

MEMORY OF THE WORLD REGISTER

The Arnold Schönberg Estate (Austria)

Ref N° 2010-20

PART A – ESSENTIAL INFORMATION

1 SUMMARY

Arnold Schönberg (1874–1951), composer, painter, teacher, theoretician, and innovator, is ranking amongst the prominent artistic figures in the history of western culture.

Schönberg's works mark the source documents of that which since then has been called "New Music." His name is associated with two groundbreaking innovations: the renunciation of tonal composition in the wake of the "emancipation of the dissonance," and the development of the "composition with twelve notes which are related only to each other," twelve-tone music or dodecaphony.

Arnold Schönberg's writings, apart from his compositions, are valuable documents for the musical, intellectual, and cultural history of the first half of the 20th century, also for exile studies, and thus for contemporary history. They are evidence of the multifarious interests of an eminent artistic personality, and also address questions of aesthetics, Jewish affairs, politics, and religion.

Schönberg became the leading example of a century, however, through the fact that his artistic development, surprisingly logical and generative, marked fundamental paradigms of modernist compositional procedures: progress from tradition, freedom of expression, classical modernism.

The father of the "Viennese School" taught eminent European and American composers, such as Alban Berg, Anton Webern, Hanns Eisler, Nikos Skalkottas, Roberto Gerhard, and John Cage.

As visual artist Arnold Schönberg had an important impact on the "Blue Rider" group of painters such as Franz Marc and Wassily Kandinsky.

The Arnold Schönberg Estate held at the Arnold Schönberg Center in Vienna is one of the most important and also one of the largest collections of an Austrian composer as well as of a 20th century composer. It provides a research spectrum of the highest rank for music and art scholars, teachers, musicians, and historians.

The Arnold Schönberg Estate was bequeathed by Schönberg to his heirs with the goal that it would survive as a unified whole.

An immense quantity of musicological, theoretical, and critical publications on Arnold Schönberg and his works, a multitude of performances and recordings of his music all attest to the thesis of Schönberg as a classical master of new music and of modern art in general.

2 NOMINATOR

- 2.1 Arnold Schönberg Center Private Foundation
Schwarzenbergplatz 6
A-1030 Wien
Director: Dr. Christian Meyer
- 2.2 Relationship to the documentary heritage nominated
Owner of the documentary heritage nominated
- 2.3 Contact person
Dr. Christian Meyer, director of the Arnold Schönberg Center Private Foundation
- 2.4 Contact details
Arnold Schönberg Center Private Foundation
Schwarzenbergplatz 6
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3 IDENTITY AND DESCRIPTION OF THE DOCUMENTARY HERITAGE

- 3.1 Name and identification details of the items being nominated

Arnold Schönberg Estate at the Arnold Schönberg Center, Vienna

- 3.2 Description

The Arnold Schönberg Estate forms one of the most extensive and complete 20th century music legacies of a single composer.

- 3.2.1. The Arnold Schönberg Estate comprises material concerning Arnold Schönberg's works, which refers to compositional technique or the chronological phases through which the creative process took place, and also a wide range of documents connected to a broader context (texts, letters, unique sound material, published material containing autograph notations, etc.).

When Arnold Schönberg died in 1951 in Los Angeles, his Estate consisted of a great amount of music manuscripts, text manuscripts, his complete library, photographs, etc. (see description below). In spite of his emigration from Europe in 1933, he was always in the position to keep together his belongings, so that the Schönberg Estate is up to today one of the most comprehensive collections, documenting the live, thought and work of an European composer. After Schönberg's death, his Estate was neither separated, nor have parts of it been sold. Therefore the Schönberg Estate, which is now held at the Arnold Schönberg Center, is unique in its completeness; nothing has been added since Schönberg's death, to keep its character as an Estate. All parts of the Estate are physically kept separately from the other holding of the Schönberg Center.

The only exceptions regarding the completeness of the Schönberg Estate at the Arnold Schönberg Center relate to Schönberg's correspondence (held – according to Schönberg's wish – by the Library of Congress, Washington D.C.), and his paintings

(in possession of Schönberg's heirs, on permanent loan at the Arnold Schönberg Center).

Music manuscripts: Autograph fair copies, sketches and drafts (8000 pages); the most important holdings among the music manuscripts include: Sketches, drafts, and scores for the operas "Erwartung," op. 17, "Glückliche Hand," op. 18, "Von heute auf morgen," op. 32, "Moses und Aron," Songs (among them "Das Buch der hängenden Gärten," op. 15), "Pelleas und Melisande," op. 5 (fair copy of score), Suite op. 29, String Trio op. 45, Violin Phantasy, op. 47; sketches and drafts for "Gurre-Lieder," Chamber Symphony op. 9, String Quartets, piano works (among them the Suite op. 25, which is the first complete twelve-tone work in music history), Variations for Orchestra, op. 31, "A Survivor from Warsaw," op. 46.

Text manuscripts: Autograph manuscripts and other primary sources for Schönberg's theoretical writings and literary works; writings on musical criticism, aesthetics, analysis and theory, philosophy, religion, Judaism, politics, contemporary history, musical pedagogy, as well as Schönberg's lectures, interviews, open letters, memoranda, reports, diaries and teaching materials (12000 pages); the most important holdings among the text manuscripts include: drafts and fair copies for the libretti of Schönberg's operas; several essays, lectures etc. on "Jewish Affairs"; copiously annotated typescripts for Schönberg's textbooks (Theory of Harmony, Fundamentals of musical Composition); the manuscript and single source for his theoretical work "The Musical Idea"; several biographical sketches, commenting on Schönberg's personal life as well as on persons and events of his surroundings.

Schönberg's "Handexemplare" (author's copies): early printed copies of his own works, including autograph annotations, performance instructions, and revisions (100 items); the most important holdings among the "Handexemplare" include: conductor's scores which display Schönberg's performance practise (among them copiously annotated scores of Gurre-Lieder, Chamber Symphony op. 9, Pierrot lunaire op. 21, Suite op. 29, etc.); scores with corrections for further editions.

Personal documents: contracts, school certificates, identification cards, visa, calendars, address books, financial, and legal papers (100 items); especially the calendars provide an insight into Schönberg's daily life, while the address books display his social and professional surroundings.

Schönberg's complete library: among others editions of classical philosophical and literary works, books on music theory, many of them highly annotated; contemporary poetry and literature (many books with author's dedications); scores, partly with annotations for analysis or teaching (700 items); the library comprises several well-known books on music theory and aesthetics (by Ferruccio Busoni, Hans Pfitzner, Hugo Riemann, Heinrich Schenker, etc.), as well as contemporary journals on music, copiously annotated by Schönberg, thus displaying the discussion of subjects relating to music and its aesthetics during his time; other annotated books (among them Schopenhauer, Balzac, etc.) give an account of Schönberg's thoughts on different subjects.

Autograph manuscripts by others: for example Alban Berg (Chamber Concerto, 1925), Gustav Mahler (Song "Um Mitternacht", 1901/02), Anton Webern (correspondence), Wassily Kandinsky (correspondence and a drawing) (100 items).

Programs, Reviews, Posters: Material about first performances and following performances of Schönberg's works throughout his lifetime;

Photographs: Schönberg and his family, students, famous contemporaries (3500 items);

Audiovisual documents: Schönberg's voice recordings, private films, Schönberg's personal audio collection with recordings of his own works and the works of other composers (200 items); the most important holdings among the audiovisual documents include: Discussion in Berlin Radio (1931), lecture on Orchestral Variations op. 31 (1931), Tribute to George Gershwin (1937), rehearsals for Kol Nidre op. 39 (1930s), performances conducted by Schönberg of Verklärte Nacht op. 4, Pierrot lunaire op. 21, Von heute auf morgen op. 32.

- 3.2.2. The Arnold Schönberg Estate is a physically separated part of the collection, held by the Arnold Schönberg Center (since 1997, formerly: Arnold Schoenberg Institute at the University of Southern California, Los Angeles, 1974 – 1997), which is not part of the nominated documentary heritage. Thanks to the systematic acquisition of additional materials closely related to the personality and artistic creativity of Arnold Schönberg, the entire collection is growing constantly. The Arnold Schönberg Center internationally attempts to locate and collect materials relating to Arnold Schönberg from every possible source. Hundreds of individuals and institutions cooperated in this endeavor by contributing material directly, offering material for sale, making facsimiles available, and bequeathing materials to the Center. This insures full access on one single site for international scholars as well as research institutions and Universities. For example the collection has been supplemented by Schönberg's paintings (permanent loan by the heirs) and by original manuscripts owned by Schönberg's main publisher, Universal Edition, Vienna.

Those extra collections are strictly separate from the nominated Schönberg Estate. The separation is realized locally, as there are different depositories for the Estate and the special collections, as well as concerning the registration, as the Estate has its own signature system, which is closed and no subject of change.

4 JUSTIFICATION FOR INCLUSION/ASSESSMENT AGAINST CRITERIA

- 4.1 Is authenticity established?

Authenticity is ensured by the fact that this is essentially an Estate given by Arnold Schönberg himself to his heirs, by them to the Arnold Schönberg Center Private Foundation.

- 4.2 Is world significance, uniqueness and irreplaceability established?

The Arnold Schönberg Estate is unique and therefore irreplaceable because of its originals written and/or owned by Arnold Schönberg. It is significant for Schönberg as one of the most important representatives of western classical music, and also significant – beyond Schönberg – for the music, musical life, literature, and social and cultural history of the first half of the 20th century, one of the most challenging eras of western classical music.

- 4.3 a-c. Time, Place, and People

Arnold Schönberg is a central figure of his era, musical modernism in the first half of the 20th century. He became the leading example of a decade, however, through the

fact that his artistic development marked fundamental paradigms of modernist compositional procedures: progress from tradition, freedom of expression, classical modernism.

Schönberg was a leading figure in the rapid development of music and the arts in Vienna, from where many groundbreaking artistic changes went out to the world after 1900, when Vienna was considered the musical capital of Europe. The same is true for the time between 1925 and 1933, when Schönberg taught in Berlin during a time of uncomparable artistic intensity, and for Los Angeles, where many key figures from European Arts had found exile.

During the Viennese fin de siècle, Jugendstil, expressionism, and psychoanalysis all developed contemporaneously as progressive tendencies. Schönberg is considered being the father of the “Viennese School.” He and his pupils stand out of their stylistic confidence and uncompromising interrogation of the self.

The comprehensive Arnold Schönberg Estate attests to a half century of cultural and intellectual history in Europe and the United States as well: Albert Einstein, Wassily Kandinsky, Thomas Mann, Karl Kraus, Gustav Mahler, and Richard Strauss not only penned their thoughts but exchanged ideas with Arnold Schönberg. Interaction with important intellectuals, composers and representatives of other artistic fields, shed light on one of the most influential periods within recent cultural history.

4.3. d. Subject and Theme

Arnold Schönberg is a key figure in western music of the 20th century. His enduring and – even today – pioneering conceptual processes culminated in the development of a new compositional technique, the twelve-tone method (or dodecaphony). With this method, a visionary plan for construction of future compositional order, Schönberg laid the cornerstone of what was to be the emancipation of traditional hierarchical organizing principles for contemporary music up to now.

4.4 Are there issues of rarity, integrity, threat and management that relate to this nomination?

The preservation and accessibility of the Arnold Schönberg Estate is the most important task of the Arnold Schönberg Center Private Foundation. Time and financial means are allocated in order to secure the materials.

Preservation measures are taken frequently according to the latest preventative methods of paper conservation and restoration.

The extensive digitizing project including music manuscripts, writings, paintings and drawings, letters, historic photographs, historic press clippings, and annotated books has been a tremendous progress in the reduction of handling the original materials, which gives them the chance to rest untouched for long periods of time.

The Arnold Schönberg Estate is being kept in a secured and air-conditioned vault. All original sources have been digitized. If shown in exhibitions, the authentic materials are cared about following the highest museum standards.