

Symposium

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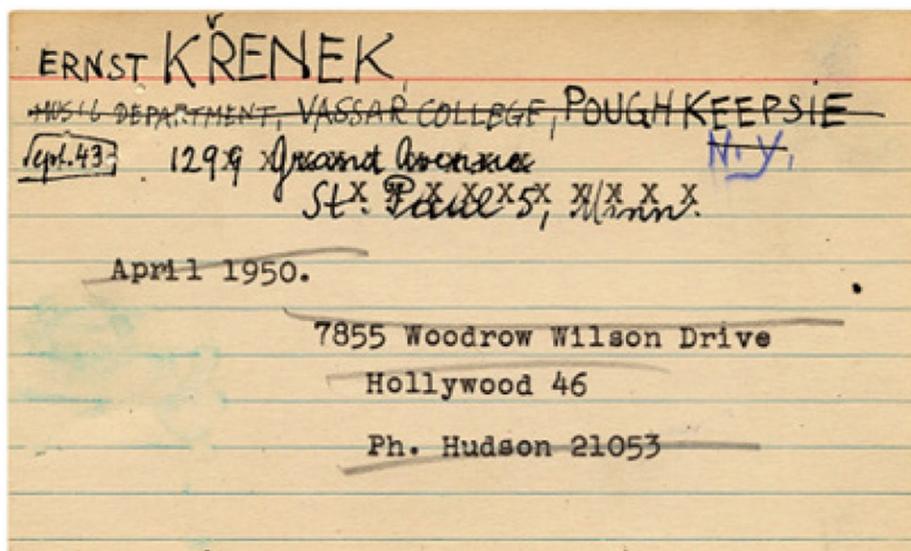
Musik und kulturelle Mobilität im 20. Jahrhundert

Ernst Krenek, Arnold Schönberg
und ihre Zeitgenoss:innen

Music and Cultural Mobility in the 20th Century

Ernst Krenek, Arnold Schönberg
and their Contemporaries

21. – 23. Mai | May 2025



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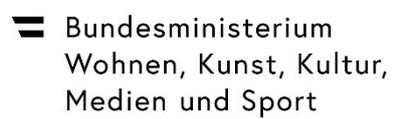


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Das Symposium wird live auf YouTube übertragen und ist anschließend sieben Tage verfügbar.

The symposium will be streamed live on YouTube and will be available for seven days.

Programm | Program

Musik und kulturelle Mobilität im 20. Jahrhundert.

Ernst Krenek, Arnold Schönberg und ihre Zeitgenoss:innen

Music and Cultural Mobility in the 20th Century. Ernst Krenek, Arnold Schönberg and their Contemporaries

Mittwoch | Wednesday, 21. Mai 2025

2.30 PM ▪ Begrüßung | Welcome

Ulrike Anton Direktorin | Director Arnold Schönberg Center

Sara Beimdieke Vorstandsmitglied | Board Member Ernst-Krenek-Institut

2.45 PM ▪ Einführung zum Symposium | Introduction to the Symposium

Nils Grosch (Salzburg, AT)

Einführung | Introduction

3.00 PM (Chair: Sara Beimdieke)

Dan Deutsch (Haifa, IL)

Art Music, Between the National and the Imperial

Felix Wörner (Frankfurt am Main, DE)

Transatlantic Changes of Perspective: Between the Predominance of Interpretation and the Loss of Interpretation of Twelve-Tone Techniques in the USA in the 1930s

4.30 PM ▪ Keynote (Chair: Eike Feß)

Marcus Gräser (Linz, AT)

Cultural Mobility and Cultural Nationalism. On some Paradoxes in the American Cultural Landscape in the 1930s

6.30 PM ▪ Konzert | Concert

Trío Nacedo

Werke von | Works by Ernst Krenek, Ludwig van Beethoven, Arnold Schönberg, Xavier Montsalvatge

Donnerstag | Thursday, 22. Mai 2025

9.00 AM (Chair: Nils Grosch)

Belén Vega-Pichaco & Germán Gan-Quesada (Logroño und Barcelona, ES)
Ernst Krenek and his Music in "Enigmatic" Francoist Spain

Fusako Hamao (Santa Monica, US)

From Literature to Concert Hall: Listening to Schönberg in Early Postwar Japan

Kristin Van den Buys (Brüssel, BE)

Schönberg and Brussels in the Interwar Period (1919–1940)

11.00 AM (Chair: Friedemann Pestel)

Frank Heidberger (Texas, US)

"I Don't Know Where I Belong" – Serialism and Cultural Mobility in Krenek's Work of the 1950s

Jeff Nichols (New York, US)

Total Serialism Meets American Pragmatism in the Music of Milton Babbitt

Anton Vishio (Toronto, CA)

Krenek's *Sestina* as a Narrative of Mobilities

2.30 PM (Chair: Sara Beimdieke)

Till Jonas Umbach (Krems, AT)

»I wish my train were homeward bound ...«. Das Eisenbahnmotiv in Ernst Kreneks *Ballad of the Railroads*

Johan Larson Lindal (Linköping, SE)

Between Movement and Stability in Interwar Contemporary Music: The Mobility of Ernst Krenek's Early Berlin Compositions

Florian Giering, Tommaso Graiff (Leipzig, DE)

Von »Das Nationale und die Kunst« zum »transplanted composer« und zurück zur »Lust aufs Unmögliche«: Mobilitätsparadigmen im essayistischen Werk Ernst Kreneks

4.30 PM (Chair: Eike Feß)

Philip Stoecker (New York, US)

“You’ve made a discovery here”: Ernst Krenek’s Influence on George Perle

Ricardo Athaide Mitidieri (São Paulo, BR)

Hans-Joachim Koellreutter and Twelve-Tone Composition in the Brazilian Context: 1937–1952

Sebastiano Gubian (Berlin, DE)

René Leibowitz und das Exil der Zwölftonkomponisten: Skizzen und Entwürfe der Fantasie Symphonique op. 39

Freitag | Friday, 23. Mai 2025

9.00 AM (Chair: Sara Beimdieke)

Hiram Kümper (Mannheim, DE)

Kulturelle Mobilität in Julius Bahles musikpsychologischen Studien und in den Antworten seiner Probanden

Charlotte Carayol (Bordeaux, FR)

Zionist Activism Through the Songs of the Exile-Cabaret *Die Arche* (New York, 1943–1944)

Irit Youngerman (Haifa, IL)

Between Yekaterinoslav, Berlin, Paris, and Palestine: The Musical Mobilities of Verdina Shlonsky

11.00 AM (Chair: Ulrike Anton)

Friedemann Pestel (Tübingen, DE)

Cultural Mobility as a Global Window of Opportunity:
The Vienna Philharmonic in Latin America 1922/23

Assaf Shelleg (Jerusalem, IL)

Tragic Actants

12.00 AM

Roundtable Cultural Mobility (Chair: Assaf Shelleg)

Sara Beimdieke, Eike Feß, Marcus Gräser, Nils Grosch

Abstracts und Biographien | Abstracts and Biographies

Charlotte Carayol

Zionist Activism Through the Songs of the Exile-Cabaret *Die Arche* (New York, 1943–1944)

Among the many cultural productions of German Jews in exile, Oscar Teller's cabaret *Die Arche* is seen as the only one which carried firmly politically-charged content, thus keeping the Viennese tradition of satirical cabaret alive. Although Teller developed multiple strategies through different cabarets to rally various parts of the Viennese Jewish population to the Zionist cause in Vienna, he only had one cabaret follow the same goal in New York, with his public, as well as some of the artists he worked with, reflecting the broad political spectrum of the German-speaking Jewry.

This paper focuses on the songs played in *Die Arche* and explores how, besides the original creations of Jimmy Berg and other composers who worked for this cabaret, Teller and his collaborators used well-known Viennese melodies and classic pieces with new, satirical texts. This strategy allowed him to play with a shared German culture, from which these artists had violently been torn away by nazi persecutions. This process transformed into an appeal to construct a shared Jewish consciousness, rooted both in the mythical past of the Jewish people, as well as in the experience of their current exile.

Charlotte Carayol is a German teacher and PhD student at the Université Bordeaux Montaigne since September 2023. Her PhD Thesis *Die Arche: Jewish-political cabaret between Vienna, New York and Tel-Aviv, 1927–1982* under the supervision of both Prof. Dr. Tristan Coignard (German Studies, Université Bordeaux Montaigne) and Dr. Birgit Peter (Theater Studies, Universität Wien) focusses on the cabaret activities of the Zionist activist and cabaret artist Oscar Teller and his networks from between-the-wars Vienna to the early 1980s Israel.

Dan Deutsch

Art Music, Between the National and the Imperial

The Age of Empires did not end with the rise of nationalism in nineteenth-century Europe; rather, it entered a new phase. In this era, empires established various forms of mobility that underpinned the development of new cultural practices and the transformation of old ones. With the expansion of transportation systems and the development of new communication channels, imperial structures also advanced transnational institutionalizations of various social fields such as governance, public bureaucracy, education, and arts. In the lecture, I construe Western art music as one of those imperial institutions, arguing that the concepts and forms of art music bear traces of cross-national and multi-cultural regimes. The lecture primarily addresses the imperial facets of art music, delving into its German origins. By revisiting the liberal-cosmopolitical aspects of enlightenment nationalism, I illustrate how art music accommodated national sentiments and an imperial penchant for cross-national expansion and interaction. I then demonstrate how music enacted the negotiation of German nationalism with imperial rule and multi-national politics by focusing on the institution of art music in the Habsburg Empire (Brodbeck 2014). In conclusion, I situate the work of Austrian-Jewish composers within the imperial context, construing stylistic and structural conflicts as a mediation of cultural experiences of imperialism and mobility.

Dan Deutsch is a lecturer at the Haifa University Department of Music in Israel. Drawing upon the fields of music theory, literary studies, and cultural history, he explores the connections between the formal features of musical works and the sociocultural climates in which they were created, received, and performed. His work has been published and is forthcoming in journals such as *Music & Letters*, *Nineteenth Century Music Review*, *Music Analysis* and in various essay collections. In his current project, Dan focuses on reflections of imperialism in the music of Jewish composers working in the multinational climate of fin-de-siècle Vienna.

Florian Giering, Tommaso Graiff

Von »Das Nationale und die Kunst« zum »transplanted composer« und zurück zur »Lust aufs Unmögliche«: Mobilitätsparadigmen im essayistischen Werk Ernst Kreneks

In der Exilforschung insbesondere zu Komponist:innen, die aus totalitär geprägten Ländern Europas ausgewandert sind, haben mobile Kulturbegriffe bisher kaum als methodische Basis fungiert. Vom Aufsatz von Nils Grosch (2019) ausgehend, möchten wir uns musikphilosophischen Reflexionen Ernst Kreneks in puncto Vorhandensein, Aneignung und Verlust national geprägter kultureller Identitäten annähern. In den Fokus rücken hierbei Schriften aus drei verschiedenen Momenten: 1934, 1938/39, 1951. Kreneks Aufsatz »Das Nationale und die Kunst« dient als Ausgangspunkt, um seiner frühen Definition nationaler Kunstmerkmale nachzugehen. Die Voraussetzungen und Erwartungen in den USA relativieren diese Ansichten, während später der Verlust nationaler Zugehörigkeit zum Vertreibungsland bemerkbarer wird. Die essayistischen Schriften Kreneks, die wir mit dem Instrumentarium der Mobilitätsforschung erschließen möchten, bieten die Möglichkeit, verschiedene Stadien seiner Entwicklung zu verfolgen.

Florian Giering studierte Instrumentalpädagogik, Bratsche sowie Musikwissenschaft in Hannover und Leipzig. Als Masterprojekt erarbeitete er eine Hybrid-Edition des Briefwechsels zwischen Arnold Schönberg und der Verlagsgruppe C. F. Peters (Abschluss mit Auszeichnung) und ist seit März 2025 wissenschaftlicher Mitarbeiter am Musikwissenschaftlichen Institut der Universität Marburg. Im Mittelpunkt seiner Dissertation bei Prof. Dr. Anne Holzmüller stehen Fragen zur intermedialen Verflechtung von Musik und Politik in Hofkulturen der Frühen Neuzeit.

Tommaso Graiff studierte Klavier in Trento sowie Klavier, Kammermusik und Musikwissenschaft (Masterarbeit zur Rezeption antiker Philosophie in den Musiktraktaten von Gioseffo Zarlino, Abschluss mit Auszeichnung) in Leipzig, parallel dazu klassische Philologie an der Universität Leipzig. Seit Oktober 2024 promoviert er bei Prof. Dr. Anne Holzmüller am Musikwissenschaftlichen Institut der Universität Marburg (Dissertationsarbeit über die Bühnenwerke Bruno Madernas).

Marcus Gräser

Cultural Mobility and Cultural Nationalism. On some Paradoxes in the American Cultural Landscape in the 1930s

The music-political scene in the USA in the 1930s was characterized by a paradox: The internationalization of musical culture, essentially brought about by emigration from Europe, encountered a massive movement among American composers seeking a genuinely American musical language (and a liberation from traditional European forms and aesthetics). This movement, which can also be found in other areas of artistic production, can be characterized as cultural nationalism. Even if it did not reflect an exclusive ideology and the proponents of this movement were in principle supporters of cultural pluralism, the exiled European composers still had to take a stance on this movement – not least because Cultural Nationalism naturally also demanded a stronger presence of American music in concert and radio programs (as well as a stronger presence of Americans in music education, orchestras, etc.). This tension between internationalization and nationalization revealed a further paradox: Efforts to nationalize American musical life amounted to an alignment with European standards in terms of cultural policy demands: more state/public patronage, more appreciation for art music, more orchestras, more American symphonies etc. The lecture will present the development of the phenomenon of cultural nationalism in the context of the New Deal and the functional change in the relationship between state and culture, and will discuss the initiatives and reactions from the field of music using the example of Ernst Krenek's and Aaron Copland's cultural-political journalism.

Marcus Gräser is Head of Department and Professor of Modern and Contemporary History at Johannes Kepler University Linz (since 2011). He studied history, sociology, and political science at Frankfurt and received his PhD in 1993. From 2010 until 2011 he served as Deputy Director of the German Historical Institute in Washington, D.C. From 1996 until 2009 he occupied positions as Research Fellow and Research Associate at the University of Frankfurt's Center for North American Studies. He has taught at Frankfurt and Heidelberg and was a Visiting Scholar at the University of Chicago. His articles on American history have appeared in the *American Historical Review* and the *Journal of American History*, among others. His book *Nordamerika seit 1600* came out with S. Fischer Verlag in 2022.

Sebastiano Gubian

René Leibowitz und das Exil der Zwölftonkomponisten: Skizzen und Entwürfe der Fantasie Symphonique op. 39

Die Verbreitung der Dodekaphonie als Methode und als Gedanke nach dem Zweiten Weltkrieg stellt eines der außergewöhnlichsten Phänomene der »kulturellen Mobilität« oder »Ideenwanderung« im 20. Jahrhundert dar, da sich Intellektuelle verschiedener Art engagierten, dieses neue System philosophisch zu begründen und zu rechtfertigen. René Leibowitz' Korrespondenz mit Philosophen seiner Zeit (vor allem Jean-Paul Sartre und Theodor W. Adorno) macht deutlich, dass Husserls Denken nicht nur als Voraussetzung für das Verständnis der Zwölftonmethode verstanden wurde, sondern auch als Sinnbild einer Reaktion auf dieselbe *Krisis der europäischen Wissenschaften* (Husserl), auf die auch die Musik eine Antwort finden musste, insbesondere durch die Emanzipation von der Tonalität. Leibowitz vertritt in zahlreichen Schriften die These, dass Schönberg die Komposition von einer *a posteriori* in eine *a priori* Wissenschaft umwandelte, indem er (dem Schema der Husserlschen Reduktion folgend) die bis dahin bekannten Gewissheiten der musikalischen Welt »einklammerte«. Ähnliche Überzeugungen gab es auch in zeitgenössischen phänomenologischen Kreisen, wie die engen Beziehungen von Leibowitz sowohl zu Sartre und Merleau-Ponty als auch zu den führenden Vertretern der Phänomenologie in Italien, Enzo Paci und Luigi Rognoni, belegen. Die Rolle der Phänomenologie bei der Rezeption der Dodekaphonie trägt dazu bei, einen typischen Mechanismus bei der Migration von Ideen zu verstehen. Ihre Durchsetzung in einem neuen Kontext erfordert die Rezeption durch am Ort etablierte Denkmuster.

Sebastiano Gubian (geb. 1997) schloss sein Philosophiestudium an der Universität Bologna und ein Klavierstudium am Konservatorium Triest ab und ist derzeit Doktorand im Fach Musikwissenschaft an der Universität der Künste Berlin. Seine Forschungsinteressen liegen in der historischen Musikwissenschaft des 20. Jahrhunderts, in der Musikanalyse und Skizzenforschung und in dem Verhältnis zwischen Musik und Philosophie, mit besonderem Fokus auf französischer Phänomenologie. Er ist Stipendiat der Paul Sacher Stiftung (Basel) und hat Aufsätze über René Leibowitz, Iannis Xenakis, Theodor W. Adorno und Bernard Stiegler publiziert.

Fusako Hamao

From Literature to Concert Hall: Listening to Schönberg in Early Postwar Japan

Between 1945 and 1952, the General Headquarters of Douglas MacArthur, Supreme Commander for the Allied Powers (GHQ/SCAP), promoted political and cultural reforms to demilitarize and democratize postwar Japan. To spread democratic values to the Japanese people, the Civil Information and Education (CI&E) Section established libraries in major cities and offered weekly record concerts that included contemporary American and European music. Schönberg's *Ode to Napoleon Buonaparte* op. 41 was heard on one such occasion. In 1954, young Japanese artists and composers who had met at the CI&E Tokyo library organized a live all-Schönberg concert. Such a progressive program had never been played on stage in Japan because his music had been learned mainly through literature.

In this study, I investigate the process by which Schönberg's music came to be performed in concert halls in the 1950s from two viewpoints: the influence of American music education on Japanese audience during the occupation and young composers' search for new music unique to Japan. Examining declassified GHQ/SCAP documents, NHK (Japan Broadcasting Corporation) radio programs, and Japanese composers' essays and reviews, I demonstrate that the dissemination of Schönberg's music in early postwar Japan took place within a complex network of American occupation personnel, Japanese artists, composers, and audience.

Fusako Hamao is an independent scholar who received her PhD in Music Theory from Yale University. Her research interests include the music of Arnold Schönberg and the reception of Western music in Japan. She has presented papers at the Arnold Schönberg Center Symposium, the Society for Music Theory, the American Musicological Society, and other international and regional conferences. Her articles appeared in the journals such as *Journal of the Arnold Schönberg Center*, *European Journal of Musicology*, *Gamut: Online Journal of the Music Theory Society of the Mid-Atlantic*, and *19th-Century Music*.

Frank Heidberger

“I Don’t Know Where I Belong” – Serialism and Cultural Mobility in Krenek’s Work of the 1950s

Ernst Krenek’s engagement with serial techniques evolved through several phases, with his turn to total serialism in the 1950s marking a particularly significant moment of cultural mobility. After World War II, Krenek sought a cultural and musical “homeland,” attempting to establish his compositional voice on both sides of the Atlantic. However, as Joseph Straus has demonstrated, the American serialist scene remained institutionally isolated from mainstream concert life, while the European movement of serialist composers, particularly those associated with the Darmstadt Courses for New Music, largely excluded Krenek. Claudia Maurer Zenck has shown that this younger generation marginalized Krenek’s position as they identified him as a representative of pre-war compositional techniques. This paper explores the structural and critical diversity of Ernst Krenek’s approach to serialism. Particular focus is given to *Spiritus Intelligentiae* (1956), an electronic oratorio composed in Cologne but deeply rooted in conceptual frameworks from his American period in the 1940s. This work synthesizes a range of structural techniques alongside mystical, philosophical, and biblical influences, reflecting Krenek’s complex psychological state – oscillating between existential anxiety and the Christian message of hope through understanding on the other. Additionally, his contemporaneous book, *De rebus prius factis*, offers critical insights into his historical and aesthetic perspectives on serialism and electronic composition. From these perspectives, his melancholic reflection, “I don’t know where I belong,” takes on a deeper significance.

Frank Heidberger is a Professor of Music Theory at the University of North Texas. His research spans a wide range of topics, including Renaissance instrumental music, 19th-century German and French composers (Carl Maria von Weber, Hector Berlioz, Giacomo Meyerbeer), and 20th-century figures such as Richard Strauss, Paul Hindemith, and Ernst Krenek. His current work focuses on the history of music theory, as well as post-1945 serialism. He is the editor of *Theoria – Historical Aspects of Music Theory*. In addition to his academic career, Heidberger has an extensive background as a performer. As a clarinetist and saxophonist, he is an active member of various jazz ensembles performing regularly in Europe and the United States.

Hiram Kümper

Kulturelle Mobilität in Julius Bahles musikpsychologischen Studien und in den Antworten seiner Probanden

Bewegung in Zeit und Raum prägt das kreative Selbstverständnis vieler Musikschafter im frühen 20. Jahrhundert. »Nur die Bewegung ist produktiv«, schreibt Schönberg 1911 in seiner *Harmonielehre*. Welche Rolle dabei Formen kultureller Mobilität spielen, untersucht der geplante Beitrag. Schon früh wird deren Einfluss thematisiert: »Ich wurde telegrafisch gefragt, ob ich glaube, dass die Jazz Musik auf die deutsche einen Einfluss ausgeübt habe«, notiert Schönberg 1920 – eine Frage, die er u. a. im »Interview mit mir selbst« (1928) reflektiert. Im Zentrum des Beitrags stehen jedoch nicht Schönbergs Selbstaussagen, sondern die breiter angelegten musikpsychologischen Studien Julius Bahles, insbesondere das groß angelegte »Fernexperiment« seiner Studie *Der musikalische Schaffensprozess* (1936), für das er zahlreiche Komponisten per Fragebogen befragte – darunter auch Ernst Krenek und Arnold Schönberg. Der Begriff »kulturelle Mobilität« war Bahle und seinen Zeitgenossen fremd – nicht jedoch das damit Gemeinte. Der Beitrag zeigt, wie vielfältig Mobilitätserfahrungen und kulturelle Transfers den musikalischen Schaffensprozess prägten. Grundlage sind Bahles Schriften, erhaltene Fragebögen sowie sein umfangreicher Briefwechsel mit Komponisten, Musikern und Psychologen.

Hiram Kümper ist seit 2013 Carl-Theodor-Professor für Geschichte des Spätmittelalters und der frühen Neuzeit an der Universität Mannheim. Seine Schwerpunkte liegen in Sozial- und Wirtschaftsgeschichte, Historischen Hilfswissenschaften sowie der Public History. Er ist Initiator des Beifachs Geschichte kuratieren und vermitteln, das in Kooperation mit GLAM-Institutionen angeboten wird, und wirkt regelmäßig an Ausstellungen mit, zuletzt etwa im Deutschen Museum für Karikatur und Zeichenkunst und am Wuppertaler Visiodrom. Als Sprecher der MARCIE-Forschungsgruppe erforscht er Kulturwirtschaft und -politik.

Johan Larson Lindal

**Between Movement and Stability in Interwar Contemporary Music:
The Mobility of Ernst Krenek's Early Berlin Compositions**

This paper discusses the mobility of musical artworks in European interwar music contexts with focus on the early career of Ernst Krenek. While these contexts were based on ideas of 'novelty,' secessionism, and breaks with tradition, they were still influenced by romantic notions of music as 'timeless', and musical works as 'unchangeable.' Drawing on media history, mobility studies, and sociologies of music and knowledge, the paper explores the paradoxes between materiality, idealism, movement, and stability, focusing on a selection of Krenek's compositions from his Berlin years (1921–1923). It covers a wide range of media formats, interpreters and ensembles, such as Hermann Scherchen, Eduard Erdmann, the Lambinon and Havemann Quartets, focusing on the reception, classification, and procedures of 'translation' and redefinition of these compositions. The paper thus considers the ontological plurality vis-à-vis fixity of musical artworks caught between idealism and contemporaneity. What aspects of Krenek's compositions had to be followed in order for them to 'remain the same' when transferred to new contexts? While focusing on the mobility of a few compositions of Krenek in the period before his 1938 exile, the paper also discusses the wider implications for mobility studies of studying music pieces as moving objects with inherent paradoxes and problems of stable definition and identity. It also touches upon the relative stability of the composer's role and the status of his/her 'eternal' musical works when most of this music was moving far beyond his/her control.

Johan Larson Lindal is a PhD in Culture Studies at Linköping University with an educational background in history. His research concerns modern cultural history with a focus on interwar European musical modernism. He defended his dissertation, *The Movement of a Musical Work: Ernst Krenek's Opus 20 in the Interwar Years*, in March 2024. During his time as a PhD student, he participated in European Research Council projects. He has presented papers on interwar copyright societies and mechanical-musical rights, musicologist Lotte Kallenbach-Greller, record collecting and modern music, as well as *Neue Sachlichkeit* and the Swedish ISCM. He is currently working on a project of Jewish women musicians and musical modernism in Europe.

Ricardo Athaide Mitidieri

Hans-Joachim Koellreutter and Twelve-Tone Composition in the Brazilian Context: 1937–1952

Hans-Joachim Koellreutter (1915–2005) was born in Freiburg im Breisgau and was one of many German or German-speaking musicians who emigrated from Europe in the first half of the 20th century for political reasons. Unlike Schönberg or Krenek, his destination was Brazil. The period under consideration is defined by Koellreutter's arrival in Brazil at the end of 1937 and the definitive end of the Brazilian association *Música Viva* in 1952. This presentation will briefly explain Koellreutter's path before coming to Brazil, his arrival in the country, and the general state of Brazilian concert music at that time. It will reflect on the role that twelve-tone music came to play in this new Brazilian context. The focus will be on how twelve-tone music – introduced to the country in some sense by Koellreutter – was aesthetically and politically evaluated: the reasons why it was initially adopted, albeit not strictly, and then abruptly abandoned by some young Brazilian composers at the end of the 1940s. The specific contribution of this work is a critical interpretation of the arguments for and against twelve-tone music in Brazil during that period, with particular emphasis on Koellreutter's stance.

Ricardo Athaide Mitidieri worked as a teacher for thirty-three years in the music course at IFRS (Federal Institute of Rio Grande do Sul – Brazil), teaching guitar, music theory, and history of music. He also performed as a guitarist and composer. He graduated in music and had a master's degree in Semiotics and a PhD in Communication and Semiotics from PUC-SP (Pontifical Catholic University of São Paulo) with a dissertation entitled *Composition and Context: The Music (Structures I) and the Discourse of Pierre Boulez* (2003). Ricardo Athaide Mitidieri is currently a postdoctoral researcher affiliated with USP (University of São Paulo) where he develops his research entitled "The Musical Representation in *Pourquoi la musique?* by Francis Wolff – and a Consequence for Musical Criticism."

Jeff Nichols

Total Serialism Meets American Pragmatism in the Music of Milton Babbitt

In this talk I will describe how the idea of extending 12-tone series to non-pitch dimensions of music emerged in the work of Milton Babbitt from a particularly American confluence of continental European and British strands of musical and philosophical thought. As the Babbitt scholars Andrew Mead, Joseph Dubiel and Zachary Bernstein have shown, Babbitt's version of "total serialism" differed fundamentally from the music that appeared under that banner in post-war Europe. Like the Europeans, Babbitt sought to integrate dynamics and timbre into an organically conceived serial language, but he adjudged rhythm alone among non-pitch parameters to be capable of serial organization. Timbre he restricted to a traditional role as delineator of contrapuntal voices. Dynamics, in perhaps his single most radical deconstruction of musical rhetoric, he used to articulate strands of *rhythmic* counterpoint across registers and instruments. Nonetheless Babbitt was always at pains to demonstrate the analogies and connections between even his most radical techniques and older compositional traditions extending from Bach, through Brahms, to (most crucially) the American works of Schönberg. Through analysis of excerpts from his *String Quartet No. 6* of 1993, I will show how Babbitt's late extensions of these concepts into the realm of super-arrays allowed him to re-introduce octaves in the pitch dimension and metric hierarchies in rhythm, linking the surface of this music in particularly explicit ways to traditional origins that he always claimed as the foundation of his practice.

Jeff Nichols (b. 1957) studied composition, piano and theory at Princeton, Indiana and Harvard Universities. His principal teachers were Milton Babbitt and Donald Martino. Nichols' music is published by Theodore Presser and C. F. Peters and recorded on various labels, among them New World and Ablaze Records. He has published articles on the music of Schönberg and Carter, and delivered conference papers on Beethoven, Schumann and Bartók. Nichols has taught at Columbia and Harvard Universities and currently is Professor of composition at Queens College and The Graduate Center, CUNY.

Friedemann Pestel

**Cultural Mobility as a Global Window of Opportunity:
The Vienna Philharmonic in Latin America 1922/23**

In 1922/23, in the midst of Austria's post-imperial crisis, the Vienna Philharmonic Orchestra became the first European symphony orchestra to tour Latin America. This paper, first, shows how the global reorientation of their professional activities became an artistic and financial survival strategy for Central European orchestral musicians after the war defeat. The Latin American immigrant societies offered politically and financially attractive alternatives to the hostile attitude of the former war enemies. Second, this paper locates the Philharmonic's post-war tours in the context of transatlantic migration movements. The Viennese musicians collaborated with an Italian impresario who expanded his portfolio to include symphonic music and German-language opera. For their part, the Philharmonic came into contact with Central European immigrants on transatlantic steamships, in their touring quarters, and in the concert halls. With regard to contemporary musical production, the two tours under the baton of Felix von Weingartner and Richard Strauss, third, raise the question of repertoire and Latin American reception. The Philharmonic adapted to their diverse audiences: never had the orchestra's touring programs been more international and 'modern' than in 1922/23 in Latin America. Finally, this paper looks at the long-term consequences of the global touring window. In Latin America, the Vienna Philharmonic's concerts catalyzed a massive institutionalization and state support of classical music life. They also paved the way for intercontinental musical careers in the interwar period, for emigration after the Anschluss in 1938, and for mobile post-war careers after 1945.

Friedemann Pestel is Deputy Professor of Modern History at the University of Tübingen. He completed his habilitation at the University of Freiburg in 2022 with a global history of orchestral touring in the 20th century, which is forthcoming with DeGruyter. He has been a visiting scholar at the German Historical Institutes in Paris, London and Washington, at the Universities of Vienna, Bordeaux, and Berkeley and at the Freiburg Institute for Advanced Studies. His research and publications focus on the Age of Revolutions, political migration, the history of classical music life and musical mobility, as well as memory studies and ideas of Europe.

Assaf Shelleg

Tragic Actants

Cultural mobilities could be horrendously romanticized. They could make tropes of persecution and ultimately of the annihilation of Jewish diasporas that lacked political sovereignty (this is how Zionists vilified such communities, knowing that viable diasporic options could threaten a national project that sought congruence between land and people); and they could make (in the words of Robert Bolaño) “*music composed of complaints and lamentations and a baffling nostalgia,*” except that one cannot feel nostalgia for the land where one nearly died, nor can he feel nostalgia for poverty, intolerance, arrogance, and injustice. With this in mind, we should consider not only the migration of post-tonal practices from, say, Arnold Schönberg through Heinz Tiessen to Josef Tal, but also the bitter paradox that Tal’s resistance to ‘ringing the bells and whistles of the Zionist project’ stemmed from his very oppositionality to chauvinist nationalism – be it German and Zionist. In another ecosystem, Schönberg’s forced migration to the United States marks yet another displacement that could never assimilate into the discourse of modern American art music, while his very aesthetic option was soon to be declared aesthetically dead in Europe. Similarly, Leon Schidlowsky’s emigration from Chile to Tel Aviv in 1969 saw the dislocation of a Jewish composer whose minority consciousness steered his modernist aesthetics, but his Israeli students, who were only interested in his first-hand experience in post-World War II compositional devices, remained foreign to his Jewish imports, having been indoctrinated by a national-territorial pedagogy that vilified Jewish diasporism. The talk will look at such mobilities from “below,” namely, at their mediations, mediators, and human and non-human actors.

Musicologist and cultural historian **Assaf Shelleg** (The Hebrew University of Jerusalem) is the author of the three books: the award-winning *Jewish Contiguities and the Soundtrack of Israeli History* (OUP, 2014); *Theological Stains: Art Music and the Zionist Project* (OUP, 2020); and *The State of Afterness: Contemporary Music in and about Israeli* (OUP, 2025). Shelleg has been the director of the Cherrick Center for the Study of Zionism, the Yishuv, and the State of Israel at the Hebrew University, and has served previously as a curator for the Israel Philharmonic Orchestra. His next book, *Jewish Art Music as Art Music* is forthcoming with Cambridge University Press in 2026.

Philip Stoecker

“You’ve made a discovery here”:

Ernst Krenek’s Influence on George Perle

Beginning in 1939, American composer and theorist George Perle took private composition lessons with Ernst Krenek in Chicago and subsequently in Ann Arbor at the University of Michigan. Although Perle later became a renowned scholar and composer, at the time he met Krenek, his misunderstanding of Arnold Schönberg’s method of composing with twelve tones prevented him from progressing with his compositional activities. Perle credits Krenek for not only explaining Schönberg’s twelve-tone method but also paving the way for Perle to realize his own unique compositional voice: *“Krenek was enormously generous in his response to what I showed him. He didn’t say, ‘This is wrong,’ or ‘You can’t do this.’ His exact words were, ‘You’ve made a discovery here.’”* Krenek was thus instrumental in encouraging Perle to fully explore this discovery. Perle went on to formulate his own unique “twelve-tone modal” compositional approach in 1940, and he used this method in the music he wrote the rest of his life. Moreover, through correspondences with Krenek in the 1940s, Perle would not only refine his distinctive compositional method with twelve tones but also publish his discovery in his 1941 essay on the “twelve-tone modal system.” In sum, these lessons with Krenek, and the rich correspondence that followed, were pivotal to Perle’s understanding of serialism and the development of his own compositional voice.

Philip Stoecker is Professor of Music at Hofstra University. His research focuses on the music of Thomas Adès, Alban Berg, George Perle, and Arnold Schönberg. His co-edited book with Edward Venn, *Thomas Adès Studies* (Cambridge University Press, 2021), received the 2022 Outstanding Multi-Author Collection Award from the Society for Music Theory. In 2024, Stoecker was awarded the National Endowment for the Humanities Summer Stipend to support his revised edition of Schönberg’s *Fundamentals of Musical Composition*. He has served as Secretary of the Society for Music Theory, Co-chair of the Autographs and Archival Documents Interest Group, and President of the Music Theory Society of New York State.

Till Jonas Umbach

»I wish my train were homeward bound ...«. Das Eisenbahnmotiv in Ernst Kreneks *Ballad of the Railroads*

Kurz nachdem Hanns Eisler 1943 sein *Hollywooder Liederbuch* vervollständigt hatte, vollendete Ernst Krenek 1944 im amerikanischen Exil seine zweisprachige *Ballad of the Railroads*. In der Werkeinführung stellt er sie als »amerikanisches ›Reisebuch« vor, gewissermaßen als Pendant zu seinem *Reisebuch aus den österreichischen Alpen*. In der Ballade vertont er seinen Weg ins Exil; verschiedene Gefühlszustände und Situationen der Emigration – die oft nur lose miteinander verknüpft sind – offenbaren sich anhand des Eisenbahnmotivs. In beiden Werken ist Mobilität Teil der Beheimatungsstrategie. Während aber im *Reisebuch aus den österreichischen Alpen* die Frage nach der eigenen kulturellen Identität aufgegriffen wird, vorgeblich die (auch musikalische) Identifikation mit der österreichischen Heimat inszeniert wird, spielt in der *Ballad of the Railroads* die amerikanische Kultur kaum eine Rolle. Heimat scheint hier primär auf die Funktion als sicherer Ort, mit Freunden und Geliebten, reduziert. Die Transformation von Heimat in beiden Werken mag mit Kreneks Erfahrung von Heimatverlust zusammenhängen, zumal er auch 1982 noch die Vereinigten Staaten nicht als neue Heimat verstand. Maurer Zenck spricht hier vom Exil »als Muster seines Lebens«. Parallel zu dieser Entwicklung wandelt sich auch der Ausdruck von Mobilität in beiden Werken. Die Eisenbahn wird in der *Ballad of the Railroads* zum Fluchtfahrzeug, zur lebenswichtigen Verbindungsmöglichkeit, allerdings auch zu etwas, was die Menschen auseinanderreißt: »They cause and carry boundless sorrow.«

Till Jonas Umbach promoviert zurzeit über Juro Mětšk und ist Research Fellow des Sorbischen Instituts. Er war von 2019 bis 2020 Wissenschaftliche Hilfskraft am Lehrstuhl für Historische Musikwissenschaften in Siegen. Darüber hinaus war er 2022 Werkstudent am Stadtgeschichtlichen Museum Leipzig. Er beteiligte sich an den Ausstellungen *Vorhang auf für Emmy Rubensohn* im Gewandhaus zu Leipzig 2022 und *Hakenkreuz und Notenschlüssel* am Stadtgeschichtlichen Museum Leipzig 2023. Zwischen 2023 und 2024 war er zudem Projektmitarbeiter im Digitalisierungsprojekt der Ernst-Krenek-Institut-Privatstiftung »Ernst Krenek lectures online: die musiktheoretischen Vorträge eines Exil-Österreichers«.

Kristin Van den Buys

Schönberg and Brussels in the Interwar Period (1919–1940)

In the end of 1920s and the 1930s Brussels became an important center of musical modernism. The world premieres of Stravinsky's *Symphony of Psalms* (1930), Prokofiev's *Le joueur* (1929) and Alban Berg's *Wozzeck* in a French translation (1932), serve as testimonies of the city's high status. It is therefore curious that it was not until around 1938 that the debate on atonal and dodecaphonic music was revived in Brussels and Belgium. This paper aims to reconstruct the reception history of Schönberg's work during the interwar period in Brussels (1919–1940), based on a quantitative and qualitative analysis of concert programs, press reviews and letters, collected and centralized in a relational database with ca. 5.000 records: Which works were played? How did critics react? How did Schönberg's music influence Belgian composers? Was his theory taught in the Belgian conservatoires? During the interwar period, the definition of musical modernism, as formulated by the music press, composers and musicologists, evolved profoundly. Following the cultural elitism of Jean Cocteau, most Belgian music critics considered the French culture as superior to the Germanic: the *'decadent'* and *'anarchist'* Germanic style is giving way to the Latin style, with Schönberg and Stravinsky as the most extreme exponents. From 1927 on Belgian critics are more nuanced, and Paul Hindemith (from 1927 onwards), Alban Berg (from 1930 onwards) and Béla Bartók (from 1935 onwards) were recognized as the most important modernist composers. Although Schönberg's name was fairly well known, his music was hardly performed.

Kristin Van den Buys (b. 1962) studied musicology at Ghent University (1984) and obtained degrees in Early Music and music theory at the Royal Conservatory Antwerp and the Lemmens Institute in Leuven (1989–1991). Between 1990 and 2000 she produced culture programs for Radio 3, the classical music channel of the Flemish radio at that time. For her PhD (University of Leuven 2004) she studied musical modernism in Belgium during the interwar period. Kristin Van den Buys published about musical practice in Belgium and Flanders and about the history of broadcasting. She currently is head of research in the Royal Conservatory in Brussels. Since 2014 she is also professor at the Free University Brussels.

Belén Vega-Pichaco, Germán Gan-Quesada
Ernst Krenek and his Music in “Enigmatic” Francoist Spain

The scarce bibliography linking Krenek with Spain has been mainly motivated by the Hispanic plot of his opera *Karl V.* and the composer’s presence at the 1936 ISCM Festival in Barcelona. However, a much deeper relationship remains unexplored. In fact, Krenek showed a strong interest in “enigmatic Spain” – as he called it – through several writings, including his chronicles of two Spanish trips (1934, 1965) and his response to the Spanish Civil War (1936–1939). The presence of Krenek and his music in Spain in 1965 – when the Spanish translation of his *Selbstdarstellung* and *Studies in counterpoint* were published – marked a significant milestone in the gradual process of recovery of his music. This began in the 1950s with the performance of some of his vocal and chamber music, culminated in 1968 with the premiere of the unpublished work *Proprium Missae per la Festa de la Nativitat de la Mare de Déu* op. 202, with text in Catalan. This work, commissioned by the Abbey of Montserrat, has gone almost unnoticed in musicological research on the composer. Based on recordings, periodicals, and archival sources, including the manuscript score of the Mass (Ernst-Krenek-Institut), this paper aims to investigate the reception of Krenek and his music in Spain during the 1950s and 1960s, analyze his impressions of Franco’s Spain through his writings, and, finally, offer a preliminary examination of Krenek’s “Catalan” Mass.

Belén Vega-Pichaco is a Tenured Associate Professor in Musicology at the University of La Rioja (Spain). As a researcher, she is author of several publications on Ideology, Music Criticism, Dance, and Identity regarding Cuban and Spanish Art Music during the 20th century. She is now working on the publication of *Aurelio de la Vega: in search of the lost Cuba*, which is expected to be released in 2025, on the centennial of the Cuban-American composer.

Germán Gan-Quesada is a Tenured Associate Professor in Musicology at the Universitat Autònoma de Barcelona. His research topics focus on 20th-century Spanish Music and Contemporary Music Aesthetics. He is responsible for chapters on Spanish music during the Franco regime for the publishing houses Fondo de Cultura Económica (2012) and Cambridge University Press (forthcoming) and author of articles on the reception of the music of Paul Hindemith, Igor Stravinsky, Arnold Schönberg, and Olivier Messiaen in Spain.

Anton Vishio

Krenek's *Sestina* as a Narrative of Mobilities

Peter Adey has observed that *"narratives are essential to methods for mobilities."* Here I explore an understanding of Ernst Krenek's *Sestina* as a complex of such narratives, deriving from the composer's own complex experiences of movement as disrapture and to the compositional techniques he devised to explore abstract experiences of musical motion. The path by which the sestina form reached Ernst Krenek is itself a study in motion, veering through many languages and over some 750 years, finally arriving at the composer via an encounter with Richard Blackmur in Princeton in 1956. The timing is striking: the sestina, the paramount poetic structure of mobility, impressed itself upon Krenek only *after* his emigration, well into his unrooted period in the USA. The text devised by Krenek for his *Sestina* is as discursive as the text of his earlier Lamentations, was centered on Jerusalem. His poem suggests a constant journey, without promise of return: *"Was du nicht rückwärts wenden kannst ist Zeit: den du nicht zweimal kreuzen kannst, der Strom."* Krenek himself warned against too easy an interpretive apparatus for abstract music, noting that *"[music's] movement can only be felt or understood as an image of the intensity of the emotion that may have generated it, but never as a likeness"*. Yet even as it casts doubt on a simple equivalence, his comment opens up the possibility that fluctuating intensities in conjunction with the composer's text can reveal a narrative of mobilities.

Anton Vishio is Associate Professor in the Faculty of Music at the University of Toronto, where he teaches courses in music theory and aural skills. His recent work has focused on close study of a range of recent compositions, including works by Jo Kondo and Priaulx Rainier; on the analysis of global musics; and on music and translation.

Felix Wörner

Transatlantic Changes of Perspective: Between the Predominance of Interpretation and the Loss of Interpretation of Twelve-Tone Techniques in the USA in the 1930s

Arnold Schönberg's emigration led to a significant increase in the previously little-developed interest in his twelve-tone method in the USA. Since only rudimentary theoretical descriptions were available, and published twelve-tone works were not widely distributed, the transfer process of twelve-tone techniques in the 1930s was characterized by a diversification that was strongly influenced by the innovative impulses of individual protagonists. The paper examines moments of this early phase of the theoretical examination of twelve-tone techniques in Europe and in the US. An investigation of Ernst Krenek's writings on twelve-tone technique, including his correspondence with Theodor W. Adorno, demonstrates a critical reevaluation. Krenek received further inspiration from the essay *Schoenberg's Tone-Row and the Tonal System of the Future* (1936) by the American musicologist Richard S. Hill. While Krenek dealt with associated aesthetic questions in addition to theoretical considerations and practical compositional consequences, his pupil George Perle came up with a further developed music-theoretical draft on twelve-tone technique (*Evolution of the Tone-Row: The Twelve-Tone Modal System* [1941]). On the basis of the selected sources, it can be shown that the relocation of the at the time relatively indeterminate concept of twelve-tone techniques to a different cultural context opened up innovative spaces for interpretation. Largely due to cultural transfer and by means of a modifying mediation, older authoritative readings and procedures recede; a considerable potential for innovation is released with regard to theoretical drafts and compositional procedures.

Felix Wörner is Senior Researcher at the Max Planck Institute for Empirical Aesthetics, Frankfurt am Main, and Privatdozent at the Department of Musicology at Basel University. Previously, he held positions at UNC Chapel Hill and the University of Hamburg. He was co-editor of the ZGMTH (2013–19) and the *Lexikon Schriften über Musik*. Recent publications: *Konzeptualisierung von Form in Music. Aspekte von Formvorstellungen tonaler Musik vom 19. bis zum 21. Jahrhundert*, Basel 2022; *Lexikon Schriften über Musik. Vol. 2 Musikästhetik in Europa und Nordamerika* (ed. with Melanie Wald-Fuhrmann), Kassel 2022.

Irit Youngerman

Between Yekaterinoslav, Berlin, Paris, and Palestine: The Musical Mobilities of Verdina Shlonsky

Born in Yekaterinoslav, educated in Berlin, and adopting Paris as her spiritual hometown, composer and pianist Verdina Shlonsky (1905–1990) nonetheless maintained her identification and strong bonds with the Yishuv in Palestine, where her family settled in the early 1920s. Moving through different cultural centers, she became a mediator, exporting and promoting the Yishuv's culture abroad while committing herself to transmitting to Palestine newly acquired experiences, encounters, and Left-wing political notions about art and genre. This importation took several forms. First, by introducing contemporary musical trends, which Shlonsky encountered through her connections with such figures as Edgard Varèse, Max Deutsch, Nadia Boulanger, Darius Milhaud, Hanns Eisler, and others. Second, by attempting to create a modernist trend that would be both "Hebrew" and internationalist (an attempt that followed the Hebrew modernist poetry of her famous brother, poet Avraham Shlonsky, 1900–1973). Third, through a series of articles describing her European encounters. An early example of her activity is her song cycle *Images Palestiniennes* (1933), among the first items published by the new "Mizmor" Jewish music series established under the auspices of Editions Salabert. While drawing on new notions of folklore developing in the Yishuv combined with contemporary Hebrew poetry, Shlonsky's arrangements are explicitly modernist and experimental, while blurring the lines between folk, popular, and high art.

Irit Youngerman published essays about music on Mandatory Palestine and early Israeli statehood, music and migration, and aspects of reception. Her recent publications include an essay in *The Musical Quarterly* on composer Heinrich Jacoby, and on the reception of Mahler's sixth symphony in turn of the century Vienna. She is a teaching and research fellow at Haifa University.

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Telefon +43 1 712 18 88

office@schoenberg.at, www.schoenberg.at

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Arnold Schönberg Center
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Palais Fanto
Schwarzenbergplatz 6
Zaunergasse 1 –3 (Eingang)
A-1030 Wien

Telefon (+43/1) 712 18 88
Fax (+43/1) 712 18 88 88
office@schoenberg.at
www.schoenberg.at