⁹⁰Classic Pick 70 129 stereo (1977) LP, *Arnold Schönberg Center Discography*, <http://www.schoenberg.at/diskographie/labels/rec-c.htm#BM70129> (accessed June 1, 2015).

⁷⁹¹“By the Rivers of Babylon,” *Gloriae Dei Cantores*, dir. Elizabeth C. Patterson, American Psalmody Vol, II, GDCD 027 (Brewster: Paraclete Press, 1999) CD.

⁷⁹²Several composers on the CD were Jewish immigrants to America. Schoenberg and Berger fled from Germany to Paris in 1933 before coming to the U.S. Berger was born Arthur Schlossburg (Millikin Archives, <http://www.milkenarchive.org/people/view/all/710/Berger,+Jean>). Samuel Adler left Germany for the U.S. in 1939 (<http://www.samuelhadler.com/#!biography/c4nz>). Charles Loeffler immigrated to the U.S. in 1881 after his father was imprisoned on political charges (http://www.naxos.com/person/Charles_Martin_Loeffler/18207.htm).

Neswick: “Hallelujah! Sing to the lord a new song,” Newbury: “Psalm 150,” Starer: “Give thanks unto the Lord,” Taylor: “Sing to the Lord a new song,” Thomson: “De Profundis” and “Three antiphonal psalms,” and White: “Cantate Domino.” Many of the composers of these works are still living, which provides another level of interest for the audience and singer.

The amount of time needed to prepare “De Profundis” is significant, and a successful strategy might entail placing it on a program with works prepared by a different ensemble or by a soloist. The audience will relish a change in timbre, especially if they are unfamiliar or as yet unappreciative of a *Cappella* twelve-tone singing.

Smaller choral works in Hebrew that could pair with “De Profundis” include the second movement of *Chichester Psalms*, “Adonai roi,” for boy soprano, mixed chorus, harp, percussion, and organ. The juxtaposition of Psalms 2 and 23 set in contrasting styles prepares the ear for “De Profundis.” Choral works by Salamone Rossi are another logical and economic choice since they are in the public domain. Rossi’s Renaissance SATTB setting of Psalm 128, “Shir Ha ma’a lot,”⁷⁹³ would connect well with the Renaissance elements found in “De Profundis.” Eric Whitacre’s *Five Hebrew Love Songs*⁷⁹⁴ and “When David Heard”⁷⁹⁵ could also program well with “De Profundis,” providing a contemporary sonority, rhythmic variety, and strong melodic pull to align with Schoenberg and with the power of popular appeal.

⁷⁹³Salamone Rossi, *IMSLP*, “Shir hamma’alot,” published 1622/2 in *Hasherim asher leScholomo*, [http://imslp.org/wiki/Shir_hamma%27alot_\(Rossi,_Salamone\)](http://imslp.org/wiki/Shir_hamma%27alot_(Rossi,_Salamone)) (accessed June 22, 2015).

⁷⁹⁴Eric Whitacre, “Five Hebrew Love Songs” *Eric Whitacre: Composer, Conductor, Teacher*, <http://ericwhitacre.com/music-catalog/satb-choral/five-hebrew-love-songs> (accessed June 12, 2015).

⁷⁹⁵Eric Whitacre, “When David Heard,” *Eric Whitacre: Composer, Conductor, Teacher*, <http://ericwhitacre.com/music-catalog/satb-choral/when-david-heard> (accessed June 12, 2015).

Bach cantata BWV 131, “Aus der Tiefen ruhe ich, Herr, zu dir,” and Mendelssohn’s *Five Psalm Cantatas* are larger works with orchestra (or organ) to consider on a program with “De Profundis.” Bach and Schoenberg were both masters of counterpoint, while Mendelssohn and Schoenberg were both masters of melody. In this program, the conductor may highlight Mendelssohn’s revival of Bach one hundred years after Bach’s death and the anticipated revival of Schoenberg’s music. Purely instrumental works such as Schoenberg’s *Verklärte Nacht* or *Weinachtsmusik* could be programmed to maximize instrumentalists already hired for the concert.

An innovative, challenging, and provocative⁷⁹⁶ work that might share the program is *Four Psalms* (1998) by John Harbison, in Hebrew and English for soprano and baritone soloists, mixed chorus, and a chamber ensemble of strings, winds, piano, and percussion.⁷⁹⁷ The work was commissioned by the Chicago Symphony Orchestra in honor of the fiftieth anniversary of the founding of Israel in 1998. Harbison, who is not Jewish, was sent to Israel in preparation for the commission. His visit awakened sympathy for the plight of Palestinians and Bedouins, as well as the Jews who founded the country. He selected Psalm 114 (“When Israel went out of Egypt”), Psalm 126 (“When the Lord restored the captivity of Zion”), Psalm 137 (“By the Waters of Babylon”), and Psalm 133 (“Behold how good and pleasant it is when brethren dwell

⁷⁹⁶Mic Holwin, “Four Psalms, Many Critics—John Harbison writes a not-so-occasional piece,” American Composers Orchestra, http://www.americancomposers.org/psalms_holwin_article.htm (accessed June 12, 2015). Harbison includes lyrics that reflect the various viewpoints he encountered on his visit, which can be controversial and possibly offensive to performers and audience members.

⁷⁹⁷John Harbison, *Four Psalms*, G. Schirmer, <http://www.musicsalesclassical.com/composer/work/627/24193> (accessed June 12, 2015). The first movement is a prelude involving only the mezzo-soprano soloist, woodwinds, horn, strings, piano, and percussion. Its gentle nature and length (7 min.) would make it a suitable companion for “De Profundis” in a more intimate concert.

together in unity”). Reflections of conversations that took place in Israel during the composer’s visit are sung in English between each psalm movement.⁷⁹⁸ The prelude, reminiscent of ancient chant, centers on:

a prayer of a 5th-century Babylonian rabbi and mystic, Amemar, who asks God for dreams of Israel that are true and enduring visions: “If they are good, strengthen them,.../But if they require healing, heal them.” Each section of *Four Psalms*, ancient psalms and modern comments together, thus marks a point in Israel’s journey through adversity and triumph, achievement and loss, toward the Israel of Amemar’s [sic] dream.⁷⁹⁹

A multicultural program focusing on conflict resolution in the Middle East could be built upon the Harbison *Four Psalms* and Schoenberg’s “De Profundis” and “Friede auf Erden.” Settings of the five psalms represented—114, 126, 137, 130, and 133—might be performed in monophonic chant or with other, simpler settings of songs and prayers to provide a balance of styles and difficulty.

Paul Caldwell and Sean Ivory’s setting of “Ani Ma’amin” [I believe] for unison choir, piano, narrator, and virtuoso violin should definitely be considered. Thousands who were sent to the gas chambers in the concentration camps sang “Ani Ma’amin” as a final prayer and protest.⁸⁰⁰ “Is Not a Flower a Mystery?” by Don McCullough is another powerful setting of text affirming belief in God despite “man’s inhumanity to man.”⁸⁰¹

The liner notes to a recording of Harbison’s *Four Psalms* refer to a special moment in the

⁷⁹⁸Holwin, American Composers Orchestra.

⁷⁹⁹Ibid.

⁸⁰⁰Paul Caldwell and Sean Ivory, “Ani Ma’amin,” earthsongs, http://earthsongschoralmusic.com/index.php?main_page=product_sheet_music_info&products_id=2599 (accessed June 12, 2015).

⁸⁰¹Donald McCullough, “Is Not a Flower a Mystery,” <http://www.donaldmccullough.com/products/is-not-a-flower-a-mystery/> (accessed June 12, 2015).

work where a pitch class set is used symbolically to represent the haunting memory of children who perished in the Holocaust:

At about the mid-point of John Harbison's *Four Psalms*, contrapuntal density and symphonic richness subside, laying bare a lonely, subtly orchestrated arpeggio in the piano and harp—up, down, up, down, up—its bluntness offset by curious dissonances at its extremes. A Visitor to Israel (baritone) intones: “At the music school I watched a group of children listening.” Next a mirror image of the same arpeggio—down, up, down, up, down—followed by the soloist: “And as I watched, their faces fused with the photograph at the museum.” Now the arpeggio and its mirror simultaneously, then the singer: “the dark-haired children at the shtetl, Poland, nineteen thirty-four.” The text painting here is transparent: Children practicing their arpeggios in the music school, the combination of the inversionally related arpeggios representing the fusions of the living and the dead children in the imagination of the observer. It is a harrowing moment.⁸⁰²

⁸⁰²“John Harbison, The *Four Psalms* Liner Notes, New World Records, *Cantata Singers and Ensemble*, dir. David Hoose, <http://www.newworldrecords.org/linernotes/80613.pdf> (accessed June 12, 2015).

CHAPTER V: CONCLUSION

Schoenberg admired and emulated the master composers, always striving to contribute his own masterpiece to the canon. He offered Koussevitsky “Psalm 130” as his most fitting contribution to the King David Festival in Jerusalem, his *de facto* masterpiece.⁸⁰³ Although Schoenberg was speaking of an example from his *Kammersymphonie*, his statement applies equally to his own masterpiece, “De Profundis”:

This is also the place to speak of the miraculous contributions of the subconscious. I am convinced that in the works of the great masters many miracles can be discovered, the extreme profundity and prophetic foresight of which seems superhuman. In all modesty, I will quote here one example from the *Kammersymphonie*...solely to illustrate the power behind the human mind, which produces miracles for which we do not deserve credit.⁸⁰⁴

Schoenberg was indeed one of the great masters. His music incorporated the counterpoint and “germ-motif” development of Bach and the irregular phrase lengths, thematics, and subordinate ideas of Mozart. From Beethoven, he learned variation and transformation and the art of writing very long or very short sections. From Wagner he acquired the use of themes as “ornaments” that are placed over dissonance and the relationship of tones and chords, and from Brahms, the “plasticity of formation,” allowing flexible space for expressing ideas: “economy, yet richness.” Schoenberg wrote

⁸⁰³Letter from Gradenwitz to Vinaver, “I have your communications dated December 24 and January 7,” Jan. 18, 1952, Arnold Schönberg Center, GS-IG-51, SatColl_S4_17_08.

⁸⁰⁴Arnold Schoenberg, “My Evolution,” *Style and Idea* (1975; reprint, Berkeley: University of California Press, 1975), 85.

that he also learned from Schubert, Mahler, Strauss, and Reger, purposefully imitating “everything good that I ever saw.” He continued, “I took it over in order to possess it; I worked over it and expanded it, and it led me to something new.”⁸⁰⁵ The “something new” of twelve-tone is combined with the art and craft of the other great masters of music in “De Profundis.” If Schoenberg adopted the Master number 22 as his unit of measure for his sacred compositions, its numerological meaning as the supreme artist or the composer whose vision changes our lives is well suited.⁸⁰⁶ The number 22 may be Schoenberg’s spiritual pulse and the numerical key for unlocking Swedenborg’s heaven, which so fascinated him. In Swedenborg’s 1758 novel *Heaven and its Wonders and Hell from Things Heard and Seen* (originally in Latin), chapter 22 is titled “Space in Heaven.”⁸⁰⁷

Schoenberg’s early works are strikingly beautiful in the traditional sense, and his later works are striking, too, if not always immediately beautiful. At first hearing, the music is often not comprehensible. It is as if listeners are being spoken to in a language they do not understand. It is like watching a 3-D movie without the 3-D glasses. To understand Schoenberg’s three-dimensional musical language, one must don the 3-D glasses; one must do the work to learn the unfamiliar tonal patterns, and one must adjust to a new musical vocabulary. SmartMusic® can advance the progress in acquiring the new musical vocabulary that will allow the realization of Schoenberg’s masterpiece.

⁸⁰⁵Zukovsky, 66-67. Originally quoted in “The Works of Arnold Schoenberg” by Josef Rufer.

⁸⁰⁶*Ibid.*, 108-109.

⁸⁰⁷Emanuel Swedenborg, *Heaven and its Wonders and Hell from Things Heard and Seen* <http://swedenborgdigitallibrary.org/contets/HH.html> (accessed July 8, 2010).

The foundation of success in performing “De Profundis” is an open heart and mind, not only to the reality of what one perceives, but to all one can imagine. Is it a mere coincidence that the Chassidic chant that inspired “De Profundis” is in the *Ahava raba* [With infinite love] mode? Could the choice of the number 6, the love number in numerology so pervasive in Schoenberg’s work, be a clue to the depth of his feelings about music? In examining Schoenberg’s use of pitch class sets and the symbolism of their values in numerology (see Appendix 14), the theme of divine love and redemption permeates the mathematical organization of the work in this context. The German mathematician Leopold Kronecker captured the divine essence of math in his statement, “*Die ganzen Zahlen hat der liebe Gott gemacht, alles andere ist Menschenwerk*” [The dear God has made the whole numbers, all the rest is man’s work].⁸⁰⁸

Mathematics seemed to be an expressive and emotional language for Schoenberg. The mysterious equations that he wrote were placed under the twelve-tone sketch for the final verse, “and He will redeem Israel.” The emotional impact of this verse rests in his Zionism, Judaism, and dream to live in Israel that never came to pass. In the figure below, verse 8 began in measure 38 and the work was 51 measures in length (Schoenberg’s death would come in 1951). Schoenberg’s signature and date at the end of the sketch indicate a sense of completion, although the finished opus contained 55 measures and the last verse began at measure 42. In this sketch, there is no change in tempo. The change in tempo placed in the final version would affect the time span of the

⁸⁰⁸Ian Ellis, “Science quotes by Leopold Kronecker,” *Today in Science History*, http://todayinsci.com/K/Kronecker_Leopold/KroneckerLeopold-Quotations.htm (accessed July 12, 2015).

work, which has been shown to be of significance. If the equations came after his work on this sketch, perhaps they are related to the changes that he made.

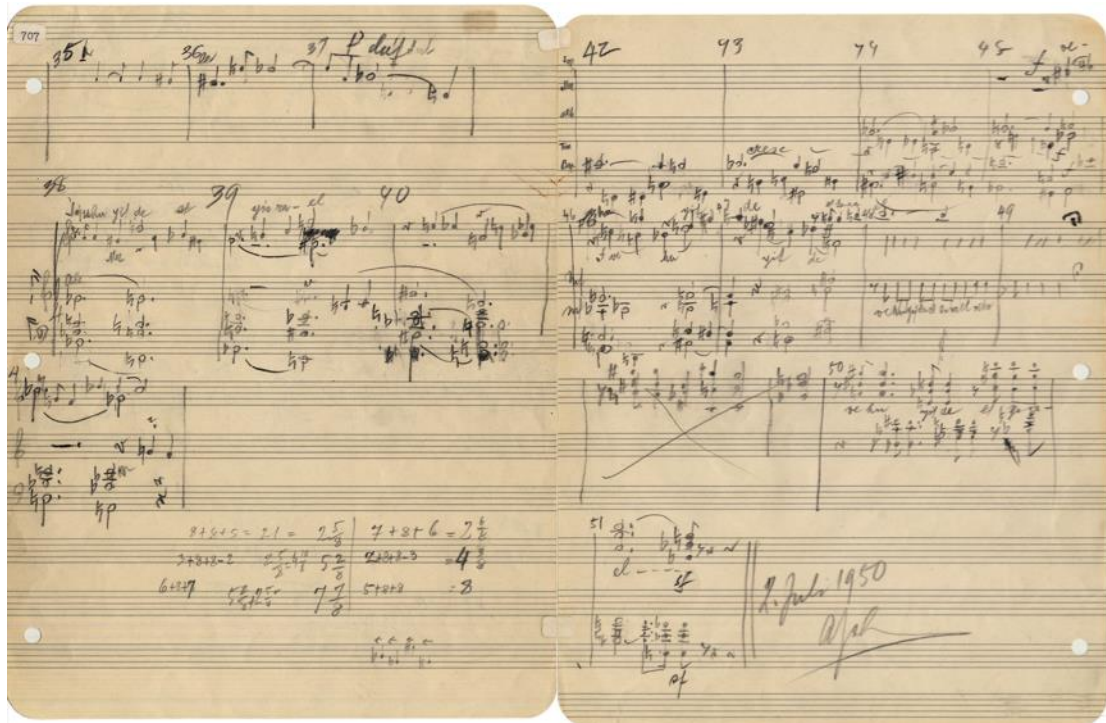


Figure 148: Schoenberg, “De Profundis,” sketch with equations and signature. (Arnold Schoenberg Center Archives, MS55_703)

The critical edition notes render the equation as follows:

$8 + 8 + 5 = 21 = 2\frac{5}{8}$		$7 + 8 + 6 = 2\frac{6}{8}$
$3 + 8 + 8 - 2 = 2\frac{5}{8} = 4\frac{10}{8} = 5\frac{2}{8}$		$2 + 8 + 8 - 3 = 4\frac{3}{8}$
$6 + 8 + 7 = 5\frac{2}{8} + 2\frac{5}{8} = 7\frac{7}{8}$		$5 + 8 + 8 = 8$

Figure 149: Mathematical equation from “De Profundis.” (Schott, *Chorwerke II, Kritischer Bericht, Skizzen*, 100)

The equations above are shown in table 10 with the operations required to arrive at the totals wherever possible. References to the table will be made by coordinates: side L or R, and line 1, 2, or 3.

Table 10: Schoenberg’s equations, expanded by Klontz.

	Side L	Side R
Line 1	$8+8+5=21/$ $21/8 = \underline{2} \text{ and } 5/8$	$7^* + 8 + 6 = 21,$ but this is not accurate $22/8 = 2 \text{ and } 6/8$ *Schoenberg sometimes represented the number 4 (symbolic of 13) by the number 7. In this case, $4+8+6=18$, the same as L3.
Line 2	$3+8+8-2=17$ (=8 in numerology) $\underline{25}/8=10/8$ (meaning is unclear) =5 and $2/8$	$2+8+8-3=15$ = 4 and $3/8$
Line 3	$6+8+7^*=21,$ (Schoenberg crossed out 8 and wrote 7) 5 and $2/8$ + 2 and $5/8$ (from L2) = 7 and $7/8$ (sum shown) *Schoenberg sometimes represented the number 4 (symbolic of 13) by the number 7. In this case $6+8+4=18$, the same as R1.	$5 + 8 + 8=(21 \text{ or } 3, \text{ the reduction}) = 8$

Mathematician and musician Larry Crosswell reflects on the symmetry of the design:

What I think is happening in the left column is that $21/8$ is being added each time.

L1 is $21/8$

L2 is $21/8 + 21/8 = 42/8 = 5 \text{ and } 2/8$

L3 is $21/8 + 21/8 + 21/8 = 7 \text{ and } 7/8$

The entire right column is the left column in reverse and upside down [with addition and subtraction assigned to different integers in L2]. So R3 is L1 in reverse, R2 is L2 in reverse, and R1 is L3 in reverse. If we throw out his right-hand answers and put in the right totals (21, 15, 21), I find it a little interesting that $21 + 15 + 21 = 57$ and $57/8$ is 7 and $1/8$. The $7/8$ from the left column total and the $1/8$ from the right column total gives a total of 1, the unity.⁸⁰⁹

The application of the equations is not yet clear; however, it seems likely that they relate to the organization of the work. The numbers 21 and 8 repeat throughout. In numerology, 8 is the power number. It serves as the divisor in the equations and appears as a total in R3. The number 21 is the number that Colin C. Sterne asserts is the numerological sum of each of Schoenberg's works with an opus number prior to Op. 50. Could it be that the inaccuracy in R1 is an instance of parapraxis, a Freudian slip where Schoenberg inadvertently assigned that block the value of 22, shown to be the unit of measurement in the time span of "De Profundis"?

Schoenberg penned the following note that speaks of his emotional side not long before he died:

My music's supposedly not emotional: Of course, it is not. "Oh, darling. You are so wonderful: I love you so much." There are also other kinds of love, for instance Alberich's, Monostaten's, Don Juan's. But also Petrarca's (not expecting any kind of earthly reward). There are also different kinds of emotion. There is jealousy, hatred, enthusiasm. There is love of ideals, of virtues, of one's country, town or village and its inhabitants. There is not only joy, there is also sadness, mourning, pity and envy. There is also anger. There is contempt, pride, devotion,

⁸⁰⁹Larry Crosswell, E-mail to author, July 12, 2015.

madness, fear, panic, courage, admiration. Love of justice, of honesty, of good manners. Love of good food and drinks and of the beauty of nature; of animals, flowers and exotic stones! Love of a bird's song and of competitive games.⁸¹⁰

Although Schoenberg's essay "Herz und Hirn" was translated as "Heart and Brain" in *Style and Idea*, and Schoenberg's English inscription on the work used the word "brain," the title of this dissertation is more inclusive. Esther Elstun explains that the English translation of *Hirn* is too anatomical to capture the essence of the word. The idea of "mind" resonates more with this author.⁸¹¹ "Mind" can be defined as "the element or complex of elements in an individual that feels, perceives, thinks, wills, and especially reason."⁸¹² Just as there are many kinds of love, or "heart," for Schoenberg, there are many aspects to his mind that are displayed in his works.

Given this frame of heart and mind, Schoenberg's inscription to "De Profundis" seems not only a tribute to his God, but to his loving wife, Gertrud, his children, his love of life, his ideals, and all who inhabit his world, then, now, and in the future. In his words:

What I believe, in fact, is that if one has done his duty with the utmost sincerity and has worked out everything as near to perfection as he is capable of doing,

⁸¹⁰Arnold Schoenberg, ed. Nuria Schoenberg Nono, *Arnold Schoenberg Self-Portrait, A Collection of Articles, Program Notes and Letters by the Composer about his own Works*, 125. Eike Fess, curator at the Arnold Schoenberg Center states that this text was written ca. 1944 and is part of "Lebensgeschichte in Begegnungen" (T42.03 | A.S.S.V. 5.4.). This quote was shared by E. Randol Schoenberg in an e-mail to author Klára Mórícz to counter her argument that Arnold Schoenberg had only two emotions. <http://h-net.msu.edu/cgi-bin/logbrowse.pl?trx=vx&list=h-antisemitism&month=0906&week=&msg=3ojC1VsK3pvmc7KedhgxA&user=&pw=> (accessed June 6, 2015). E. Randol Schoenberg also used the text in his blog to rebut the criticism of Bill Ebbins. <http://schoenblog.com/?p=106> (accessed June 6, 2015).

⁸¹¹Esther Elstun in conversation with the author. Dr. Elstun is a professor of German, retired from George Mason University.

⁸¹²"Mind," *Merriam-Webster Online Dictionary*, <http://www.merriam-webster.com/dictionary/mind> (accessed July 8, 2015).

then the Almighty presents him with a gift, with additional features of beauty such as he never could have produced by his talents alone.⁸¹³

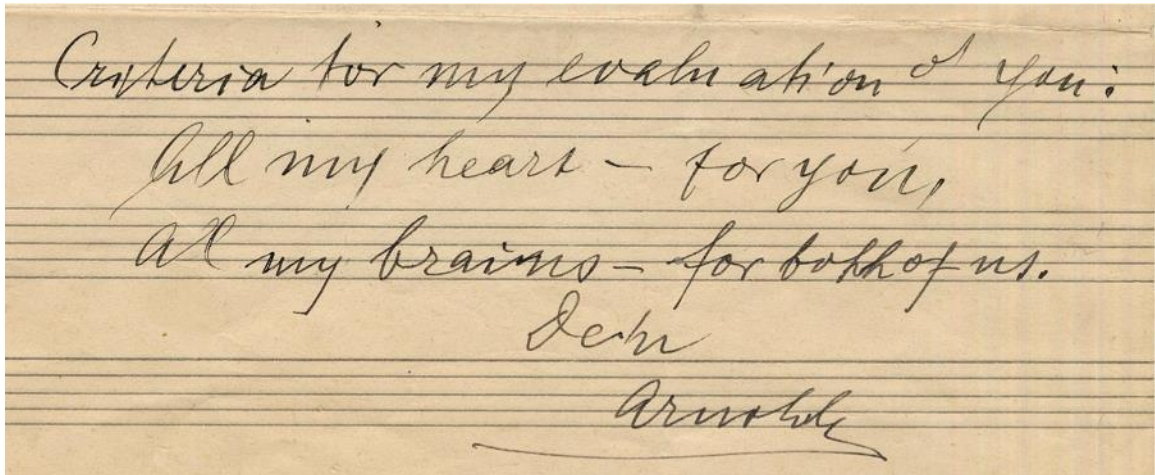


Figure 150: Inscription on sketch for "Psalm 130."⁸¹⁴

The criteria for this author's evaluation have been met and exceeded. Schoenberg wanted desperately to know that "De Profundis" had been performed how it was received. It is lamentable that the work was never performed in his lifetime. If Schoenberg were alive today, he would surely be pleased to know his work lives on, but he would be displeased that the tempo at the pivotal verse and auspicious location in the timeline has been disturbed for so long. He might be disappointed in this paper if his intentions were really to allow the public to "enjoy the work of art while unaware of this

⁸¹³Schoenberg, "My Evolution," *Style and Idea*, 86.

⁸¹⁴Arnold Schoenberg Center, Compositions-Manuscripts, MS55_702, http://www.schoenberg.at/compositions/manuskripte.php?werke_id=303&id_quelle=1025&image=MS55_702.jpg&groesse=100&aktion=einzelbild&bild_id=0.

secret, which the creator perhaps wishes to share only with God”;⁸¹⁵ however, the research into his secret led to the discovery that will set “De Profundis” on its course.

“De Profundis” is strong, poignant, symbolic, heartfelt, divinely inspired, and noble. It deserves to be performed as Schoenberg intended. It deserves to be heard by a new generation of listeners, who may enjoy the journey more with a map.

⁸¹⁵Godwin, *Gnosis and Hermeticism from Antiquity to Modern Times*, 190. Google Play edition.

APPENDIX 1

Transcription of Psalm 130 autograph, sent from Vinaver to Schoenberg.⁸¹⁶

⁸¹⁶The notation that Vinaver sent to Schoenberg was in Sephardic Hebrew but used the archaic spelling of *Adonay*.

Score

Shir Hamaalos Mimaakim

Heard in Poland, 1910 and transcribed by Chemjo Vinaver
Digital transcription from manuscript by Mary-Hannah Klontz

Leader of the Prayer: Response:

Shir ha-ma-a-lot mi-ma-ma - kim k'-ra-ti - cha a-do - nay Shir ha ma-a lot mi-ma-ma-kim

5 Leader:

k'-ra-ti - cha a-do - nay a-do-nay shi-ma v' ko li tih-ye-na oz-ne-cha ka-shu-

10 Response: (not written out) Leader:

vot l' kol tach'-nu - nai im a-vo not tish

15 Response:

mor ya a do nay mi ya - a-mod im a-vo not tish-mor ya a-do-nay mi

20 Leader: Response:

ya - a-mod ki im - cha ha-sli-cha l' - man ti-va-re ki-im-cha

25 Leader:

ha-sli-cha l' ma(n) ti-va-re ki - vi - ti a do nay kiv

Arnold Schoenberg Center-Correspondence
Enclosures with letter sent to Arnold Schoenberg
<http://www.schoenberg.at/scans/DVD107/22281-1.jpg>
<http://www.schoenberg.at/scans/DVD107/22281-2.jpg>
<http://www.schoenberg.at/scans/DVD107/22281-3.jpg>

30 Response:

ta naf shi v' lid - va - ro ho - chal - ti ki vi ti a do nay

34 Leader:

___ kiv - ta naf - shi v' lid - va - ro cho - chal - ti naf - shi la - do - nay mi shom - rim la

38 Response: (not written out) Leader:

bo - ker shom - rim la - bo - ker ya - chel yis - ra - el el a - do - nay

44 Response: (not written out)

___ ki im a - do - nay ha - che - sed v' - har - be i - mo f' - dut

49 Leader:

v' hu yif - de et yis - ra - el mi kol a - vo - no - tav

53 Response: (not written out)

APPENDIX 2

“*Shir Ha’maalois Mimaamakim*, Psalm 130,” heard in Poland in 1910, transcribed and published by Chemjo Vinaver in *Anthology of Jewish Music*.⁸¹⁷

⁸¹⁷Vinaver, *Anthology of Jewish Music*, 201. The version published in the anthology is in Ashkenazic Hebrew. The psalm is titled *Shir Hamaalos Mimaakim* in the anthology but is written *shir hamaalois mimamakim* in the text underlay.

Shir Hamaalos Mimaakim

Heard in Poland, 1910 and transcribed by Chemjo Vinaver
Digital transcription by Mary-Hannah Klontz

p Shir ha ma - a-lois mi-ma-ma - kim *f* k'-ro-si - cho a-do - noi *f* a-do-noi

5 *f* shi-mo v'-koi-li ti-h'-ye - no oz-ne-cho-ka-shu - vois *f* l'-koil tach'-nu - noi

9 *mp* im a-voi-nois tish - mor yo a-do noi mi ya - a-mod ki im - cho ha-sli-cho l'-

14 *f* man ti - vo - rey ki - vi - si a-do-noi kiv - so naf - shi v'-

18 *mp* lid - vo - roi hoi - chol - ti naf - shi la-do-noi mi-shom-rim la -

22 *f* bo - ker shom - rim la - bo - ker ya - cheyl yis-ro-eyl al a - do - noi

26 *mf* ki im a-do-noi ha-cher - sed v'-har-bey i-moi f' - dus. v' hu yif -

30 *p* de es yis-ro - eyl mi - kol a-voi - noi - sov

Anthology of Jewish Music, Chemjo Vinaver, ed
Edward Marks Music Corp. New York, 1954 (out of print, public domain)

APPENDIX 3

“Shir Ha’maalois Mimaamakim, Psalm 130,” as sung by Cantor Abraham Cherrick, as passed down from his Lithuanian ancestors. Transcription to Finale® notation by Mary-Hannah Klontz.

Shir ha ma-a-lois mi ma - ma kim k' ro - si-cho a-do-noi A-do-

noi shi-mo v'koi-li tih - ye-no oz-ne-cho ka shu vois le koil t' cho-nu noi im a-

vo - nois tish-mor, yo, a-do - noi mi ya-a-mod ki - im a cho ha-sli-cho 1

man ti vo rey ki - vi - si, a-do-noi ki-v' so naf - shi v' lid-vo

roi hoi chol ti naf - shi l' a-do-noi mi shom-rim la bo-ker shom -

rim la bo-ker ya - cheyl yis-ro - eyl el a-do-noi ki im a-do - noi ha-cher-sed v' har-bei i -

mo f dus ve hu yif-dey es Yis-ro - eyl mi - kol a - voi-noi - sov.

APPENDIX 4

Texts, transliterations, and translations of Psalm 130.

Joshua Jacobson:

Ps 130:1

שִׁיר הַמַּעֲלוֹת מִמַּעַמְקִים קָרָאתִיךָ יְהוָה:

Ps 130:2

אֲדֹנִי שְׁמָעָה בְּקוֹלִי תְהִינָה אָזְנוֹךָ קְשָׁבוֹת לְקוֹל תַּחֲנוּנִי:

Ps 130:3

אִם-עֲוֹנוֹת תִּשְׁמְרֶינָה אֲדֹנִי מִי יַעֲמֹד:

Ps 130:4

כִּי-עֲמֹךְ הִסְלִיחָה לְמַעַן תִּזְרָא:

Ps 130:5

קוֹנִיתִי יְהוָה קוֹתָה נַפְשִׁי וּלְדַבְּרוֹ הוֹחֵלְתִּי:

Ps 130:6

נַפְשִׁי לֹאדֹנִי מִשְׁמְרִים לְבַקֵּר שֹׁמְרִים לְבַקֵּר:

Ps 130:7

יְחַל יִשְׂרָאֵל אֶל-יְהוָה כִּי-עַם-יְהוָה הַחֲסִד וְהַרְבֵּה עַמּוֹ פְּדוּת:

Ps 130:8

וְהוּא יַפְדֶּה אֶת-יִשְׂרָאֵל מִכָּל עֲוֹנוֹתָיו:

Jewish Publication Society (JPS) translation:

1. A song of ascents. Out of the depths I call You, O LORD.⁸¹⁸
2. O Lord, listen to my cry; let Your ears be attentive to my plea for mercy.
3. If You keep account of sins, O LORD, Lord, who will survive?
4. Yours is the power to forgive so that You may be held in awe.
5. I look to the LORD; I look to Him; I await His word.

⁸¹⁸Jacobson, E-mail to author, July 3, 2015. "The JPS convention (also the case with some other Bibles) is to use all caps for LORD when it substitutes for the ineffable YHWH name of the Israelite God."

6. I am more eager for the Lord than watchmen for the morning, watchmen for the morning.
7. O Israel, wait for the LORD; for with the LORD is steadfast love and great power to redeem.
8. It is He who will redeem Israel from all their iniquities.

Jacobson literal translation:

1. *shír* a song of *ha-ma-a-lot*. ascents (This could mean it was designated as a pilgrimage song, or a song to be sung by the Levite musicians on the fifteen steps of the ancient Temple in Jerusalem, or sung by the Judean exiles when they returned to Jerusalem after the Babylonian exile.) *mi-ma-a-ma-kím* from the depths *ke-ra-tí-kha*, I called you *a-dó-nai*. O LORD (YHWH)
2. *a-dó-nai*, my Master (or my Lord), *shim-a* hear *ve-kó-lí*, my voice (or when I call) *tih-ye-na* let them (your ears) be *oz-ne-kha* your ears *ka-shu-vót* paying attention *le-kól* to the voice (or the sound) of *ta-kha-nu-nai*. my supplications.
3. *im* if *a-vó-nót* sins *tish-mor* will keep *yah*, God (YH) *a-dó-nai*, O my Master, *mí* who *ya-a-mód?* will (or could) stand?
4. *kí* for *i-me-kha* with You *ha-se-lí-kha*, is forgiveness *le-ma-an* so that *ti-va-ré*. you will be feared.
5. *ki-ví-tí*, I hoped *a-dó-nay*, O LORD (YHWH) *ki-ve-ta* hoped *naf-shí*, my soul *ve-lid-va-ró* and to His word *hó-khal-tí*. I waited (or I expected, I put hope in)
6. *naf-shí* my soul *la-dó-nai*, for (or to) my Master *mi-shó-me-rím* from (or more than) those who keep watch *la-bó-ker*, for the morning (or the dawn) *shó-me-rím* those who keep watch *la-bó-ker* for the morning
7. *ya-khél* awaits (or puts hope in) *yis-ra-él* Israel *el* to (for) *a-dó-nai*, the Lord (YHWH) *kí* for *im* with *a-dó-nai* the Lord (YHWH) *ha-khe-sed*, [is] loving-kindness (or mercy) *ve-har-bé* and great (or much, many) *i-mó* with Him *fe-dut*. [is] redemption
8. *ve-hu* and He *yif-de* will redeem et [not translatable, direct object marker] *yis-ra-él* Israel *mi-kól* from all *a-vó-nó-tav* their sins.

Jacobson transliteration:

1. shír ha-ma-a-lot. mi-ma-a-ma-kím ke-ra-tí-kha, a-dó-nai.
2. a-dó-nai, shim-a ve-kó-lí, tih-ye-na oz-ne-kha ka-shu-vót le-kól ta-kha-nu-nai.
3. im a-vó-nót tish-mor yah, a-dó-nai, mí ya-a-mód?
4. kí i-me-kha ha-se-lí-kha, le-ma-an ti-va-ré.
5. ki-ví-tí, a-dó-nay, ki-ve-ta naf-shí, ve-lid-va-ró hó-khal-tí.
6. naf-shí la-dó-nai, mi-shó-me-rím la-bó-ker, shó-me-rím la-bó-ker.
7. ya-khél yis-ra-él el a-dó-nai, kí im a-dó-nai ha-khe-sed, ve-har-bé i-mó fe-dut. -
- 1 –
8. ve-hu yif-de et yis-ra-él mi-kól a-vó-nó-tav.

NB: This transliteration is phonetic rather than otherographic. Since it is intended for singers, glottal plosives are not indicated; singers may insert a glottal plosive before any syllable beginning with a vowel. Double consonants and hyphenation that is found in the Biblical Hebrew are also not indicated.

APPENDIX 5

De Profundis (Psalm 130), Belmont (Bel 1052) Errata.⁸¹⁹

All:

p. 26, 1st measure (m. 42), add tempo marking dotted half = 32 (quarter = 96)

Soprano 1:

p. 8, 2nd measure (m. 9), text should be SHIM-AH-**VE**-Ko

Soprano 2:

p. 11, 1st measure (m. 14), added end *Hauptstimme* bracket after last note ㄣ

p. 11, 1st measure (m. 14), pitches on YA-A, beat 3, should be **G#**

p. 21, 2nd measure (m. 34), add courtesy dynamic marking *piano*

p. 26, 1st measure (m. 42), add quarter rest on beat 3

Alto:

p. 9, 2nd measure (m. 11), remove **staccato** from YE in triplet

p. 10, 2nd measure (m. 13), last pitch should be **G#**

p. 16, 2nd measure (m. 25), add **crescendo**

p. 21, 2nd measure (m. 24), add courtesy dynamic marking *piano*

p. 27, 1st measure (m. 44), Hebrew text should be **EL** (not KOL)

Tenor:

p. 8, 1st measure (m. 8), dynamic should be *piano*

p. 12, 1st measure (m. 16), remove **staccato** on MI

p. 12, 2nd measure (m. 17), dynamic should be *forte*

p. 16, 3rd measure (m. 26), add a dash in text between VE and LI (VE-LI)

p. 27, 1st measure (m. 44), English text should be *all*

p. 31, last measure (m. 55), add **staccato** on last note

⁸¹⁹The Arnold Schönberg Center, "Sheet Manuscript,"

[http://www.schoenberg.at/compositions/mauskripte.php?werke_id=303&id_quelle=1026&id_gatt=&id_unt
ergatt=&herkunft=](http://www.schoenberg.at/compositions/mauskripte.php?werke_id=303&id_quelle=1026&id_gatt=&id_unt
ergatt=&herkunft=) (accessed March 28, 2014). Mary-Hannah Klontz, March 6, 2015.

Baritone:

- p. 12, 2nd measure (m. 17), add end *Hauptstimme* bracket ▮ after last note
- p. 27, 1st measure (m. 44), English text should be *all*

Bass:

- p. 12, 2nd measure (m. 17), add end *Hauptstimme* bracket ▮ after last note
- p. 21, 1st measure (m. 33), beat 2 should match alto; quarter note on first note of triplet.
- p. 21, 2nd measure (m. 34), add courtesy dynamic marking for bass solo *forte* and add courtesy dynamic marking for bass tutti *pianissimo*
- p. 27, 1st measure (m. 44), English text should be *all*
- p. 28, 3rd measure (m. 48), add *cresc. poco a poco*
- p. 30, 1st measure (m. 52), stems on beats two and five should go up

Piano Reduction:

- p. 10, 2nd measure (m. 13), last pitch should be **G#**
- p. 12, 2nd measure (m. 17), add **A_b** to right hand between F-natural and Db on beat 3

Preface:

- 3rd line, “originally written in ancient **clefs**”

APPENDIX 6

Arnold Schoenberg “Psalm 130” lead sheet, harmonic reduction by Mary-Hannah Klontz.

E Bb C Db

1. A song of ascents. Out of the depths I call You, O LORD.

Db G G/Bb C F# G# Bb G

2. O Lord, listen to my cry; let Your ears, O Lord, be attentive to my plea for mercy.

Eb E Bb G#(Ab) Dm/G Db Cm7 Eb7/G#-G-Gb, Bb Db

3. If You keep account of sins, O LORD, Lord, If You keep account of sins who will survive?

Db Bb Db E (Db-developmental dyads only-G, E, Bb)

4. Yours is the power to forgive so that You may be held in awe.

B Db-GMm A^{half07}, F#⁰/F Db C/Db Bb

5. I look to the LORD; I look to Him; I await His word.

Db Gsus2 Db G Bb Db G Bb Cm7+M7

6. I am more eager for the Lord than watchmen for the morning, watchmen

Db G Bb

for the morning.

E Gm G Db Cm7 G & C⁰ E/Db Bb E/AStt AStt/Edim7

7. O Israel, wait for the LORD; for with the LORD is steadfast love and great

E C⁰ G F#m/C

power to redeem.

RH: E Bb G Ab AStt Ebm7

8. It is He who will redeem Israel from all their iniquities.

LH: G Dm Bb Ab Db Gsus Eb Bb Ebm7

Db G Gm G# Db, F#⁰, Bb/B, G/Bb-B Ebm/A G D^{o7}/C#

(2nd x) It is He who will redeem Israel from all their

Ab/Bb Fm7 solo B RH: AStt G#⁰ Eb/Am7 Cmaj7 Db

iniquities. Redeem Israel It is He who will redeem Israel

LH: Gbmin Gmaj7 Bb

APPENDIX 7

Schoenberg Psalm 130 Ear Training Warmups

Klontz

Sing slowly on neutral syllables

Prime Row-to the "heights"

Piano

7 Prime Retrograde

Prime, octave displacements

14 Prime Retrograde, octave displacements

Inverted-3, to the "depths"

20 Retrograde Inverted-3

27 Inverted 3 with octave displacements

34 Retrograde Inverted-3 with octave displacements Late Romantic style harmonization using row Schoenberg dyads

40 Chromatic resolutions using Schoenberg row

47

53

APPENDIX 8

Row permutations in the *Hauptstimme*.

De Profundis

Translation & Transliteration:
Joshua Jacobson

(Psalm 130)

Music by: Arnold Schoenberg
Arr. by: Mary-Hannah Klontz

Hauptstimme Condensed

$\text{♩} = 56$ Heading Verse 1

Voice 1 *p*

P₀ SHIR HA MA' A LOT MI MA'A MA - KIM
Song for Ascents From the depths

Voice 4

Exposition-Theme I **P₀** MI MA'A - MA -
From the depths

ff

4 Verse 2

A - DO - NAI

O Lord (or Master)

KIM KE - RA - TI - KHA
I called You,

p

8 Transition

P₀ A - DO - NAI SHIM - AH VE - KO -
O Lord, listen to my voice.

p

I₃ A - DO - NAI SHIM - AH VE - KO - LI
O Lord, listen to my voice.

TIH - YE - NA OZ - NE - KHA
Let (them) be Your ears

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10

R₀

LI TIH-YE - NA OZ-NE - KHA KA-SHU - VOT LE-KOL TA-KHA-NU-
 Let (them) be Your ears attentive to all my supplications

KA-SHU-VOT LE - KOL TA - KHA-NU - NAI _____
 attentive to all my supplications.

12 **B** Verse 3 *mf*

NAI _____ IM A - VO - NOT TISH - MOR, YA, A - DO -
 If sins you would keep, God, Lord,

Exposition: Theme II

RI₃ *mf*

IM A - VO - NOT _____
 If sins

14

NAI MI YA-A - MOD
 who could stand?

____TISH-MOR, YA, A-DO-NAI MI YA-A - MOD
 You would keep, God, Lord, who could stand?

P₀

MI ____ YA-A-MOD
 Who could stand?

[C] Verse 4

17

For with You there is forgiveness. 1

R₀ *f* MI — YA - A-MOI MI — YA - A-MOD
Who could stand? Who could stand?

RI₃

I₃ LE MA-
so that

Exposition: Transition

♩ = 56 Exposition: Theme III

[D] Verse 5

20

TI-VA - RE
You will be feared.

P₀ KI-VI - TI
I hoped

P₀ LE-MA-AN — TI - VA-RE
So that You will be feared.

I₃ LE-MA-AN TI-VA - RE
So that You will be feared.

p
dolce

RI₃

24

A-DO-NAI KIV - TA - NAF-SHI — VE-LI - DVA-RO — HO - KHAL—
O Lord hoped my soul and to His word I waited (or expected)

E Verse 6 **F** Verse 7

28 3

TI

[My soul, for my Master, from (or more than) those who keep watch for the morning (or the dawn.)]

Development & Retransition: last chord contains two harmonic Schoenberg dyads in Prime form within the Retrograde form of the row.

Recapitulation of Prime form and variation on Primal cell. Two responsorial voices. Theme I

SOLO *f*

P₀ YA - KHEL YIS-RA -
Awaits Israel

34

SOLO *f*

P₀ KI IM
For with

I₃ A - DO - NAI HA - KHE -
the Lord (is) lovin' kindness.

P₀

P₀

f

EL A - DO - NAI A - DO - NAI
for the Lord. Lord.

(No transitions in Recapitulation.)

39

SED VE - HAR - BEH I - MO FE - DUT

and much or great) with Him (is) redemption.

RI₃

Recapitulation: Theme II

G Verse 8
♩. = 32

Tutti VE HU YIF - DEH. ET YIS-RA - EL MI KOL
P₀ And He will redeem Israel from all

P₀ VE-HU - YIF - DEH. ET YIS-RA -
And He will redeem Israel

P₀ ET YIS-RA - EL
Israel

45

A - VO - NO - TAV
their sins.

EL MI KOL A - VO - NO - TAV
from all their sins.

p
R₀ VE - HU YIF - DEH
And He will redeem
Recapitulation: Theme III

48

f

R₀ VE - HU - YIF -
And He will redeem

R₀ VE - HU -
And He

RI₃ VE - HU - YIF - DEH -
And He will redeem

51

ff

P₀ ET YIS - RA - EL -
Israel.

ff

P₀ YIF - DEH -
will redeem

Closing theme in speaking voices.

Coda
(not in Hauptstimme)

APPENDIX 9

Motives and variations in the *Hauptstimme*.

De Profundis

Translation & Transliteration:
Joshua Jacobson

(Psalm 130)

Music by: Arnold Schoenberg
Arr. by: Mary-Hannah Klontz

Hauptstimme Condensed

Gold broken arrows:
Perfect intervals outside
Prayer 2

Red rectangle: Primal Cell, (016)
Solid line: Schoenberg Monogram
Eb-A, or Inverted C-F#

Semi-tone motion
is significant
throughout

Green broken oval:
Prayer 1, (026)

Blue oval: Prayer motive 2 (015)

**Chromatic oscillation,
psalm cantillation figure**

Headline
SHIR HA MA' A LOT
Song for Ascents

Verse 1
MI MA'A MA - KIM
From the depths

Verse 2
A - DO - NAI
O Lord (or Master)

KIM KE - RA - TI - KHA
I called You,

A - DO - NAI
O Lord,

SHIM - AH VE - KO -
listen to my voice.

A - DO - NAI SHIM - AH VE - KO - LI
O Lord, listen to my voice.

TIH - YE - NA OZ - NE - KHA
Let (them) be Your ears

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Psalm cantillation figure

10

LI

TIH-YE - NA OZ - NE - KHA

Let (them) be Your ears

KA - SHU - VOT LE - KOL TA - KHA - NU -

attentive to all my supplications.

KA - SHU - VOT

attentive

LE - KOL TA - KHA - NU - NAI

to all my supplications.

Db Divine Dyad

17 C Verse 4

[For with You there is forgiveness.]

MI — YA — A — MOI MI — YA — A — MOD
Who could stand? Who could stand?

LE MA — so that

20 D Verse 5

TI — VA — RE
You will be feared.

LE — MA — AN — So that

TI — VA — RE
You will be feared.

LE — MA — AN TI — VA — RE
So that You will be feared.

KI — VI — TI
I hoped

p *p dolce*

$\text{♩} = 56$ Falling chromatic line begins

24

A — DO — NAI KIV — TA — NAF — SHI — VE — LI — DVA — RO — HO — KHAL —
O Lord hoped my soul and to His word I waited (or expected)

F-natural added to prayer motive

Chromatic oscillation

3 note repetition
Adonai

Falling chromatic line continues:
G, F#, F. Larger form is Primal Cell
formed by ascending pitches: D, G, Ab

Combination
of Prayer Motives (025), insertion
of perfect fourth that becomes new
dyad motive

28 E Verse 6 F Verse 7

[My soul, for my Master, from (or more than) those
who keep watch for the morning (or the dawn.)]

No hauptstimme: figurative waiting. Developmental in nature. Overlapping entrances in pairs contrasting duple, triple rhythms. Sense of harmonic resolutions to major thirds, quasi-chord progressions. Primal cells and chromatic oscillation prevail. Dramatic contrast in dynamics and range.

Prayer 1 and 2 combined (0125) chromatic motion

SOLO *f*

YA - KHEL YIS-RA -
Awaits Israel

34

Prayer Motive 2 outlined in highest pitches

Variant of Primal Cell, (0126) chromatic motion widens, creates (04) on Adonai

B-D-Bb (014)

(03) leap imitated in soprano, m. 38, 40, 41

SOLO *f*

EL A-DO - NAI A-DO - NAI
for the Lord. Lord.

Chromatic oscillation, psalm cantillation figure with octave displacement

Chromatic line: B (D), Bb, A, G#

39

SED VE - HAR - BEH I - MO - FF - DUT
and much (or great) with Him (is) redemption.

Inversion of Divine Dyad

Divine Dyad

G major - G minor

Sequenced motives and rising/falling chromatic lines

G Verse 8
♩. = 32

Tutti VE HU YIF - DEH -
And He will redeem

ET YIS - RA - EL
Israel

MI - KOL
from all

ET YIS - RA -
Israel

ET YIS - RA - EL
Israel

Falling chromatic line:
Continuation of
previous A, G#, G, F#

Rising chromatic
line:
B, C, Db

Db Divine Dyad: result of adding
F [02] to the Primal Cell.

45

A - VO - NO - TAV
their sins.

EL MI KOL A - VO - NO - TAV
from all their sins.

Cb Major broken chord in Mezzo Soprano

First vertical Perfect 5th
and Tritone, creates sense of
harmonic progression that unfolds
horizontally in the next verse.

p

VE HU
And He

YIF - DEH
will redeem

De Profundis

Purple dotted line = Major 3rd (04)
outside prayer motive. This is first
vertical alignment.

48

VE - HU - YIF -
And He will redeem

VE - HU -
And He

YIF - DEH -
will redeem

51

DEH -
ET YIS - RA - EL
Israel.

YIF - DEH -
will redeem

ff

Schoenberg Dyad
and Inversion

Db Divine Dyad intersects
with G Divine Dyad.

The coda has no
Hauptstimme

Falling chromatic line in S2
Rising chromatic line in S1

APPENDIX 10

Schoenberg, “De Profundis” (Psalm 130), responsorial chant pairings.

Verse 1:

Call¹-SII (m.1, b. 2), Response¹-T (m. 3) and SI (m. 4, b.4)
Call²-A (m. 2, b. 2), Response²-SII, A (m. 4, b. 2)

Verse 2:

Call¹-BI, BII (m. 7, b. 1), Response¹-SII, A (m. 7, b. 3)
Call²-T (m. 8, b. 1), Response²-SI (m. 9, b. 1)

Verse 3:

Call¹-A (m. 13, b.1), Response¹-SI (m. 13, b. 3)
Call²-SII (m. 13, b. 1), Response²-BI (m. 13, b. 3)
Call³-B (m. 15, b. 1), Response³-All voices. BI, BII (m. 16, b. 2 and m. 17, b. 3),
T, SI (m. 17, b. 1), SII (m. 17, b. 2) and A (m. 17, b. 3)

Verse 4:

Call¹: T, A (m. 18, b. 1), Response¹: SI, SII (m. 18, b. 3)
Call²: T, A (m. 19, b. 1), Response²: SI, SII (m. 19, b. 3)
Call³: A (m. 19, b. 4), Response³: BI (m. 20, b. 3)
Call⁴: SII (m. 20, b. 1), Response⁴: BII (m. 20, b. 2)
Call⁵: SI (m. 21, b. 1), Response⁵: BI (m. 22, b. 3)

Verse 5:

Call¹: T (m. 22, b. 4), Response¹: SI (m. 23, b. 1)
Call²: BII (m. 23, b. 2), Response²: A (m. 23, b. 3)
Call³: SII (m. 25, b. 1), Response³: BI, BII (m. 25, b. 4)

Verse 6:

Call¹: BII (m. 29, b. 2), Response¹: BI (m. 29, b. 3)
Call²: SI (m. 29, b. 3), Response²: T (m. 29, b. 4)
Call³: SII (m. 30, b. 2), Response³: A (m. 30, b. 3)
Call⁴: T, BI (m. 31, b. 2), Response⁴: SI, SII (m. 31, b. 3)

Verse 7:

Call: Bass Solo (m. 34, b. 2), Response: Soprano Solo (m. 36, b. 2) with additional choral responses

Or

Call¹: Bass Solo (m. 34, b. 2), Response¹: SII, A (m. 24, b. 2)
Call²: Soprano Solo (m. 36, b. 2), Response²: Solo Quartet (m. 37, b. 4) and tutti (m. 38, b. 3 to m. 41, b. 3)

Verse 8:

Call¹: A, T, BI, BII (m. 41, b. 4-m. 45), Response¹: SI, SII, A in imitation (m. 42-45)
Call²: BI (m. 45, b. 6), Response²: BII (m. 46, b. 2)
Call³: A (m. 47, b. 6), Response³: T (m. 48, b. 2)
Call⁴: SI (m. 49, b. 5), Response⁴: SII (m. 50, b. 2) and SII, A, T, BI, BII (m. 52, b. 1-m. 53. Homophonic speech)
Call⁵: SI, SII, A (m. 54, b. 1), Response⁵: T, BI, BII (m. 54, b. 2)
Call⁵ and Response⁵ conjoined on final measure.

APPENDIX 11

The basics of SmartMusic® and Finale®. Setting up a SmartMusic® account and downloading SmartMusic®.

To redeem a SmartMusic® subscription code:

1. Go to www.smartmusic.com/redeem.
2. Log in or create an account.*
3. Enter the code (this will be provided by the institution sponsoring the subscriptions or with individual purchase) _____ and then follow the on-screen instructions to redeem the code and download SmartMusic®. SmartMusic may be downloaded onto multiple devices with the same code but it will only allow one user log in per subscription.

*When creating an account, it is not necessary to use a home address. The address of the institution associated with the SmartMusic® assignments may be used. (It is important that the zip code of the account holder be the same or near that of the institution.) Be sure to make a note of the user name and password selected.

On an iPad, download the SmartMusic® App from the App store. Go to the link above to create an account. Open the SmartMusic® App, log in with the new account information, and enter the code when prompted to activate SmartMusic®.

Getting started with SmartMusic®:

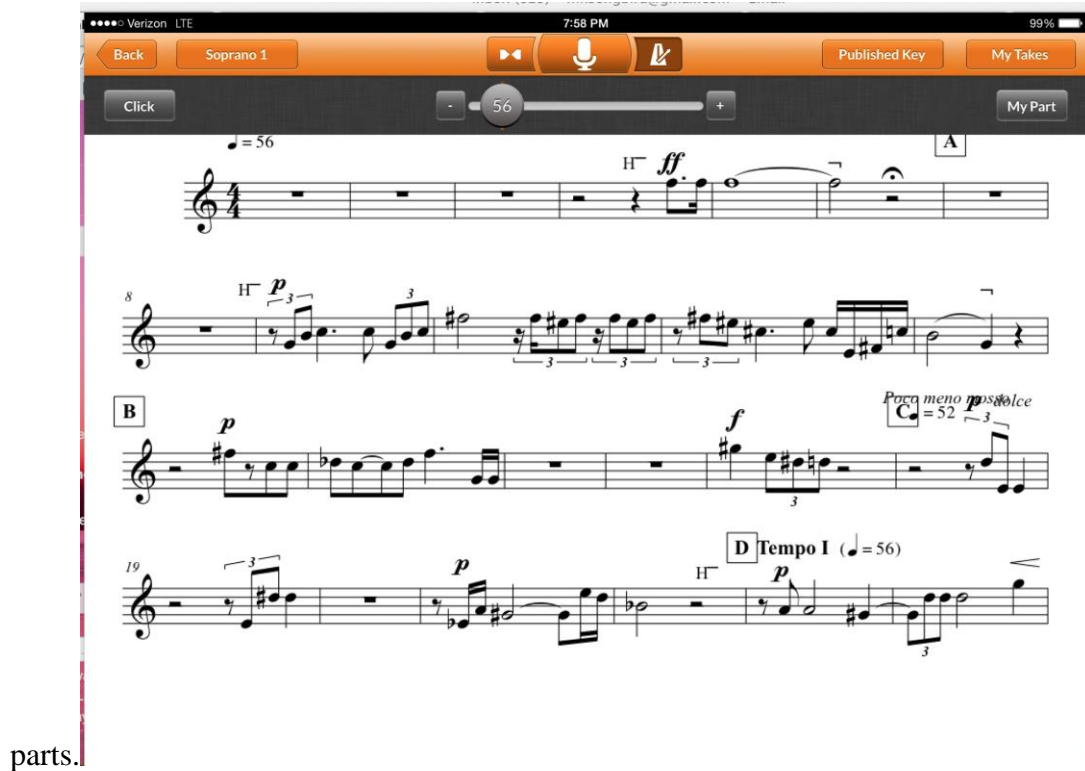
1. Enroll in the class created by the instructor of the sponsoring institution by logging in and clicking on Enroll. (SmartMusic® may also be used as an individual without an association to an institution by practicing with the files in the SmartMusic® library.) If “Enroll” is not visible, return to the profile page and ensure that an institution is associated with your account.
2. Assignments will be visible as links once logged in.
3. Connection to the Internet and a USB microphone for computers is required to use the program. (IPads do not need a microphone, but they are also more prone to errors with recording.)
4. When recording an assignment, allow the file to finish before submitting and be sure that the file has finished submission before closing the computer or iPad.

5. Assignments that are complete may be viewed and practiced again at any time. Instructor comments (if provided) will be seen on complete and graded assignments.
6. Assignment notifications will be made by e-mail if an e-mail address was provided for the account.
7. Complete instructions for practicing with SmartMusic® are found here:
http://www.smartmusic.com/implement/Content/practice_smartmusic_assignments.htm.

Producing and managing assignments

1. Purchase a Teacher Subscription and download using the instructions above.
2. Create classes and customize the academic calendar.
3. Select music from the SmartMusic® library (Vocalises, Sightreading, Folksongs) or self-produced music from the MP3 Audio Files or Finale-Created Files (see Appendix 9).
4. Select the Tempo marking (that will be the minimum), and choose the Track options that will be permitted: Assessment, My Part, Accompaniment.
5. Select “Assignment,” then customize the Assignment Details and due date. For assessment files, it is most successful to limit the assignment to selected measures rather than the entire work. To receive a recording and a screen shot of the performance, points must be assigned to both categories.
6. A complete guide to creating assignments is found here:
http://www.smartmusic.com/onlinehelp/Desktop/Content/educator/create_assignments.htm.

The SmartMusic® interface on the iPad® is shown below. Performers only see their voice part, although they may choose to hear the other voice



The SmartMusic® assessment screen is shown below. Green notes indicate correct pitch and rhythm. Red notes indicate incorrect pitch and/or rhythm. Black notes were not picked up by the microphone or not sung.

♩ = 56

ff **H** **A** ♩ = 34

A - DO - NAI _____

p **H** O Lord _____

A - DO - NAI SHIM - AH VE - KO - LI TI - YE - NA OZ - NE - CHA

O Lord lis - ten to my voice **B** *p* your ears _____

KA - SHU - VOT LE - KOL TA - CHA - NU - NAI _____ *rit.* IM A - VO -

at - ten - tive to the voice (of) my supplications if sins _____

14 *f* NOT TISH - MOR YA A - DO - NAI MI YA - A - MOD MI YA - A - MOD

— would mark God Lord, — who could stand? who could stand —

To download Finale Notepad®:

Use the SmartMusic® account log in to download a free version of Finale NotePad® software from this link: <http://www.finalemusic.com/products/finale-notepad/resources/>.

Finale NotePad® can open and play XML, MIDI, and MUS files.

(The Finale files® for “De Profundis” are scored with the voices as instruments, which was Schoenberg’s suggestion, while SmartMusic® only plays piano sounds for the assessment track.)

iPad users can download the Finale® Songbook App to play Finale files found on the Internet or sent by e-mail. <http://www.finalemusic.com/products/finale-songbook>.

User manuals for Finale® products can be found here:

<http://www.finalemusic.com/support/learning-center/user-manuals/>.

APPENDIX 12

Preparing digital files for the flipped rehearsal.

I. Creating digital notation from scanned images:

A. Working with scanned images.

1. An easy way to scan is to use a photocopier with a scan function, often available on school and office copiers. This generally defaults to a PDF file e-mailed from the copier.
2. Good scanners do not have to be expensive to work well. SmartScore Lite is included in Finale, and Photo Score Lite is included in Sibelius. Read more about the required settings in the music notation program you will use. For recommendations for other scanners that work well with Finale products, visit <http://www.musitek.com>. For Finale: <http://www.finalemusic.com/usermanuals/finale2014win/Content/Finale/Scanning.htm>.
3. Scanned images will generally be saved in PDF or TIFF file format. Many scanned images are already available on the Internet. Type the title of the piece and add PDF or TIFF, then search. Explore the Choral Public Domain Library www.cpdll.org, where many files are posted in PDF format, and some are in Finale and Sibelius format as well. The Petrucci Music Library is another source for PDF files.
5. Sibelius opens PDF files, and Finale imports TIFF.
6. To convert one file type to a different one, try Zamzar, <http://www.zamzar.com/convert/pdf-to-tiff/>.
7. Conversion on a Mac:
 - a. Go to Preview>File>Open>desired file.
 - b. Export to desired file format and save.
8. Conversion on a PC:
 - a. Download a program such as PDFcreator, and print to TIFF or PDF. <http://www.pdfcreator.org/pdfcreator/download>.

B. Importing to Sibelius from PDF format.

1. Find and open the software bundled with Sibelius called PhotoScore Lite. (For more accurate results and opening scores with many staves, you may need PhotoScore Ultimate, available from

<http://www.sibelius.com/products/photoscore/features.html>.)

2. Select “Open PDF’s” from the top menu bar, and navigate to the PDF.
3. The file will open and show the progress page by page in the bottom left corner. Errors show up in red.
4. Correct errors in PhotoScore as you would in Sibelius using the trackpad. (Often bar lines are missing, or notes need to be added.)
5. File>Send to Sibelius.
6. To share Sibelius files to Finale, export to XML format: File>Export>XML(compressed), then import from Finale: File>Import XML. The XML feature is included in Sibelius 7 and Finale 2012 (and many earlier versions). Plugins are available for earlier versions of Sibelius and can be downloaded for free at the MakeMusic website (makers of Finale) as MusicXML is now owned by MakeMusic. <http://www.makemusic.com>, and click on the MusicXML link.
6. Save as the Finale file (.MUS) to open in Finale or Finale NotePad. (Finale NotePad is NOT capable of creating SmartMusic® files, only the full version of Finale; however, Finale NotePad provides a free way to share scores for practice.)

C. Importing to Finale from TIFF format using SmartScore LiteScan.

1. Select File>Open>Image Files (default will be all readable files).
2. Navigate to the TIFF file, and select it.
3. It will open in Finale.
4. Correct any import errors directly in Finale.
5. For more accurate results and additional options, SmartScore Pro is available from: <http://www.musitek.com/store/SSX2Pro.html>.
6. The latest version of the Finale family of products can open any Finale file.

II. Creating SmartMusic® files from Finale files:

1. Prepare the file to be assigned through manual entry into Finale or through the method above.
2. For longer or copyrighted works, select an appropriate length excerpt.
3. Check for accuracy in the notation file, and make any necessary changes.
4. Each voice must have its own staff before exporting to SmartMusic®.
7. Finale files may be directly exported to SmartMusic®:
 - a. File>Export>SmartMusic®
 - b. Select Assessment to create on-screen notation with assessment capability. Steps c and d are generally not necessary with Finale 2009 and later because of linked parts. These steps would need to be used mainly for older Finale files:
 - c. Select Manage Parts.
 - d. Select Generate Parts (Yes, replace all existing parts) and OK.
 - e. Click and choose correct instrument part from the drop-down menu if it is incorrect.

- f. Type the title of the work, and save.
 - g. Go to the saved file and click on it or use the Import function in SmartMusic.
 - h. This file will appear in the SmartMusic® Library in Finale-Created Files.
 - i. Be sure to test all voice parts for accuracy before making an assignment.
 - j. The new SMP file can be assigned to students in the same way as other music in the library.
8. Creating SmartMusic® Assignments is covered in the SmartMusic® tutorials, <http://www.smartmusic.com/training/>.

III. Tips for sharing files without a SmartMusic® Teacher subscription:

First, create a cloud storage space and share the link with participants. This is preferable to sending e-mail attachments that will sometimes be rejected due to size or security settings.

Try each of the main cloud storage services by signing up for a free account with a small amount of storage (generally 5GB). Some offer incentives of additional space for successful referrals.

Box.com: <https://app.box.com/j>

DropBox: <https://www.dropbox.com/>

Hightail (formerly U Send It): <https://www.hightail.com>

After experimenting with the upload process for a variety of file types, select the one that works best. If you use the service extensively, you may need to purchase additional storage. Be aware that most will use an automatic subscription extension service, meaning a renewal is automatically charged to the credit card on file each year.

The convenience that programs such as SmartMusic® offer is that cloud storage is included in the yearly educators subscription for all teacher created SMP files as well as the entire SmartMusic® library. At present there are limited offerings in the SmartMusic® library for vocalists, but the Vocalises and Sight Reading Methods are useful.

APPENDIX 13

Chronological, annotated discography of “De Profundis.”

Recorded	Album	Choir	Director	Length	G#, m. 13	G# m. 14	Tempo m. 42	Hebrew
1954, Cologne	Rundfunkhörer 1950-1975, Musik in Deutschland 1950-2000	WDR Radio Chorus	Bernd Zimmermann	4:39	Y	Y	Y-but circa 72	Ashkenazi c
1958, Berlin	Schoenberg, Berg, Webern: The Second Viennese School Project	Rias (Radio in the American Sector) Kammerchor	Günther Arndt	5:52	N	N	N	Good
1968, Los Angeles	The Choral Music of Arnold Schoenberg	Gregg Smith Singers	Gregg Smith	5:15	N	N	N	Good
1978 On Tour	University of Madison, Wisconsin, 1978, LP	University of Wisconsin, Madison Chamber Choir	Lawrence Doebler (with Robert Fountain)	5:11	Y	Y	N	Good

Record ed	Album	Choir	Director	Length	G#, m. 13	G# m. 14	Tempo m. 42	Hebrew
1982 London	Boulez Conducts Schoenberg, Vol. II	BBC Singers	Pierre Boulez	4:32	Y	Y	Y-but circa 72	Closed e, diphthong on o, bass soloist sings auchlaut as [tʃ], much vibrato employed
1990, Stuttgart	Choral Works by Arnold Schoenberg	Südfunk Chor Stuttgart	Rupert Huber	4:30	Y	Y	Y-but circa 72	Y, Schott
1997	Neue musik in der kirche- new music in church	Vocalens emble Kassel	Klaus Martin Ziegler (also was a director of the Stuttgart Radio Choir),	5:44	Y	Y	N	Closed e, b instead of v on ve koli
199-	Stravinsky Les Noces and the works of Schütz, Schein and Schoenberg	Cantate Chamber Singers	David Hoose	4:45	Y	Y	Y-but circa 60	[x] not always heard

Record ed	Album	Choir	Director	Length	G# m. 13	G# m. 14	Tempo m. 42	Hebrew
1999?	By the Rivers of Babylon	Gloria Dei	Elizabeth Patterson	5:49	Y	Y	N	Excellent, assisted by Rabbi Aryeh Gottlieb
1999, 2005- 2007	Schoenberg, A., Violin Concerto / Ode to Napoleon / A Survivor from Warsaw (Craft) (Schoenberg, Vol. 10)	Simon Joly Chorale	Simon Joly/Rob ert Craft	5:01	Y	Y	N	English [æ] Adonai
2000	Nuits, weiss wie Lilien	Schola Heidelbe rg	Walter Nussbau m	3:52	Y	Y	Y	Good
2002	Schoenberg: Choral Works	Accentus	Laurence Equilbey	4:42	Y	Y	N	[x] not always heard, e is closed (almost a diphthong), b substituted for v

Recorded	Album	Choir	Director	Length	G # m. 13	G # m. 14	Tempo m. 42	Hebrew
2003	Journeys of the Spirit	Santa Fe Desert Chorale	Dennis Schrock	5:05	Y	N	Yes- but circa 60	Good
2008	Live recording on YouTube	Tai Pei Chamber Singers	Günther Theuring	6:04	Y	Y	N	[x] mispronoun ced
2011- 2012	Lux!	Arnold Schoenb erg Chor	Erwin Ortner	5:12	N	N	N	Excellent, but closed e
2014	Psalmus: Psalms in Christian Jewish dialogue	Deustche r Kammer chor	Michael Alber	5:21	Y	Y	N	Closed e

APPENDIX 14

Pitch class set appearances and symbolism in “De Profundis.”

Forte name	Prime form	Location/voice/text/orientation	Num. Value	Numer. Meaning	Notes
					Verse 1
6-7	(012678)	Throughout	6	Love	Hexachords of the row
6-7	(012678)	mm. 1-6/s2-all-s1t/Song of ascents, from out of the depths I have called You, O Lord/horizontal + ascending blocks=diagonal	6	Love	Linear exposition of the P ₀ as ensemble, pitches 4, 5, and 6 are repeated 3 times
					Verse 2
6-7	(012678)	mm. 6-7/s2abb/Lord, hear my voice/horizontal duets	6	Love	Row change to I ₃
6-7	(012678)	m.8/t/Lord, hear my voice/horizontal	6	Love	
6-7	(012678)	m. 10/t/attentive to my supplications	6	Love	Elision from I ₃ to RI ₃
6-7	(012678)	mm. 9-11/s1/Lord, hear my voice/horizontal	6	Love	
6-7	(012678)	m. 11-12/s1/attentive to my supplications	6	Love	Elision to P ₀ from R ₀
					Verse 3
6-7	(012678)	mm. 13-14/ssab1/If sins you would mark, O Lord/horizontal	6	Love	Each voice is in a different permutation with repetition of adjacent pitches in the row. Unusual transposition of

					AS Dyad (T2)
6-7	(012678)	m. 15-16/bb/who could stand?/horizontal	6	Love	Unusual octave doubling, repetition of pitches 4, 5 and 6 of the row (P ₀)
6-7	(012678)	m. 17/all voices/who could stand?/vertical and diagonal	6	Love	Creates a descending design involving unexpected “cross voicing” of row permutations R ₀ and RI ₃
6-5	(012367)	17/tbb/who could stand?	10	Unified shape (New beginning)	Complex design row shapes (see score p. 12). P ₀ to RI ₃
					Verse 4
4-25	(0268)	m. 18/ssat/with You	7	Spirituality	at= P ₀ ss= R ₀
4-8	(0156)	m. 19/ ssat/forgiveness	3	Heaven	at= P ₀ ss= R ₀
6-7	(012678)	mm. 20-21/ssabb/that You will be feared/horizontal	6	Love	All row forms Linear, tenor in sprech.
					Verse 5
6-7	(012678)	mm. 23-26, ssat/I put my hope in You, my soul longs for Your word/horizontal	6	Love	s1t= P ₀ s2a= I ₃ Outer voices flank inner voices
6-7	(012678)	mm. 23-27, b1-bb/I put my hope in You, my soul longs for Your word/horizontal	6	Love	In duet, pitches 4, 5, 6 are repeated with emphasis added through tones repeated 3 times on the AS and Divine

					Dyads. Sense of harmonic resolution, m. 26-27.
6-z19	(013478)	m. 27/all/my soul. vertical	5	Change (or freedom)	Z-related complement to Schoenberg Signature Hexachord, s1t= RI ₃ s2abb= P ₀
6-z10	(013457)	m. 27/all/my soul/ vertical	11	Master Teacher (in S'berg's canon)	Major/minor shift
6-7	(012678)	m. 28/ s1t/I waited/horizontal	6	Love	s2abb=sprech.
					Verse 6
6-7	(012678)	m. 29-30/my soul for the Lord/horizontal	6	Love	Return to the flanking but new row for inner voices s1t= P ₀ s2a= R ₀ bb= R ₀
6-z38	(012378)	mm. 31-32/ s1/watchmen for the morning/horizontal	12 (=3)	Heaven	RI ₃ , Z-related pcs with s2
6-z6	(012567)	mm. 31-32/ s2/watchmen for the morning/horizontal	12 (=3)	Heaven	RI ₃ , m. 32 is out of order in s2, pcs supports written pitches
6-7	(012678)	mm. 31-32/ tb1/watchmen for the morning/horizontal	6	Love	R ₀ , ab2 = sprech.
6-z6	(012567)	mm. 32-33/ t/watchmen for the morning/horizontal	12 (=3)	Heaven	R ₀ , Z-related pcs with b1
6-z38	(012378)	mm. 32-33/ b1/watchmen for the morning/horizontal	12 (=3)	Heaven	R ₀ , ab2 = sprech.
6-z36	(012347)	mm. 32-33/	8	Power	R ₀ , Z-related

		s1/watchmen for the morning/horizontal			pcs with s2
6-z3	(012356)	mm. 32-33/ s2/watchmen for the morning/	8	Power	R0
					Verse 7
6-7		m. 34-36/bass solo, soprano solo, s2a/Hope, Israel, in the Lord/horizontal + vertical = diagonal	6	Love	All voices in P ₀
6-z28	(013569)	m.37/s1atbb/Lord/vertical	6	Love	S1= P ₀ Row change to I ₃ in quartet, atbb
6-z49	(013479)	mm. 37-38/ s1atbb/Lord/ adjacent- vertical=diagonal	8	Power	
4-8	(0156)	mm. 37-38/ Lord/horizontal duets	12 (=3)	Heaven	I ₃ , Quartet, Two forms of Divine Dyad foreshadow bi-tonal ending (E and Db)
7-31	(0134679)	mm. 37-38/ s1atbb/Lord/ adjacent- vertical=diagonal	12 (=3)	Heaven	
6-7	(012678)	mm. 38-39/all/ loving-kindness/adjacent- vertical=diagonal	6	Love	All voices change to P ₀
6-7	(012678)	mm. 38-39/all/ and great/adjacent- vertical=diagonal	6	Love	
6-7	(012678)	mm. 40-41/ssat/great with Him redemption	6	Love	All voices change to RI ₃ , G major chord on Him
					Verse 8
6-7	(012678)	mm. 42-45/tbb/He will redeem Israel from all	6	Love	

		sins/ vertical trio			
4-3	(0134)	m. 42-43/t/He will redeem Israel/ horizontal	10 (=1)	Unified shape (New beginning)	Overlapping vertical and horizontal pcs
4-1	(0135)	m. 42-43/b1/He will redeem Israel/ horizontal	9	Universal Love	Overlapping vertical and horizontal pcs
4-18	(0237)	mm. 42-43/b2/He will redeem Israel/ horizontal	12 (=3)	Heaven	Overlapping vertical and horizontal pcs
6-7	(012678)	mm. 42-45/ssa/ He will redeem Israel from all sins/ vertical duets/trio	6	Love	P ₀
6-z37	(012348)	mm. 42-43/ss/And He will redeem/diagonal	9	Universal Love	
6-z32	(012369)	mm. 43-44/s1a/ Israel/diagonal	12 (=3)	Heaven	
6-18	(012678)	m. 44/s1 to m. 45/s2/From all Israel, from all its sins/ diagonal	6	Love	Pedal tone, Gb repeated 6 times on “from all its sins” in s2, Gb is the number 7 (heaven) in S’berg’s alpha- numeric system.
7-13	(0124568)	m. 44/s2 to m. 45/s1/ And Israel, its sins/ diagonal	8	Power	ss form resolution to Ab dom. 7 th chord, m. 45, “half- cadence”
4-5	(0126)	mm. 42-43/s1/And He will redeem Israel/ horizontal	9	Universal Love	
4-1	(0123)	mm. 42-43/s2/And He will redeem Israel/ horizontal	6	Love	
4-12	(0236)	mm. 43-44/a/Israel/ horizontal	11	Master Teacher (in S’berg’s canon)	

4-16	(0157)	mm. 44-45/s1/From all its sins	13 (=4)	Unlucky number (service)	
4-14	(0237)	mm. 44-45/s2/Israel from all its sins	12 (=3)	Heaven	
4-2	(0124)	mm. 46-47/b1/He will redeem/horizontal	7	Heaven	
4-6	(0127)	mm. 46-57/b2/ He will redeem/ horizontal	10	Unified shape (New beginning)	
6-7	(012678)	mm. 46-48/bb/He will redeem Israel/ diagonal	6	Love	Interplay of voices creates quarter note pulse on each beat
6-7	(012678)	mm. 47-48/at/He will redeem/diagonal	6	Love	
6-z47	(012479)	mm. 48-51/a/And He will redeem Israel	5	Change (Freedom)	
6-z40	(012358)	mm. 49-50/t/will redeem israel	10	Unified shape (New beginning)	
6-z36	(012347)	mm. 49-50/s1/And He will redeem	8	Power	Last 2 pitches in m. 50 overlap in two different hexachords
6-16	(014568)	mm. 49-50/s1/will redeem Israel	6	Love	Ends on the highest pitch in the work in soprano voice.
4-5	(0126)	mm. 49-50/s1/ and He/horizontal	9	Universal Love	
3-5	(016)	mm. 50-51/b2/And He will redeem/ horizontal	7	Spirituality	Primal cell
4-z15	(0146)	mm. 50-51/b1/And He will redeem/ horizontal	11	Master Teacher (in S'berg's canon)	
4-14	(0237)	mm. 50-51/t/And He will redeem/	12 (=3)	Heaven	

		horizontal			
3-7	(025)	mm. 50-51/a/And He will redeem/ horizontal	7	Spirituality	Combined Prayer Motives
4-2	(0124)	m. 50/a/and He/ horizontal	7	Spirituality	
4-8	(0156)	m. 51/a/will Redeem/ horizontal	12 (=3)	Heaven	
6-z49	(013479)	m. 51/all/Redeem Israel/diagonal	6	Love	
6-7	(012678)	mm. 54-55/ all/And he will redeem Israel/vertical trios	6	Love	
4-28	(0369)	mm. 54-55/s1b2/ And he will redeem Israel/horizontal duet	9	Universal Love	
4-3	(0134)	mm. 54-55/tb1/And He will redeem Israel horizontal duet	10 (=1)	Unified shape (New beginning)	
4-27	(0258)	mm. 54-55/s2a/And He will redeem Israel horizontal duet	6	Love	
6-8	(023457)	m. 55/all/last note/Israel	12 (=3)	Heaven	

APPENDIX 15

Schoenberg, “De Profundis” Op. 50B, annotated score, Klontz edition. Used with permission of Belmont Music Publishers, Los Angeles.

DE PROFUNDIS

(Psalm 130) ARNOLD SCHOENBERG, Op. 50 B. (1950)
For Mixed Chorus
(SSATTB) Digital transcription & analysis
a cappella by Mary-Hannah Klontz

Hebrew translation by Joshua Jacobson

Digital transcription & analysis
by Mary-Hannah Klontz

The image displays a musical score for a vocal ensemble, with parts for Soprano 1, Soprano 2, Alto, Tenor, Baritone, and Bass. The tempo is marked as ♩ = 56. The key signature has one sharp (F#). The Soprano 2 part includes lyrics: "SHIR HAMA - A - LOT MI - MA'A MA -". Annotations include "AS Dyad" pointing to the interval between the first two notes of "SHIR", "E-G# Divine Dyad" and "E major sonority" pointing to the interval between the first two notes of "HAMA", and "Metric displacement....." pointing to the start of "A - LOT". The Alto part includes lyrics: "SHIR HA MA - A". Annotations include "Linear exposition of the row" pointing to the first four notes of "SHIR", "P0" pointing to the first note, and "pp" pointing to the first note of "HA". The Tenor, Baritone, and Bass parts all have lyrics: "SHIR HA - MA - A - LOT". The Tenor part includes a "pp" annotation. The Soprano 1 part is mostly silent, with a few notes in the first measure.

Verse 1: A song of ascents. Out of the depths I call You, O LORD.

These dyads abound in "De Profundis" and to mark them all would clutter the score. Selected examples are enclosed in these shapes:

AS Dyad
(tritone, IC6)

Divine Dyad
(Major third, minor
sixth, IC4)

S 1 *ff* H A - DO-
 11____
 P₀

S 2 *p* P₀ KE - RA - TI - CHA
 8____ 9____
 KIM
 4 5

A *pp* 3 P₀ KE - RA - TI - CHA
 7____ 10____
 LOT MI - MA'A - MA - KIM
 6

T *p* H P₀ MI - MA'A - MA - KIM KE - RE - TI - CHA
 4____ 5____ 6 7 8 9____
 8

B MI - MA'A - MA - KIM KE - RA - TI - CHA
 3

B MI - MA'A - MA - KIM KE - RA - TI - CHA
 3

Db-F Divine
 Dyad, Db
 sonority

Text painting, mi ma'amakim keraticha [from our of the depths I called You]

A

S1: NAI *ff*

S2: A - DO - NAI *ff*

A: A - DO - NAI

T: NAI *ff*

B: A - DO - NAI *ff*

B: A - DO - NAI *ff*

Annotations:

- Pairs of voices (2) in triplets (3)=2:3 ratio found in larger form
- Db pedal point (Jaanson)

Verse 2: Letter A. O Lord, listen to my cry; let Your ears be attentive to my plea for mercy.

There is repetition of tones 7, 8 and 9 in the tenor voice. The response in the treble voices is a repeated fragment of the first hexachord.

The musical score is for a piece titled "DE PROFUNDIS". It features five vocal parts: Soprano 1 (S 1), Soprano 2 (S 2), Alto (A), Tenor (T), and Bass (B). The score is written in treble and bass clefs with a key signature of one flat (B-flat). The lyrics are: "TI - YE - NA OZ - NE - CHA KA - SHU -".

Key annotations and features include:

- Soprano 1 (S 1):** The first staff is marked with a *p* (piano) dynamic and a *H* (half note) value. A red circle highlights a triplet of eighth notes. The lyrics are "P₀ A₇ - DO₈ - NAI₉ SHIM₉ - AH₇ VE₈ - KO₉ -".
- Soprano 2 (S 2):** The second staff features triplets of eighth notes. The lyrics are "TI - YE - NA OZ - NE - CHA KA - SHU -".
- Alto (A):** The third staff also features triplets of eighth notes. The lyrics are "TI - YE - NA OZ - NE - CHA KA - SHU -".
- Tenor (T):** The fourth staff is marked with a *Chromatic oscillation* annotation. It features a triplet of eighth notes. The lyrics are "TI₁₀ - YE₁₁ - NA₁₀ OZ₁₁ - NE₁₀ - CHA₁₁".
- Bass (B):** The fifth and sixth staves feature triplets of eighth notes. The lyrics are "TI - YE - NA OZ - NE - CHA".
- Metric displacement:** A red bracket and the text "Metric displacement" are placed above the Tenor staff, indicating a shift in the metric structure.

There is a repetition of pitches in both soprano and tenor voices set in two different permutations of the row.

10

S 1

P₀ LI
10

TI - YE - NA OZ - NE - CHA
10 11 10 11 10 11

Metric displacement.....

S 2

VOT TA - CHA - NU - NAI

A

VOT TA - CHA - NU - NAI

T

I₃ KA - SHU - VOT
10 11 12

RI₃ 1

LE - KOL TA - CHA - NU -
2 1 2 3 4

B

TI - YE - NA OZ -

B

TI - YE - NA OZ -

11

S 1

P₀ KA - SHU - VOT LE - KOL TA - CHA - NU -

10 11 12 2 1 2 3 4

R₀ 1

S 2

TI - YE - NA O - ZE - NE - CHA

A

TI - YE - NA O - ZE - NE - CHA

T

8 NAI 6

R_{I3} 5

B

NE - CHA KA - SHU -

B

NE - CHA KA - SHU -

12

S 1

R₀

NAI

5

6

S 2

KA - SHU VOT LE - KOL TA - CHA - NU - NAI

A

KA - SHU - VOT LE - KOL TA - CHA - NU - NAI

T

8

B

VOT LE - KOL - TA - CHA - NU - NAI

B

VOT LE - KOL - TA - CHA - NU - NAI

Verse 3: Letter B. If You keep account of sins, O LORD, Lord, who will survive?

N.B. The final note in the Alto part in m. 13 should be G#. The original Israeli Music Publishing edition and the subsequent reprints (MCA, Leeds and Belmont) show this note as G natural.

The motivic repetition of adjacent pitches in the row is seen again in all voices.

391

(+8)

rit.
mf 3

S 1 15 *I*₃ NAI MI YA A-MOD
5 6 5

S 2

A *mf* 3
MOD
MI YA - A MOD

T 8 NOT TISH-MOR YA A-DO-NAI *f* MI YA - A MOD

B *p* *RI*₃ YA-A - MOD
10 11 12

B *p* *P*₀ IM A - VO-NOT TISH-MOR YA A - DO - NAI
1 2 3 4 5 6

*P*₀ MI YA - A MOD
4 5 6 5 6

f 3

Metric displacement

Unusual octave doubling, likely used to
add power to crescendo.

12 DE PROFUNDIS

Forte 6-7 (012678)

Poco meno mosso $\text{♩} = 52$

Forte 4-25 (0268)

Db major chord

Db major chord

p dolce

p dolce

p dolce

pp

pp

Metric displacement

Verse 4: Letter C. Yours is the power to forgive so that You may be held in awe.



Divine Dyad



AS Dyad

19

Forte 4-8 (0156)

S 1 P_0 HA-SLI-CHA
4 1

Forte 6-7 (012678), linear hexachord

S 2 P_0 HA-SLI-CHA
3 2

LE-MA-AN TI-VA-RE
 I_3 7 8 9 10 11 12

Forte 4-8 (0156)

A R_0 HA-SLI-CHA
2 3

Forte 6-7 (012678), linear hexachord

LE-MAN TI-VA-
 I_3 2 3 4 5

pp

T R_0 HA-SLI-CHA
1 4

LE-MA-AN TI-VA-RE
Forte 6-7 (012678), linear hexachord

B H_p LE-MA-AN
 P_0 1 2 3

CHA LE-MA-AN TI-VA-RE

Forte 6-7 (012678), linear hexachord

B R_3 LE-MA-AN TI-VA-RE
7 8 9 10 11

14 Forte 6-7 (012678), linear hexachord DE PROFUNDIS

S 1 *p* *pp*
*P*₀ LE - MA - AN - TI - VA -
 1 2 3 4 5

S 2
 KI - IM - CHA HA - SLI - CHA LE - MA -

A *pp*
*I*₃ RE KI - IM - CHA HA - SLI -
 6

T *pp*
 8 KI - IM - CHA HA - SLI - CHA LE - MA -

B *P*₀ TI - VA - RE -
 4 5 6

B *pp*
 RE KI - IM - CHA HA - SLI - CHA LE - MA -
 12

16 Forte 6-7 (012678) DE PROFUNDIS

S 1 P_0 $\frac{3}{5}$ A - DO - NAI KIV - TA - NAF-SHI 10

S 2 p KI - VI - TI A - DO - NAI 13 7 DD & G m A dim. chord 10

A Forte 6-7 (012678) I_3 $\frac{3}{5}$ TI A - DO - NAI KIV 8 TA 9

T P_0 $\frac{4}{6}$ A - DO - NAI KIV - TA 8 NAF-SHI 9 VE -

B Chromatic lines in offset parallel & contrasting motion

Forte 6-7 (012678) I_3 KI 4 mf I_3 KI 6 mf

B NAI 4 KIV - TA 6

Horizontal tritone (IC6), F-B
AS Dyad unusual at T-2

Vertical
Tritone (IC6)
B-F pedal point, re-iterating
pitches from first hexachord

Divine Dyad & G major chord
Divine Dyad & G minor chord
Divine Dyad & G major chord
DD & G m
A dim. chord

DE PROFUNDIS Forte 6-z19 (013478) 17
Forte 6-z10 (013457)

S 1
P₀ 10 VE - LI - DVA - RO RI₃ 1 3 HO - CHAL 4 5 4 5

S 2
I₃ 10 KIV - TA P₀ NAF - SHI KI -
I₃ 9 KIV - TA P₀ NAF - SHI KI -

A
I₃ 9 KIV - TA P₀ NAF - SHI KI -

T
P₀ LI - DVA - RO RI₃ HO - CHAL - 6 -

B
I₃ VI - TI A - DO - NAI P₀ NAF 10 SHI KI -
I₃ VI - TI A - DO - NAI P₀ NAF 8 SHI KI -

Db pedal point (Jaanson)

Pitches 4, 5, 6 are repeated with emphasis added through tones repeated 3 times on the AS and Divine Dyads

Perfect fifth occurs where a tritone is expected. Creates a B major sense below and a C major sense above with Ab in soprano

m. 28, varierende Akkord (vagrant chord) C major juxtaposed with C minor and Db pedal

18

DE PROFUNDIS

28

S 1

RI₃ 5 4 5 $\overline{\text{TI}}$

soprano continues to sing forte

S 2

VI - TI A - DO - NAI KIV - TA NAF

A

VI - TI A - DO - NAI KIV - TA NAF

T

8 $\overline{\text{TI}}$

RI₃ 6

B

VI - TI ³ A - DO - NAI KIV - TA NAF - SHI VE - LI - DVA -

B

VI - TI ³ A - DO - NAI KIV - TA NAF - SHI VE - LI - DVA -

DE PROFUNDIS 19

E

S 1 *pp* P_0 NAF - SHI

S 2 *p* *pp* SHI VE - LI - DVA - RO HO - CHAL - TI

A *p* *pp* SHI VE - LI - DVA - RO HO - CHAL - TI

T Forte 6-7 (012678) *pp* P_0 NAF - SHI

B *pp* R_0 NAF - SHI LA DO

B *pp* R_0 NAF - SHI

Verse 6: Letter E. I am more eager for the Lord than watchmen for the morning, watchmen for the morning.

Db pedal point (Jaanson)

30

S 1

P₀

4 LA 1 DO - NAI 5

S 2

R₀

1 NAF - SHI 4

A

R₀

2 NAF - SHI 3 2 LA 3 DO - 3

T

P₀

2 LA 3 DO - NAI 6 LA 6 DO - NAI

B

R₀

3 NAI 6

B

R₀

4 LA 1 DO NAI 5

Cross voicing

Prolonged perfect fourth, E-A with chromatic oscillations

Prolonged perfect fourth, F-Bb

21

402

22 DE PROFUNDIS

(-2)

Forte 6-z36, (012347), Z Mate to the Soprano 2 pcs

S 1 RI₃ - I.A. BO₈ - KER₁₁ R₀ SHOM₂ - RIM₄ LA₇ BO₁₀ KER₁₁

Forte 6-z3 (012356)

S 2 RI₃ - LA₅ BO₇ - KER₃ R₀ SHOM₁ - RIM₃ LA₈ BO₉ - KER₁₂

Alternate pitches: 9 12

A NAF-SHI LA-DO-NAI MI-SHOM - RIM LA-BO - KER SHOM - RIMLA

Forte 6-z6 (012567), Z Mate to the Baritone p.c.s.

T BO₂ - KER₅ SHOM - RIM LA₉ BO - KER₁₂

B BO₁ - KER₆ SHOM - RIM LA₁₀ BO - KER₁₁

Forte 6-z38 (012378)

B NAF-SHI LA-DO-NAI MI-SHOM - RIM LA BO - KER SHOM - RIMLA-

In m. 32, Andrew Thomas Kuster (See Stravinsky's Topology, Table 4, <https://sites.google.com/site/stravinskystopology/2-analyses-and-general-characteristics-of-stravinsky-s-twelve-tone-music>) speculates that Schoenberg made an error and wrote the last two pitches of the Mezzo-Soprano part as if they were F and Gb in treble clef and not D and Eb in the C clef. If this were true, the row order would be preserved and the pcs Forte 6-z6 (012567) created. (Kuster reads this as part of R-0a). The suggested pitches would form an additional Adonai dyad on the second note of the triplet, but the cross-voicing would also create a falling melodic line that does not imitate the Tenor-Bass duet like the original. Symbolic analysis of the pcs found in mm. 31-33 supports the written pitches. (See appendix 14.)

Verse 7: Letter F. O Israel, wait for the LORD; for with the LORD is steadfast love and great power to redeem.

404

35

S 1 solo

f *H* *Solo

P₀ KI₁₀ IM₁₁

S 2

pp

P₀ EL₃ A₂ - DO - NAI KI IM A - DO - NAI^f HA - CHE - SED₂ VE₃ HAR - BEH₄ I₅ -

Metrical displacement

A

pp

P₀ EL₂ A₃ - DO - NAI KI IM A - DO - NAI HA - CHE SED VE - HAR - 6

T

8 EL

B

EL

f

B solo

P₀ EL₆ A₇ - DO - NAI₈ - NAI₉ 12 A₁₂ - DO -

B.

EL EL³ A - DO - NAI³ KI IM A - DO - NAI³ HA CHE³ SED³ VE - HAR - BEH³ I -

Db pedal point (Jaanson) forms 4-3 suspension with soprano on Divine Dyad (Klontz)

Eb pedal point

The bass voice once again leaps to a high Db on the final pitch (12) of the row on "Adonai" followed by the immediate entrance of the Soprano soloist on "Ki im Adonai"[for with the Lord]. The remaining men speak in hushed tones, joined briefly by the Soprano 2 and Alto. At m. 36, the Alto provides a pedal tone on the first pitch of the row while the Soprano 2 retains the oscillating semi-tone figure on pitches 2 and 3. The Soprano 2 then repeats pitch 5 while the alto leaps a perfect fifth to pitch 6 in m. 37.

25

DE PROFUNDIS

S 1 solo
P₀ 11 - I₃ A - DO - NAI HA CHE SED VE HAR -

S 2
P₀ MO³ FE - DUT Forte 6-z28 (013569) P₀ HA - CHE SED VE - HAR - BEH

A
P₀ BEH I - MO FE DUT I₃ A DO - NAI P₀ HA - CHE SED

T
P₀ 8 Forte 4-8 (0156) I₃ A DO - NAI P₀ HA - CHE SED VE - HAR - BEH

B
P₀ 9 NAI I₃ A DO - NAI P₀ HA - CHE SED VE - HAR - BEH

B solo-tutti
P₀ 12 I₃ A DO - NAI P₀ HA - CHE SED VE - HAR - BEH

B.
MO³ FE - DUT Forte 7-31 (0134679)

The texture is redefined with the introduction of a semi-chorus on the word, "Adonai," Lord in m. 37. The Baritone repeats the pitches sung by the Bass. Upper and lower dyads resolve from ic 6 to ic 4. The Adonai dyad is formed on "Adonai" in the Baritone and Bass voices in m. 37. The Soprano sings a melodic minor sixth on "Adonai" then leaps to high Bb on the final pitch (6) of the first hexachord. "Adonai" forms pcs Forte 6-z28 followed by its mate 6-z49. All voices respond in unison rhythm at a fortissimo on "Hachased," redemption. The Schoenberg dyad is formed in the Bass-Baritone duet on "Hachased" in m. 37 as one of three stacked tritones. The row (now stacked vertically) in lower voices is completed by two pitches (7, 8) in the Soprano. There is a significant overlapping of pitch class sets (see appendix 14). The bi-tonality of the coda is foreshadowed in the soli quartet dyads, E-G# and Db-F.

26 Forte 6-7 (012678) DE PROFUNDIS

S 1 40 BEH I - MO *p* RI₃ 1 2 3

S 2 RI₃ I - 5 *p*

A RI₃ I - 6 *p*

T 8 Forte 3-2 (013) *p* RI₃ I - MO FE - DUT RI₃ I - 4 *p*
6 9 11

B Forte 3-2 (013) *p* RI₃ I - MO - FE - DUT
4 8 12

B Forte 3-2 (013) *p* RI₃ I - MO - FE - DUT
5 7 10

B. II

The lowest bass staff is for the tutti Sprechstimme. In all earlier editions the solo line and tutti line were placed on a single staff, making it difficult to read. The division into 7 staves alters any symbolic association Schoenberg with the number 6, however, the additional staff represents the aural distribution of sound.

41

S 1

RI₃ 3 FE - DUT 6

S 2

RI₃ 7 MO FE - DUT 10

Forte 6-z38 (012378)

A

RI₃ 8 MO FE - DUT 12

P₀ VE -

T

8 MO FE - DUT 11

RI₃ 6

R₀ VE -

G major chord, (037)

p

B

IM A - DO - NAI HA - CHE - SED VE - HAR - BĚH I - MO - FDUT R₀ VE -

p

B

IM A - DO - NAI HA - CHE - SED VE - HAR - BĚH I - MO - FDUT R₀ VE -

In m. 41 the first note of the Tenor would be F to be in order of the second hexachord; however as a D it forms a G major triad on the first beat. This relates like a tritone substitution to Db which is tonicized in the next verse.

28 **G** $\text{♩} = 32 \text{ } \text{♩} = 96$ **DE PROFUNDIS**

S 1 **Forte 4-5 (0126)** **Forte 4-5 (0126)**
P₀ VE-HU YIF - DEH 6 ET YIS-RA - EL 12

S 2 **Forte 4-1 (0123)**
P₀ VE-HU-YIF - DEH 10

A **Forte 4-12 (0236)**
P₀ HU YIF-DEH ET YIS-RA -

T **Forte 6-7 (012678)** **Forte 4-3 (0134)** **Forte 6-z32 (012369)**
R₀ HU YIF - DEH ET YIS - RA-EL MI

B **Forte 4-1 (0135)**
R₀ HU - YIF - DEH ET YIS - RA-EL MI

E **Forte 4-18 (0237)**
R₀ HU YIF - DEH ET YIS - RA-EL MI

Bass establishes "key" of Db (Jaanson)

Verse 8: It is He who will redeem Israel from all their iniquities.

There is a change of time signature to 6/4 (compound duple) and a change to the fastest tempo of the piece. The lower three voices change to a homophonic statement in the Retrograde row, while the upper three voices move in imitation in the Prime row. In contrast to the movement in threes, the melodic motives form tetrachords with instances of exact imitation of pitch class sets. There is a significant overlapping of pitch class sets (see appendix 14).

N.B. The original Israeli Music Publishing edition and the subsequent reprints (MCA, Leeds and Belmont) omit this tempo change.

forte 6-7 (012678) DE PROFUNDIS Forte 7-13 (0124568) 29

Forte 6-18 (012578) (+8) Forte 6-7 (012678)

S 1 P₀ MI 4 1 2 KOL 6 A - VO - NO - TAV 7 11 12 9

Forte 4-16 (0157) Forte 4-16 (0157)

S 2 P₀ ET YIS - RA 4 1 EL 8 MI - KOL A - VO - NO - TAV 10

Forte 4-14 (0237)

Forte 6-z32 (012369) Forte 4-12 p MI - KOL A - VO - NO - TAV

P₀ EL 3 5

Forte 4-5 (0134)

T R₀ KOL 2 5 A - VO NO - TAV 9 12

Forte 4-11 (0135) p

B R₀ KOL 1 4 A - VO - NO - TAV 7 10 VE - 1

Forte 4-14 (0237)

B R₀ KOL 3 6 A - VO - NO - TAV 8 11

Ab "dominant 7th," Half-cadence (Jaanson)

The Gb in the alto, m. 45, forms a pedal tone that is repeated 6 times, almost like the tolling of a bell.

46

S 1

S 2

A

T

B

B

Forte 4-2 (0124)

Forte 6-7 (012678)

Forte 6-z47 (012479)

Forte 4-6 (0127)

Db pedal point (Jaanson)

G#-D# functions like dominant chord resolving to tonic C#/Db, root of Db major chord (Jaanson)

RI₃ VE - HU YIF -

RI₃ VE 2 3 HU 4 6

R₀ HU 1 - YIF 5 - DEH 7 11

R₀ VE 2 3 HU 4 6 YIF 8 9 DEH 10 12

ET 2 YIS - RA - EL 6

ET 1 YIS - RA -

The musical score is for six voices: Soprano 1 (S 1), Soprano 2 (S 2), Alto (A), Tenor (T), Baritone (B), and Bass (B). The score is divided into measures, with measure 49 marked at the beginning. The lyrics are: "DE PROFUNDIS YIF - DEH P0 ET YIS - RA - EL VE - HU YIF - DEH".

Key annotations and Forte sets include:

- Forte 6-7 (012678)**: A set of seven notes, appearing in measures 49, 50, and 51.
- Forte 6-z36 (012347)**: A set of seven notes, appearing in measure 49.
- Forte 6-16 (014568)**: A set of eight notes, appearing in measure 50.
- Forte 4-5 (0126)**: A set of six notes, appearing in measure 49.
- Forte 4-2 (0124)**: A set of four notes, appearing in measure 50.
- Forte 4-8 (0156)**: A set of eight notes, appearing in measure 50.
- Forte 6-z47 (012479)**: A set of seven notes, appearing in measure 50.
- Forte 3-7 (025) Combined Prayer Motives**: A set of three notes, appearing in measure 50.
- Forte 4-14 (0237)**: A set of four notes, appearing in measure 50.
- Forte 4-z15 (0146)**: A set of four notes, appearing in measure 50.
- Forte 3-5 (016) Primal Cell**: A set of three notes, appearing in measure 50.
- Ab "dominant" chord**: A chord consisting of Ab, C, and Eb, appearing in measure 50.
- Forte 6-z49 (013479)**: A set of seven notes, appearing in measure 50.

The score is heavily annotated with red lines and boxes, indicating complex rhythmic and pitch structures. The final pitches in measure 51 are highlighted in yellow.

The final pitches in m. 51 stacked vertically form Forte 6-z49, G#-C-A-Eb-F-B. The C in the Baritone and G# in the Bass are out of order; a fragment of the set. They form a pivotal part of several intersecting chords: F7 or Fm7 and Ab major or minor (spelled enharmonically). The word "Israel" is sung on 3 times on the first pitch in the prime row, re-iterating the turning of the row and emphasizing the word. It is harmonized with tones 3 and 6 in the row.

52

S 1 *ff* *EL* *8* *P₀* *B acts as a dominant of E which is tonicized in the next verse. The length of this note and the ensuing fermata are similar to the end of v. 1*

S 2 *ff* VE - HU YIF-DEH ET YIS - RA - EL MI KOL A-VO - NO - TAV

A *ff* VE - HU YIF-DEH ET YIS - RA - EL MI KOL A - VO - NO - TAV

T *ff* *8* VE - HU YIF-DEH ET YIS - RA - EL MI KOL A-VO - NO - TAV

B *ff* VE - HU YIF-DEH ET YIS - RA - EL MI KOL A-VO - NO - TAV

B *ff* VE - HU YIF-DEH ET YIS - RA - EL MI KOL A-VO - NO - TAV

The Soprano 1 sustains the highest note in the work while the other voices shout. In Schoenberg's sketches he created a set of six equations with the sum of each divided by the number 8. The peak of the work is on the 8th pitch in the Prime row and this is repeated in the Soprano voice on the penultimate chord in m. 55.

33

Forte 6-7 (012678) DE PROFUNDIS Forte 6-7 (012678) Forte 6-8 (023457)

S 1
Forte 4-28 (0369)
P₀ VE - HU YIF - DEH ET YIS - RA - EL

S 2
Forte 4-27 (0258)
P₀ VE - HU YIF - DEH ET YIS - RA - EL

A
Forte 4-27 (0258)
P₀ VE - HU YIF - DEH ET YIS - RA - EL

T
Forte 4-3 (0134)
R₀ VE - HU YIF - DEH ET YIS - RA - EL

B
Forte 4-3 (0134)
R₀ VE - HU YIF - DEH ET YIS - RA - EL

B
Forte 4-28 (0369)
R₀ VE - HU YIF - DEH ET YIS - RA - EL

AS Dyad, A-Eb

AS Dyad, T-3, C-F#

Divine Dyad Db sonority

E major sonority

Db/E extended sonorities (Jaanson)

The tetrachord motive forms a coda to the work with the upper three voices leading in Prime and the lower three imitating in Retrograde. Tetrachord pcs are shared in duets (S1-B, S2-A, T-B1)

The Adonai Dyad is formed by the Soprano 1 and 2 on the highest two pitches. This intersection takes place on the word "Yisrael," Israel. The final chord is Forte 6-8 (023457), a change from the hexachord of the row, Forte 6-7 (012678) .

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BIOGRAPHY

Mary-Hannah Klontz received a Bachelor of Music Education degree in French horn, Piano, and Voice from the University of Akron, and a Master of Music degree in French horn Performance from the Eastman School of Music. She is currently the musical director of the choral program at Swanson Middle School, in the Arlington Public School district of Arlington, Virginia, where she has taught at all levels. Ms. Klontz is also the director of the Chamber Chorale of Fredericksburg.

Prior to a career in music education, Ms. Klontz served as an orchestral musician, playing Principal Horn in the Israel Sinfonietta (Beer Sheva) and the Kibbutz Chamber Orchestra and Assistant Principal Horn in the Rochester Philharmonic, the Heidelberg Castle Orchestra, the Lexington Philharmonic, and the Canton Symphony Orchestra. As a singer, she has sung professionally with the Washington Master Chorale chamber singers and with SingerSource. Ms. Klontz also served on the music staff of the Church of the Redeemer in McLean, Virginia.

Ensembles under her direction have received the highest accolades and been invited to perform at the Virginia Music Educators Conference, the White House, the National Cathedral, and the Millennium Stage of the Kennedy Center. She is active as a guest choral clinician, vocalist, and composer. Her composition, "Point Me to the Stars," is published with Hal Leonard as part of the Henry Leck Choral Artistry Series.

Ms. Klontz has served as co-chair of the Kennedy Center Metropolitan Council on the Arts and currently serves as Community Choir Repertoire and Standards Chair for the Virginia chapter of the American Choral Directors' Association. She is a Creative Motion Master Teacher on the faculty of the annual Windswept Summer Music Conference. She resides in Arlington, Virginia, with her husband, Paul Klontz, a member of the U.S. Army Herald Trumpets, and their daughters, McKenna and Kyra.