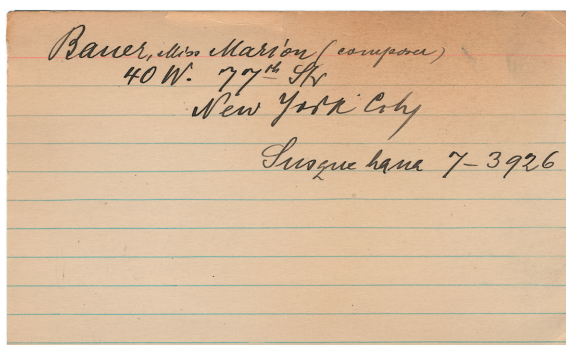


Marion Bauer (from: David Ewen:
New Harmonists, in *The American
Hebrew*, August 24, 1928)



Address card Marion Bauer (Arnold Schönberg Center, Wien
[Address files] | ASCI A1929)

Marion Bauer, *Twentieth Century Music*, and Schönberg Reception in America

In his Celebrative Speech for the 1974 Schoenberg Centennial, the American composer and music theorist Milton Babbitt (1916–2011) remarked on his own arrival in New York a scant few months after Schönberg had arrived in 1933:

[...] for me it was not a coincidence, for I had decided to enroll at Washington Square College [of New York University] primarily because of the presence there of Marion Bauer, who had just published a book called *Twentieth-Century Music*, which committed the unheard-of professionalism of containing actual musical examples, including some from [Three Pieces for Piano,] *Opus 11*, *Erwartung*, and *Pierrot Lunaire*.¹

Babbitt correctly identified Bauer's work as the first book of twentieth-century music history and criticism published in the United States. Not only did Babbitt express delight that Schönberg owned a copy of the book, but he also thought highly enough of it that he wrote the introduction for the 1978 reprint edition. There Babbitt elaborated that *Twentieth-Century Music* had, "modestly and innocently changed the course of some of our young lives," and that its publication had had immediate

*local and national [...] impact and consequences. For, particularly for those of us in other places at the time of its appearance, here was a book, a textbook, an 'appreciation' book, which concerned itself interestedly, admiringly, enthusiastically, even affectionately with works of music which, in most academic environments, were unmentionables, untouchables, and unspeakables, and anywhere else were unknowns.*²

Babbitt's testimony here and in several other essays makes clear that Bauer's book, *Twentieth Century Music*, and, indeed, Bauer herself, were decisive in his musical journey. But while Babbitt's impact on the academic reception of

1 Milton Babbitt: Celebrative Speech for the Schoenberg Centennial (1976), in *The Collected Essays of Milton Babbitt*. Edited by Stephen Peles, with Stephen Dembski, Andrew Mead, and Joseph N. Straus (Princeton 2003), 335–340, 336.

2 Idem: Introduction, in Marion Bauer: *Twentieth Century Music: How It Developed, How To Listen to It* (New York 1978). Identical to the original 1933 edition, published by G.P. Putnam's Sons, New York, except for the addition of Babbitt's introduction.

Schönberg's music is indisputable, Marion Bauer's influence on Schönberg reception has scarcely been discussed. Part of the reason for this omission may be that in Anglo-American music scholarship, "reception" has conventionally been construed as the interpretation and valuation of a composer's works by music specialists: critics, composers, editors, scholars, and performers. But more recent trends in reception research attend to the social location of musical works – where they are published and performed – and to the understandings and opinions of the non-specialist listeners comprising the audiences. These non-specialist listeners were the people Bauer sought to address in her criticism in general music magazines, her books, pedagogical works, and in her public lectures and radio broadcasts.

Bauer's role in Schönberg reception in America may also be overlooked because, although she certainly respected and personally liked Arnold Schönberg, Bauer was not a "Schönberg partisan": her project was never to promote his music specifically, but rather to recognize him as a significant force in a rich landscape of modern music, to open listeners' ears, and to give Schönberg's music – and all modern music – a fair hearing. Her capacious embrace of musical modernism and her focus on listening as a means to its understanding are what come across in *Twentieth Century Music: How It Developed, How To Listen to It* (henceforth *TCM*). First published in 1933, revised in 1947 – by which time similar volumes had begun to appear – and reprinted in 1978, *TCM* remained in print through the mid-1990s:³ the book remained useful even after there were important new compositions it did not cover. While it is difficult to draw definitive conclusions about the effects of Marion Bauer's modern music advocacy, it was persistent, multifarious, and sometimes path breaking, and it redounded to the benefit of Schönberg as well as of other modernist composers.

Bauer as Composer

It is helpful to consider Bauer's advocacy of Schönberg and modern music in the context of her musical background, training, and compositional activities. The youngest of seven children born to Jewish-French immigrants in Walla Walla, Washington, Marion Bauer (1882–1955) emulated her scholarly mother, Julie Heymann Bauer (1842–1913), a teacher of Romance languages, German,

3 Marion Bauer: *Twentieth Century Music: How It Developed, How To Listen to It. A New Edition Completely Revised* (New York, London 1947). By "similar volumes," I mean books listed in the Online Computer Library Catalog (OCLC) with the Library of Congress subject heading "Music – 20th

Century – History and Criticism." I limited my search to those published in the English language since my concern here is the American audience. The search yielded several volumes in the 1940s and more in the 1960s.

and Volapük (a universal language that preceded Esperanto); Marion expected to establish a career as a language teacher.⁴ Marion's elder sister, Emilie Frances Bauer (1865–1926), was an accomplished pianist who had trained in San Francisco, gave Marion her first lessons, and became a respected music critic. Writing first for the *Musical Courier*, then joining the staff of the recently founded *Musical Leader*, Emilie Frances Bauer served as the *Leader's* New York correspondent from 1900–26, and in that capacity interviewed Debussy, staunchly supported Mahler as conductor of the New York Philharmonic, and forged relationships with famous musicians and other personalities, which surely benefited Marion as well. Emilie's review of the U.S. premiere (1923) of *Pierrot lunaire* extols its emotional expression and great dramatic power.⁵ After completing high school in Portland, Oregon (ca. 1900), Marion joined Emilie Frances in Manhattan, where she undertook lessons in piano and composition with Henry Holden Huss (1862–1953).

Marion Bauer's subsequent musical education included periods of study in Germany, France, and the United States. A year in Paris (1905–06) to study piano with Raul Pugno (1852–1914) also brought Bauer into contact with a very young Nadia Boulanger (1887–1979), with whom she studied harmony and composition. Marion Bauer, not Aaron Copland, as is often assumed, appears to have been Boulanger's first American student: the American Conservatory at Fontainebleau, where Copland studied, was not founded until 1921. Milton Babbitt has stated that Bauer's compositions were “*very French oriented, very much in the Boulanger tradition*,”⁶ but this oversimplifies both Bauer's music education and her compositional practice.

Bauer did speak French in her natal home, was a member of the Franco-American Music Society (incorporated in 1923 as Pro-Musica), and wrote the occasional article in French for *La Revue Musicale*.⁷ But when she returned to New York from Paris, she studied with pianist Eugene Heffley (1862–1925), a proponent not only of Debussy, but also of the American composer Edward MacDowell (1860–1908) and the German composer Max Reger (1873–1916): Bauer remarked that Heffley's studio was a “*center for contemporary piano music*,”⁸ and she dedicated *TCM* to his memory. During this period, she also studied with the conductor Walter Henry Rothwell (1872–1927), and it was at

4 Susan E. Pickett: *Marion and Emilie Frances Bauer: From the Wild West to American Musical Modernism* (Lulu Publishing Services 2014), 6.

5 Emilie Frances Bauer: New York Debates Merits of *Pierrot lunaire*, in *Musical Leader* 45/6 (February 8, 1923), 126. Quoted in David Metzger: *The New York Reception*

of *Pierrot lunaire*: The 1923 Premiere and Its Aftermath, in *Musical Quarterly* 78/4 (Winter 1994), 690–692.

6 Interview in William Duckworth: *Talking Music. Conversations with John Cage, Philip Glass, Laurie Anderson, and Five Generations of American Experimental Composers* (New York 1995), 62.

7 For example, L'influence du jazz-band, in *La revue musicale* 5/6 (April 1924), 31–36.

8 Marion Bauer: Charles T. Griffes as I Remember Him, in *Musical Quarterly* 29/3 (July 1943), 366.

his urging that in 1911 Bauer resumed her composition studies in Berlin with Jean Paul Ertel (1865–1933).⁹ Bauer continued to develop her compositional craft throughout her life: at the age of forty-one (1924), she travelled again to Paris to study composition with contrapuntalist André Gédalge (1856–1926), who had little sympathy for Impressionism. Among his other students were Florent Schmitt (1870–1958), Maurice Ravel (1875–1937), and Darius Milhaud (1902–1974), all of whom, incidentally, were sympathetic to Schönberg. Thus, Bauer’s influences were more like an international layer cake than an unalloyed French éclair.

It is difficult to assess the significance of Bauer’s compositional œuvre, for some of her most successful works with the public remain unpublished, although they enjoyed positive reviews and sometimes repeat performances; some of the manuscripts have been lost.¹⁰ Nowadays people tend to think of Marion Bauer as a “conservative” composer, but in the early 1920s, she and several other members of her cohort, all born in the 1880s, were among the first American composers to be labeled “modernist.” As the American music scholar Carol Oja has shown, Bauer, along with composers Louis Gruenberg, Frederick Jacobi, and Emerson Whithorne, set out to create the infrastructure that supported modern music in New York, beginning in 1921 with the American Music Guild. But the innovations of the next-decade cohort of composers, those born in the 1890s, who had enjoyed the benefits of that infrastructure, superseded their elder colleagues, rendering them a “*vanguard that was ultimately forgotten*.”¹¹

If it is true that the modern music that Bauer championed was often more experimental or avant-garde than her own, it is also true that some of her modern techniques anticipated their use by younger composers, for example, she used non-tertian harmonies before Aaron Copland did, although quartal harmonies are considered to be a hallmark of his style. Bauer’s quintal tone poem for solo piano, *Sun Splendor*, exemplifies the issues she faced: it premiered in 1926, but it was never published. A two-piano version premiered in 1931, had several repeat performances and good reviews, and finally an orchestral version – only the second orchestral work composed by a woman to be played by the New York Philharmonic – was premiered by Stokowski in 1947,

9 Schönberg was also in Berlin in 1911, but whether Bauer met him there is presently unknown.

10 Susan E. Pickett compiled an annotated list of all 167 of Bauer’s known compositions: marionbauer.org (accessed June 13, 2018). The annotations include the location of the manuscripts, if extant, in one of

seven archives. Twenty-one of Bauer’s published works are available on IMSLP/ Petrucci Music Library (http://imslp.org/wiki/Category:Bauer,_Marion, accessed July 13, 2018). Pickett lists fifteen recordings, some private releases, of Bauer’s compositions as Appendix Three, Discography, in *Marion and Emilie Frances Bauer*, see fn. 4, 203–205.

11 Carol J. Oja: *Making Music Modern: New York in the 1920s* (Oxford etc. 2000), 156.

and neither of those versions was published either. Surely part of the explanation for this is the difficulty all composers had in getting their works published, and the particular problems American composers had in finding publishers to take risks for their music's sake.

But there is another factor at work here, too: although Bauer enjoyed the advantage of being at the forefront of a social transformation that saw American women gain the right to vote, matriculate in university programs, and enter professions,¹² traditional gender expectations continued to inform publishers' choices about which music to print: a higher percentage of Bauer's compositions in the traditionally "feminine" genres of song and small piano piece have seen the light of day than her compositions in multi-movement instrumental genres, and even her songs and piano pieces were scrutinized for signs of "modernism" – unusual texts, dissonance, stretched tonalities, and unexpected harmonies – and sometimes rejected on that basis. Bauer's publisher, Arthur P. Schmidt (Boston, Leipzig, New York) looked askance at her modernist tendencies, declined to publish several of her works, and did not renew her contract, evidently for reasons of modernist style. While her early songs, which circulated in manuscript, were championed by stars of the Metropolitan Opera like Alma Gluck and Putnam Griswold, the further she strayed from conventional genres and idioms, the less likely Schmidt was to publish her work. This resulted in publication delays, publication by lesser houses, and leaving many substantive works – sonatas, a symphony, a string quartet, for example – unpublished during her life time (Table 1).¹³ Although Bauer resisted aesthetic interference, publishers' responses to her longer or more adventurous works limited their circulation and performance. Because Schmidt required that she also compose simpler pedagogical pieces, and Bauer, like other American composers, turned to folk music settings during the Great Depression, her published oeuvre may not be representative of her aesthetic choices. But above all, the self-reinforcing mechanism of publication – performance – review that creates and revises the musical canon failed to sustain Bauer's compositional success beyond her lifetime.¹⁴

12 Judith Tick: 'Passed Away Is the Piano Girl': Changes in American Musical Life, 1870–1900, in *Women Making Music: The Western Art Tradition, 1150–1950*. Edited by Jane Bowers and Judith Tick (Urbana 1987), 325–348.

13 Susan E. Pickett: *Marion and Emilie Frances Bauer*, see fn. 4, 74–76. In 1916/17 Schmidt rejected several of Bauer's most successful songs, and they cancelled her

contract in 1927 after her sonata was downgraded from first to second for its "modernist dissonances." Ellie M. Hisama: *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon* (Cambridge 2001), 5 (Cambridge Studies in Music Theory and Analysis 15), citing Bauer's letter to A.P. Schmidt, June 18, 1927; Adrienne Fried Block: Arthur P. Schmidt, Music Publisher and Champion of American Women Composers, in *The*

Musical Woman: An International Perspective. Volume II: 1984–1985. Edited by Judith Lang Zaimont, Catherine Overhauser and Jane Gottlieb (Westport/CT, London 1987), 145–176.

14 Marcia Citron explains how the mechanics of canon-creation disadvantage the posthumous careers of women composers in *Gender and the Musical Canon* (Cambridge 1992).

- *The Red Man's Requiem: To the Memory of Chief Joseph* (1911?). Song, text by Emilie Frances Bauer; dedicated to (and premiered by) Putnam Griswold. Published: Schmidt, 1912.
- *Up the Ocklawaha*, op. 6, for violin and piano (1912); dedicated to (and premiered by) violinist Maude Powell (1867–1920). Published: Schmidt, 1913.
- *From the New Hampshire Woods*, op. 12 (1921), piano. A suite of three pieces, composed at MacDowell Colony. Published: Schirmer, 1922.
- *Fantasia quasi una sonata* (aka Sonata no. 2 for Violin and Piano), op. 18 (1924–25), violin and piano. Panned by Olin Downes for “highly modern harmonies, unresolved dissonances [...]” Demoted from first to second in chamber music competition for dissonance. Published: Schirmer, 1928.
- *Four Piano Pieces*, op. 21 (1929). Movements dedicated to Alma Wertheim, Ruth Crawford, and Harrison Potter. Non-tonal. Composed at MacDowell Colony. Published: Cos-Cob Press, 1930.
- *Patterns*, op. 41 (1946), for piano. Five movements. 12-tone. Dedicated to Harrison Potter. Published: American Composers’ Alliance (ACA), 1946. Arrangements for winds (op. 41b): ACA, 1948; and for string quartet (op. 41c): unpublished.
- *Sun Splendor*, op. 19 (1926) for piano solo. Quintal harmonies. Arr. 2 pianos (1931). Arr. for orchestra, premiered by NY Philharmonic (Stokowski) (1947). All unpublished.

Table 1: Selected compositions by Marion Bauer

Bauer as Modern Music Advocate

Bauer’s experiences as a composer very much inflected her other forms of modern music advocacy: in addition to being a founding member of the American Music Guild (1921), she was also a co-founder of the Society of Women Composers (1924) and the American Music Center (1939), an organization devoted to publishing the works of living American composers. She also played important leadership roles in many other advocacy groups. The most enduring of these was the League of Composers (est. 1923) which eventually merged into a chapter of the International Society of Contemporary Music in 1954. Bauer was appointed to the executive board of the League (Figure 1) during its early years (1926). Unlike most of the music organizations in which Bauer participated, where she was often the only woman leader, there were several prominent women in the leadership of the League, including its executive director and main concert organizer Claire Reis (1888–1978); the editor of its journal, composer and writer Minna Ledermann (1898–1995); and its chief patron and board member, and founder of Cos-Cob Press, Alma Morgenthau Wertheim (1887–1953).¹⁵ Not only was the League the longest-lived and most

15 Carol J. Oja: *Making Music Modern*, see fn. 11, Chapter 12, “Women Patrons and Activists,” 201–227. Alma Morgenthau

Wertheim was the mother of Pulitzer Prize-winning historian Barbara Wertheim Tuchman.

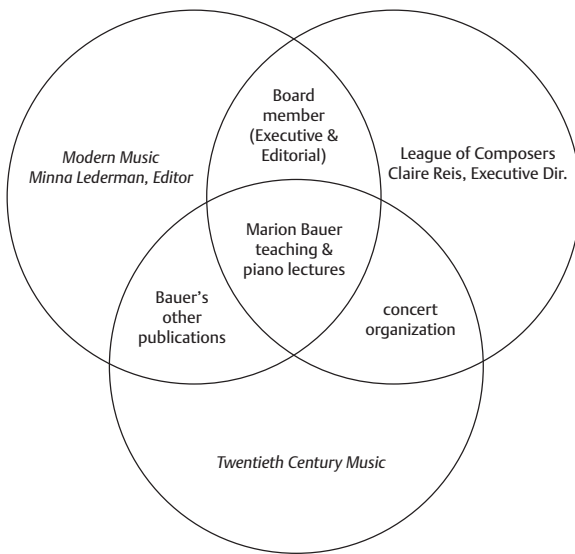


Figure 1: Marion Bauer's modern music advocacy and the League of Composers

productive of the many new music organizations that sprang up in New York in the 1920s, but it also had the longest-lived and most highly acclaimed journal, the “little magazine” titled *Modern Music* (1924–1946). By virtue of her position on the executive board of the League, Bauer was also a member of the editorial board of *Modern Music*, for which she also wrote an occasional composer profile (e.g., of Stefan Wolpe) or review, (e.g., on Redfield’s book on acoustic labs in music schools, and on Henry Cowell’s theories).¹⁶ Contributors to the journal were primarily composers; Schönberg, his students, and his supporters appeared in it frequently, both as authors and as topics of aesthetic, analytic, and historical criticism.¹⁷

Schönberg was also represented visually

in line drawings, half-tone reproductions of portraits, and reproductions of sets and costumes for his dramatic works.

While the League has dismissively been called a “boulangerie” (bakery) for the important Boulanger students affiliated with it, the organization came into being on account of Arnold Schönberg’s *Pierrot lunaire*, for the International Composer’s League, who produced the American premiere, maintained a policy of giving only first performances.¹⁸ Some of the League of Composers’ most ambitious projects also involved Schönberg, and these Bauer listed as signature achievements in a retrospective article about the League (1948): among them are the second U.S. performance (1925) and the first staged U.S. performance (1933) of *Pierrot lunaire*; the U.S. premiere and several repeat performances of *Die glückliche Hand* at the Metropolitan Opera (1930); an all-Schönberg concert

16 Marion Bauer: The Case for a Music Laboratory (review of John Redfield, *Music: A Science and an Art*), in *Modern Music* 5/4 (May–June 1928), 36–38; New Musical Resources (review of Henry Cowell’s book), in *Modern Music* 7/3 (April–May 1930), 43–45; and Stefan Wolpe, in *Modern Music* 17/4 (May–June 1940), 233–236. Babbitt noted that this was the first published biography of Wolpe.

17 Initially titled *The League of Composers’ Review*, the name changed to *Modern Music: A Quarterly Review* with Volume 3, no. 1 (November 1925).

18 Marion Bauer and Claire R. Reis: Twenty-Five Years with the League of Composers, in *The Musical Quarterly* 34/1 (January 1948), 1–14.

to welcome him to the U.S. (1933); the first recording of *Pierrot lunaire* (1940); and a commission for *Ode to Napoleon* (1942).¹⁹ Among other work for the League, Marion Bauer organized the Young Composers' Concerts.

Her obvious dedication to this organization notwithstanding, Marion Bauer held specific convictions about modernism and modern music that did not always map neatly onto the ideas of the League, as a comparison of her own writings to the manifesto of the League of Composers makes clear. The League identified its mission as follows:

*To encourage, support and make possible the production of music representative of the present time; to present the best of such music regardless of nationality or school of composer; to enable new composers to achieve production and publication; to further the publication of modern music; to promote cooperation among composers of all nations and encourage the formation of similar groups in other countries, and, finally, to present, not for profit, concerts which shall represent and encourage the new tendencies in music.*²⁰

Distinguishing itself from the International Composers' Guild, the manifesto goes on to assert that works presented at League concerts might be repeated if they warrant a re-hearing. David Metzger and others have likened the League to Schönberg's Verein für musikalische Privataufführungen, with some reason, for the notion of playing modern music of all schools or tendencies – with repeat performances – was certainly part of the Verein agenda. But the League's mission was heavily weighted toward the supply side, toward production and the interests of composers, whereas the Verein gave at least as much weight to cultivating *listeners*. And this is where Marion Bauer's *Twentieth Century Music* served as an important complement to the League.

***Twentieth Century Music* in Context**

Bauer's foreword to *TCM* begins:

*Recently; a young woman who, although not a musician, has attended concerts regularly, said to me almost despairingly, 'What can I do to grow to like modern music? I don't understand it. I have tried to listen to it, but it means nothing to me; in fact, it takes away much of my pleasure in going to concerts.' She is one of many who love music, who know how to listen but do not know how to adjust themselves to the new conditions. They do not know how to exchange old ears for new.*²¹

19 Ibidem. The (November 11) 1933 concert included the 2nd and 3rd *String Quartets*, opp. 10 and 30, and the *Piano Pieces*, op. 33A and B; see Marc Blitzstein: Mid-Season in New York, in *Modern Music* 11/2 (January–February 1934), 100–101. The pre-concert announcement also listed

unnamed "songs" and the performers Ruth Rodgers, Rita Sebastian, Nadia Reisenberg, and the Pro-Arte Quartet. *Modern Music* 11/1 (November–December 1933), inside back cover.

20 New League to Aid Modern Composer, in *Musical America* 37 (March 1923), 2; quoted in David Metzger: The League of Composers: The Initial Years, in *American Music* 15/1 (Spring 1997), 46.

21 Marion Bauer: *TCM*, 1933, ix.

Bauer explains that the book is intended to guide listeners “over some of the paths along which music of the twentieth century is travelling,” that it is not “a scientific treatise on ultramodern methods of composition [...] Nor is it intended to be biographical or critical, but principally explanatory” (ix). It is not incidental that Bauer’s archetypal listener is a woman, as I explain below.

Bauer theorized that music changes in step with the times, just as technology, transportation, and architecture change: we need an “airplane consciousness” to understand 20th century art and music (3). Thankfully, “the ear is tremendously elastic in its powers of adjustment,” so “sounds which were painful, when once accepted and organized by the brain may become pleasurable” (9). She points out that every era has experienced – and often obstinately resisted – a “modern” music: the *Ars Nova* of the 14th century, the Monteverdi-Artusi debate – she has an example for every era.²² And she encourages readers/listeners to develop a capacious “musical view point,” including old music, avant-garde music, folk music, and jazz. “Music does not ‘progress,’” she writes, “and in no sense can one call old music inferior to the new or vice versa. To achieve the art of good listening is to accept the old music for what it is, and likewise the new, each for its own virtues” (10).

While the focus on music as a sound object that requires attentive listening was nothing new to Bauer’s writing by the time *TCM* appeared, the idea that both old and new music have value is an ethical-aesthetic stance that she developed over time. This opinion is a clear repudiation of the notion that music “evolves,” which Anton Webern and many others embraced.²³ While the teleological thrust of an evolutionary paradigm might have the advantage of portraying an avant-garde musical style as “inevitable,” it was also imbricated in a clutch of social theories, like “social Darwinism,” that figured the past, the “primitive,” non-European peoples, and the poor as evolutionary inferiors, justifying their oppression. Some of Bauer’s earlier writing – for example, “The Spirit of Modernism” (1922), where she relates modern trends in music to other cultural phenomena, like the “free verse” poetry of Amy Lowell,²⁴ or her music history for children *How Music Grew* (1925), co-written with Ethel Peyser – embraces a kind of musical Darwinism, where the “primitive” is constantly superseded by something more modern and, therefore, superior. While no one in their own day appears to have been concerned about its implicit racial bias, by the 1970s, *How Music Grew* was singled out as a particularly egregious

22 This section draws on her textbook from the previous year: Marion Bauer and Ethel R. Peyser: *Music Through the Ages. A Narrative for Student and Layman* (New York 1932). Revised editions 1946, 1967.

23 For example, Anton Webern: *The Path to the New Music*. Edited by Willi Reich (Bryn Mawr etc. 1963).

24 Marion Bauer: The Spirit of Modernism: An Analytic Study of Modern Life in Its Relation to Art, in *Eolian Review* 2/1 (December 1922), 13–17.

example of racial stereotyping in music history books.²⁵ As the quotation above suggests, by the time Bauer wrote *TCM*, she understood musical innovation as interacting with the larger culture through the aesthetic choices of musicians and artists, thus a product of its time and place, but not the result of some inexorable wheel of perpetual improvement.

Other concepts in these passages from *TCM* are intriguing for the way they echo across Bauer's earlier writings, and Schönberg's compositions play a role in some of her early thoughts on the aesthetics of modern music. One telling example is her interview with members of the Flonzaley Quartet, published in the *Musical Leader* (1917).²⁶ The group had introduced Schönberg's *String Quartet No. 1*, op. 7, to American audiences in 1914, after performing it in Berlin with Schönberg present (1913) and premiering it in Leipzig (1914).²⁷ In the interview the members of the quartet opine that the ability to listen meaningfully to new music is merely a matter of education, and that the ear acclimates itself to new sounds very quickly: they implicitly discredit critics who disliked the lengthy, single-movement op. 7 after only one hearing. Bauer introduces the quartet's remarks with her own gloss: "A constructive critic," she writes, "will approach a new work with open mindedness and receptivity, free from all prejudice; he will reserve judgment and in his decision will eliminate self."²⁸ The open-minded critic, according to Bauer, plays a crucial role in mediating between the modern composer and audiences. In this interview, too, Bauer expresses for the first time the concept of the perennial modernity of new music:

The "modern," like the "poor" of the Bible, "we have always with us," and it has always aroused the ire of the artistically righteous and the sympathy of the few daring spirits of anarchistic or imaginative tendencies.

*Schoenberg, Stravinsky, Scriabin, or Cyril Scott actually present no greater problem to the musical public of today than Wagner, Beethoven, Chopin, or Mozart did to their contemporaries.*²⁹

Bauer recounts numerous anecdotes about the negative reception these historical composers reaped during their lifetimes, clearly suggesting that Schönberg and other modernists will soon enough be regarded as the beloved masters of a bygone age. She revisits the notion of historical cycles of modernity and its discontents not only in *TCM*, but also in her more comprehensive history of Western music, written in collaboration with Ethel Peyser (1932),³⁰ and in two articles in 1934: her interview with Schönberg in Chautauqua, and a defense

25 Ruth Zinar: Racial Bigotry and Stereotyping in Music Books Recommended for Use by Children, in *The Black Perspective in Music* 3/1 (Spring 1975), 33–39.

26 Marion Bauer: As Others See Them: As Twentieth-Century Musicians View Their Contemporaries, in *The Musical Leader* 33/19 (May 1917), 610.

27 Sabine Feisst: *Schoenberg's New World: The American Years* (New York 2011), 20, 36.

28 Marion Bauer: As Others See Them, see fn. 26.

29 Ibidem.

30 Marion Bauer and Ethel R. Peyser: *Music Through the Ages*, see fn. 22.

of modern music titled, “Are Modern Iconoclasts Jeopardizing the Future of Music?”³¹ The subtitle is “Composer-Critic Finds Ultra-Conservative Listener, Like ‘Tired Business Man,’ A Greater Menace to Development.” Bauer rehearses her argument that “*the history of music is a history of iconoclastic movements,*” but also observes that the economic pressures of the depression have generated reactionary listeners, and it is this newly risk-averse public that is actually jeopardizing the future of music.

Composers, but also audiences, should be aesthetically adventurous, and this concept, too – the intrinsic value of experimentation – goes back to her earlier writing. In response to Bauer’s question about the allegation that contemporary art had “degenerated,” members of the Flonzaley Quartet replied that,

*Standing still is degeneration; experimenting, expressing new ideas, using different means of expression, always results in regeneration, not degeneration. Even though the works of art may develop along false lines and may not be vital in themselves, they still will have the effect of stimulating thought and may be the means of creating something truly worthwhile.*³²

In other words, experiments may not yield the expected outcome, yet still may have aesthetic value by contributing to the shared pool of ideas. This notion recurs several more times in Bauer’s writing, including in “League of Composers Experiments” (1926), her review of the League concert featuring the microtonal music of Julián Carrillo (which she enjoyed), and Schönberg’s *Woodwind Quintet*, op. 26 (which she did not). While this composition of Schönberg was not to Bauer’s taste, and the tone of her review was unusually sharp (for her), Bauer did mitigate the criticism by opening with an explanation that

*to go to a concert of the League of Composers or the International Guild is more or less taking part in an experiment. We need the experiment, and we would say, ‘Hats Off!’ to the courageous souls who conduct the experiments in these musical laboratories.*³³

In *TCM*, Bauer again referred to Schönberg’s innovations as experiments that have affected every dimension of music.

Beyond the introduction, *TCM* divides into two main parts: a lengthy historical upbeat titled “Looking Backward,” and a section of eight chapters on twentieth-century music topics titled, “Looking Forward.” These two parts are preceded by a prelude titled, “The Art of Listening,” separated by an interlude titled, “Breaking Down Established Rules,” and followed by a postlude titled,

31 Marion Bauer: Are Modern Iconoclasts Jeopardizing the Future of Music?, in *The Musical Leader* 66/14 (April 1934), 56–57.

32 Marion Bauer: As Others See Them, see fn. 26.

33 Marion Bauer: League of Composers Experiments, in *The Musical Leader* (March 18, 1926), 1. Marion Bauer had written occasionally for *The Musical Leader* for years, but when Emilie Frances Bauer passed away on March 8, 1926 – the week before this

review appeared – Marion and their sister Flora took over Emilie’s important role as New York correspondent (Susan E. Pickett: *Marion and Emilie Frances Bauer*, see fn. 4, 137). These circumstances may account for the different tone.

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I. THE ART OF LISTENING: YESTERDAY AND TODAY	3	X. IMPRESSIONISTIC METHODS—DEBUSSY AND HIS INFLUENCE	131
PART I: LOOKING BACKWARD		XI. IMPRESSIONISM AND THE TWENTIETH CENTURY RENAISSANCE: ENGLAND, POLAND, HUNGARY, SPAIN, ITALY, AMERICA, ETC.	160
II. PAST INNOVATIONS AND PREJUDICES	13	XII. Scriabin, the Mystic Impressionist, and Sibelius, a Modern Symphonist	176
III. THE BEGINNINGS OF THE MODERN ERA: BACH AND EIGHTEENTH CENTURY DEVELOPMENTS	21	XIII. Stravinsky Before and After the World War	192
IV. THE CLASSICAL VIENNESE ERA AND THE ROMANTIC MOVEMENT: HAYDN, MOZART, BEETHOVEN, SCHUBERT, SCHUMANN, CHOPIN	32	XIV. Schoenberg and His Innovations: Atonality	209
V. NINETEENTH CENTURY POINTS THE WAY: PROGRAM MUSIC AND POSTROMANTICISTS	46	XV. POLYTONAL AND ATONAL RAMIFICATIONS: NEOCLASSICISM, DISSONANT COUNTERPOINT, <i>Gebrauchsmusik</i> , QUARTER-TONES, ETHER-MUSIC	228
VI. NATIONALISM BASED ON FOLK MUSIC: RUSSIA, CZECHOSLOVAKIA, HUNGARY, NORWAY, ENGLAND, SPAIN, AMERICA	61	XVI. THE NEW OPERA: BERG, HINDEMITH, WEILL, KRENEK, HONEGGER, MILHAUD, GRUENBERG, ETC.	253
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INTERLUDE		XVIII. THE NEW ESTHETIC: EFFECT OF THE WAR, THE MACHINE, RADIO, ETC.	293
IX. BREAKING DOWN ESTABLISHED RULES: NEW SCALES, MELODIES, CHORDS, HARMONIC RESOURCES, RHYTHMS, ETC.	101	EXPLANATION OF MUSICAL TERMS	307
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Figure 2: Table of contents of *Twentieth Century Music* (1933)

“The New Esthetic: Effect of the War, the Machine, Radio, etc.” (Figure 2). The interlude and everything after it were expanded in the 1947 edition. The book also has some handy features for inexperienced listeners, including an explanation of musical terms used in the text, plus a pronunciation guide for foreign names, and this gives some idea of what she hoped her reader/listeners would do with the book, for if they were only reading and listening, they wouldn’t need to pronounce anything. But if they were to discuss the music, a pronunciation guide would be very helpful.

Only two twentieth-century composers get their own chapter in this book – Schönberg and Stravinsky. Most of the topics and composers Bauer discusses – although perhaps not the way she discusses them – are now canonical in English-language books on 20th-century music, but the book is unusually inclusive of women composers, African-American composers, and Latin American composers. There are substantial sections on jazz and on the institutions of modern music, like the League of Composers – topics that barely broke into the

Section	Chapter	Context
Prelude	I. The Art of Listening	Quotes Flonzaley Qt. re: op. 7 – repetition > familiarity
Part I. Looking Backward	V. The Nineteenth Century Points the Way	Gustav Mahler’s orchestral scores gave AS impetus
Part I.	VI. Nationalism based on folk music	AS exemplified transition from Romanticism
Part I.	VIII. Realism: Richard Strauss	AS disjunct melodic lines compared with Strauss
Interlude	IX. Breaking down established rules (3 times)	• Chromatic scale is basis for atonality • Chords built in fourths (Ex. <i>Erwartung</i>) • Composers, theorists create new rules: AS is both
Part II. Looking Forward	XIII. Stravinsky	AS’s style of neo-classicism
Part II.	XIV. Schoenberg and His Innovations: Atonality	[see text]
Part II.	XVI. The New Opera	• Brief, condensed operas – AS example • 12-tone opera • AS paintings
Postlude	XVIII. The New Esthetic	Experimental composers a generation ahead – AS is example

Table 2: References to Schönberg (AS) in *Twentieth Century Music* (1933)

historical canon by the 1990s.³⁴ So, the book was quite forward-looking, but the journal *Modern Music* was similarly inclusive.

Schönberg emerges as a crucial figure in *Twentieth Century Music* (Table 2) long before the reader arrives at his chapter. He is mentioned in some exemplary way in each section of the book: in the Prelude, to illustrate how modern music stretches us but becomes familiar with study and repetition; in the Interlude, as an innovator of new musical paradigms, and nine other places outside the Schönberg chapter, so by the time a reader gets to Chapter XIV, she is primed for “Schoenberg and His Innovations: Atonality.”³⁵ The main sources Bauer used for the Schönberg chapter were his published scores, *Harmonielehre* (1911), his lecture at the École Normale de Musique (1927), Egon

34 I counted ten women composers, including Ruth Crawford, Germaine Tailleferre, and Vivian Fine; eight African-American composers; many Latin American composers (and many were

involved with the League). These numbers are much greater than contemporaneous music books and increased greatly with the 1947 edition; they are greater than some textbooks today.

35 In the 1947 edition, the subtitle was changed to, “Atonality and 12-Tone Music.”

Wellesz's Schönberg biography (1925), and Adolph Weiss's article "Schoenberg's Lyceum" (1932).³⁶

Topics in the Schönberg chapter include the sense of "inner necessity" that drove Schönberg's innovations; his early, post-romantic works; his break from the tyranny of the tonic; Schönberg's definitions of consonance and dissonance; post-tonal compositional procedures, including counterpoint and motivic variation; the similarity between Schönberg's string quartets and late Beethoven quartets; Schönberg's large-intervalled melodies; his fine sense of form; non-tertian harmonies and contrapuntally-driven harmony; his *Harmonielehre*; his painting; his students; and 12-tone composition. Some of Bauer's discussion of these topics is rather sketchy by today's standards, but the topics themselves are relevant and interesting and still appear in books on twentieth-century music.

Bauer definitely did not understand the 12-tone method of composition at the time she wrote *TCM*. But then, not many people did: Schönberg kept his method "close to his vest" for a long time for fear that people would latch onto the mechanics and forget about making music: his first public explanation of the 12-tone method took place at Princeton University in 1934.³⁷ Although it is true, as Sabine Feisst has pointed out, that Schönberg's students had begun writing essays on the 12-tone method, including several published in *Modern Music*,³⁸ many of those articles were rather lacking in specifics. That was certainly true of the Weiss article Bauer used as a source: she applied Weiss's theoretical statements to the analysis of music that was highly chromatic and atonal, detected some ordering of pitches, and incorrectly concluded that they were composed using the 12-tone method. Bauer's explanation of 12-tone music improved dramatically with the second edition of *TCM*, published the year following the appearance of Bauer's own 12-tone piano composition, *Patterns*.

Significantly, although critic Irving Kolodin's review of *TCM* takes issue with Bauer's scant attention to Schönberg's works after op. 21, he did not remark on (or perhaps notice) that she didn't have the 12-tone story right,³⁹ nor did other contemporary reviews. He did remark, however, that the Schönberg

36 The *Harmonielehre* was not translated into English until 1948, but it was excerpted in Wellesz's biography, apparently Bauer's source. (Schönberg repudiated Wellesz's biography, according to Marc Blitzstein: Forecast and Review, in *Modern Music* 9/1 [November–December 1933], 34.) Bauer's source for the lecture was a summary published in Michel Dimitri Calvocoressi: Music in the Foreign Press, in *The Musical Times* 69/1021 (March 1, 1928), 227; Adolph

Weiss: Schoenberg's Lyceum, in *Modern Music* 9/3 (March–April 1932), 99–107.

37 Arnold Schoenberg: *Style and Idea: Selected Writings. 60th Anniversary Edition*. Edited by Leonard Stein. (Berkeley/Calif., Los Angeles, London 2010), 523.

38 Sabine Feisst: *Schoenberg's New World*, see fn. 27, 35. I agree, though, that Erwin Stein's essays were much more detailed

than the others. I am not sure why Bauer did not refer to them.

39 Irving Kolodin: Books of the Month, in *Modern Music* 9/2 (January–February 1934), 109–111. Kolodin (1908–1988) became a highly regarded music critic in New York, writing for the *Sun* and the *Saturday Review of Literature*. His history of the Metropolitan Opera and Guide to Recorded Music were popular.

chapter was the “*most direct and clarifying*” in the book, and that she had discussed his earlier works with “*considerable analytic persuasiveness*.” He also found that the book contained “*much that is illuminating and valuable for the lay-listener who desires a closer contact with contemporary music than the unaided ear can provide*.” For the second edition, Bauer expanded the Schönberg chapter to accommodate new works, added “*and Twelve-Tone Technic*” to the chapter subtitle, used additional sources, and provided a brief musical example from the *Piano Concerto*, op. 42.

Bauer’s take-away message on Schönberg in *Twentieth-Century Music* is that his “*experiments*” have influenced every aspect of 20th-century music (227), and we are still discovering all their ramifications: “*As a pioneer he has opened new paths, but where they will lead has not yet been answered*” (226). That sense of contingency and adventure seems to invite the reader/listener to strike out on those paths on her own. Bauer also seems a bit breathless when she reports that, “*due to the pressure of the Hitler régime, Schoenberg has left Germany to teach in Boston, arriving in this country, October, 1933.*” (226) *Modern Music* tried to stay abreast of the frightful situation in Europe, and Schönberg was at the leading-edge of Nazi-induced immigration. Those circumstances made Bauer’s announcement the most timely and dramatic statement in the book.

Returning to Babbitt’s praise of the musical examples in *TCM*, it is clear that they are a distinctive part of Bauer’s achievement: because they are either piano works or reductions for piano, they make it possible for anyone with access to a piano to get some idea of what the music sounded like. As Babbitt pointed out, the examples were unique for a book on contemporary music at that time, but the examples also go to the larger matter of Bauer’s emphasis on listening as a way to know about new music: this is implicitly an epistemological claim, a claim that contemporary books on modern music – or more customarily, on modern composers – were not making.⁴⁰ *Twentieth Century Music* was adopted as a course of study by the National Federation of Music Clubs,⁴¹ which was precisely Bauer’s target audience. Music clubs were dominated not by music cognoscenti, but rather by advocates and enthusiasts, often music teachers or amateur performers, mostly women. Because then, as now, most American pianists and piano teachers were women,⁴² American women musicians had special access to understanding twentieth-century music

40 Compare David Ewen: *Twentieth-Century Composers* (New York 1937), which Bauer reviewed in *Modern Music* 15/1 (November–December 1937), 6–7.

41 The NFMC was founded in 1898, and its website claims that it is “*the largest nonprofit organization in America to promote and support American music, performers and music education*” <https://www.nfmc-music.org/> (accessed June 13, 2018).

42 Judith Tick: ‘Passed Away Is the Piano Girl,’ see fn. 12, 326. Tick cites U.S. census data and an 1897 report of the Music Teachers National Association.

through Bauer's book. But, in addition to *TCM*'s musical examples, the explanatory power of the piano was also deployed in the service of modern music by the "piano lecture," which became a popular way for audiences to learn about new music in the 1920s.

The year Bauer began her teaching position at NYU (1926), she also began giving piano lectures, predominantly on modern music topics, assisted by pianist Harrison Potter, in a wide range of venues – music clubs, universities, the Chautauqua Institution, and elsewhere – to specialist and non-specialist audiences.⁴³ The music magazines of the period list ads for lectures of this type, almost always offered by women, including Marion Rous, a pianist who also played one of Bauer's works on a League of Composer's concert (1926).⁴⁴ A half-page advertisement for Marion Rous's lecture, "The Anatomy of Modern Music," in New York's Aeolian Hall, quotes from laudatory reviews, the most humorous of which is from the *Times*: "Witty and humorous sketches of each composer as she played him, with a musical equipment adequate to the task [...] Except for Schoenberg and Ornstein, who remained intractable, the others were so agreeably treated that they lost all their terrors."⁴⁵ Pianistic women seem to be an underappreciated source of advocacy for new music in twentieth-century America.

But Bauer did not stop with the technology of the piano; she also embraced the most advanced technology of the day for teaching music: sound recordings and radio. The year following the publication of *TCM*, Bauer published a supplement, which included an outline of the content of *TCM* and listed available scores and recordings of the works discussed in the text.⁴⁶ Not only did recordings render the examples audible to those with limited piano skills and permit listeners to hear the timbres and textures of the compositions, but recordings and scores also provided more substantial excerpts to reader/listeners than the short musical examples in the primary text could convey. Bauer also inaugurated NYU's "College of the Air" in 1927, giving piano lectures over the radio, with musical examples played live.⁴⁷ Thus, the listening-focused pedagogy that Babbitt perceived in *Twentieth Century Music* was of a piece with Bauer's epistemology of music and educational praxis.

43 Sarah Grace Shewbert: *The Versatile Marion Bauer (1882–1955): American Composer, Lecturer and Writer* (MA Thesis, University of Portland, Oregon, 2008), 243–248. Shewbert lists more than 200 documented lectures Bauer presented between 1926 and 1955.

44 *Introspection and Turbulence*, op. 17, no. 1 & 2, on November 19, 1926, Brooklyn Museum. Carol J. Oja: *Making Music Modern*, see fn. 11, 369.

45 *Musical America* (February 2, 1924), 13. The ad, headed "What Next in Music?" cited tours of cities in the Northeast and Southeast U.S. The ad ran adjacent to a review of the premiere of Stravinsky's *Rite of Spring* in Boston. A much smaller ad for another "interpretive piano talk," by Jeanne de Mare, appeared on the same page. Rous was artist faculty at Rollins Conservatory in Florida.

46 Marion Bauer: *A Summary of Twentieth Century Music: How It Developed, How To Listen to It* (New York 1934).

47 Susan E. Pickett: *Marion and Emilie Frances Bauer*, see fn. 4, 140.

Examples in staff notation

Three Piano Pieces, op. 11/1: 9 score excerpts and 2 harmonic reductions
Pelleas und Melisande, op. 5, and *Chamber Symphony*, op. 9: quartal harmonies
Erwartung, op. 17: chromatic instrumental melody + harmonic reduction
Five Orchestral Pieces, op. 16 no. 3: harmonic reduction
Pierrot lunaire, op. 21: two examples – crab canon in no. 18; linearized harmonies in no. 19

Works named or discussed

25 of the 31 works from op. 4 (1899) through op. 34 (1929) and *Gurre-Lieder*

Table 3: Schönberg compositions represented in *Twentieth Century Music*

Twentieth Century Music contains eighteen score excerpts or reductions representing six different Schönberg compositions, four of them from the period 1908–12, all but one of them in the Schönberg chapter. In addition, Bauer names or discusses many other works, for a total twenty-six Schönberg compositions represented (Table 3).

Babbitt specifically mentioned the examples from *Three Piano Pieces*, op. 11 and *Erwartung*. The nine excerpts from op. 11 illustrate how Schönberg goes about varying a motive, a process that would be difficult to grasp by reading a prose description alone, without examples in staff notation (Figure 3).

One *Erwartung* example, from the Interlude, is a harmonic reduction that illustrates Schönberg's use of non-tertian harmony (Figure 4), and Bauer adds a humorous flourish – “never mind with the Roman numerals,” she seems to say; “they won’t help.”

Twentieth Century Music's Critical Reception

Milton Babbitt's enthusiasm notwithstanding, he knew that *Twentieth Century Music* had some limitations, but he considered these within their historical context:

If today the book appears analytically sketchy and methodologically unsophisticated, so did almost everything else written about music in that era, especially contemporary music. And Miss Bauer's commentaries on her examples were surely more respectable instances of the then-state of the analytical art than were, say, [those of] Hans Mersmann [...] George Dyson, and Cecil Gray [...]

And further,

Those of us who migrated to Washington Square College soon after the publication of Twentieth Century Music were concerned less with the scope of the analyses than with their very existence and spirit, with the fact that music was here being identified [...] which we had not even heard, since it was unrecorded and but rarely performed, and

phenomena resulting from the dissonances, quite intelligible. (Condensed from an article in the *Musical Times* of London.)

A partial analysis of the first of the *Three Piano Pieces*, op. 11,* may make the attempted explanation of Schoenberg's principles more understandable. The piece opens with a three-measure melodic phrase, a pattern chosen from the twelve-tone scale:

Drei Klavierstücke Arnold Schoenberg
op. 11, No. 1

(a)

(Universal Edition, copyright, 1910)

This we find repeated, but never in exactly the same way, as, for example, in measures 9-11:

(b)

idem

And measures 16-18:

(c)

idem

* (These citations from *Drei Klavierstücke*, op. 11, no. 1, by Arnold Schoenberg, appear with permission of the original editor, Universal-Edition, a.g. Vienna, copyright, 1910.)

And measures 53-56:

(d)

idem

And the final cadence is obviously based on the same pattern.

The next pattern, one measure long, begins on the second beat of the fourth measure, and, with very slight rhythmic variation, is repeated twice. It might be considered as the cadence of the first phrase:

(e)

(f)

(g)

idem

In these examples we find several methods of varying a motive as explained by Adolph Weiss, who was a student in Schoenberg's Master Class at the Berlin State Academy of Fine Arts (*The Lyceum of Schoenberg in Modern Music*, March-April, 1932).

Figure 3: Bauer's analysis of *Three Piano Pieces*, op. 11/1 (beginning) in *Twentieth Century Music* (214-215)

often had not even seen, since such scores were possessed by few libraries and their cost was well beyond the allowances of children of the Depression.⁴⁸

Some other critical assessments of *Twentieth Century Music* were not sensitive to its historical location or its intended audience. Richard Kostelanetz's 1967 article on the impoverished state of modern music criticism dismissed *TCM* (1947 edition) in a single ungracious clause as "poorly organized, badly written, and critically negligible,"⁴⁹ which criticism he also visited on the Peter Yates book by the same name, published the same year, and several of its contemporaries. Bauer's was the oldest book named in this "Colloquy and Review": nearly all the others were from the 1960s, and one from the 1950s – Bauer had been dead for twelve years when the review was written. Thus, the review was anachronistic, as well as somewhat mean-spirited.

48 Milton Babbitt: Introduction, see fn. 2, 367-368.

49 Richard Kostelanetz: Modern Music Criticism and the Literate Layman, in *Perspectives of New Music* 6/1 (Autumn-Winter 1967), 126.

This example from Schoenberg's opera *Erwartung*,⁵⁰ shows the harmonic effect of chords built in fourths. Analyzing the fragment from the standpoint of a new tonal system is much less confusing and less complicated than trying to force it into the mold of an earlier system:



Figure 4: Reduction of a passage in *Erwartung*, op. 17, in the chapter "Interlude – IX. Breaking Down Established Rules," *Twentieth Century Music* (116)

D.G. Hutchison's review in *Music & Letters* (1934) was longer, but equally damning, concluding in a statement fairly dripping with gender-laden derogation: "Miss Bauer seems to have the necessary knowledge of music for writing a simple work of reference; she does not seem to have sufficient power to make the different forces which together comprise 'modern music' a living reality to the amateur."⁵⁰

Yet, members of her intended audience – amateurs, attentive listeners, but not cognoscenti – disagreed with these assessments. In *The American Magazine of Art*, Harrison Kerr first explains that people interested in the modern developments in cultural arts have a more difficult time keeping up with music than they do with visual art or literature because of music's special language. He continues, *In Twentieth Century Music, How It Developed, How to Listen to It*, the author has gone a long way toward correcting the situation. It is no use to pretend that this is a book that can be skimmed through at odd moments, but it can be understood with a reasonable amount of application and the reader can scarcely fail to profit. Miss Bauer goes back to mediaeval music and traces the course of innovators down to the present day, dwelling mostly, of course, on the work of this century. Her argument is lucid and she knows her ground thoroughly. Some ability to read musical notation will be of assistance in following her, but the absence of such knowledge need not deter anyone. The information gained will amply compensate for the slight increase in the difficulties encountered.⁵¹

And reviewing the revised edition for *Music Educators' Journal*, Virginia L. Short wrote,

First published in 1933, "Twentieth Century Music" has been a valued book among musicians and laymen during all of that time. In fact, the distinguished author, Marion Bauer, wrote the book to satisfy a demand of many interested people who were regular concertgoers, but did not understand the modern idiom. For that reason, she very wisely begins with a brief survey of music dating from the 10th Century beginnings of musical notation. She feels that we cannot understand the new without an appreciation of the old. Starting with the chapter on Richard Strauss, there are copious musical examples to illustrate the points the author wants to make. These quotations of music always have been one of the greatest virtues of the book, for when she speaks of "linear counterpoint" or "escape chords" there is music to show what is meant.

50 D.G. Hutchison: *Twentieth Century Music* by Marion Bauer, in *Music & Letters* 15/3 (July 1934), 269–270.

51 Harrison Kerr: "Twentieth Century Music" by Marion Bauer, in *The American Magazine of Art* 27/4 (April 1934), 218.

After explaining the improvements of the new edition, she concludes: “*The book makes an excellent text for a course in modern music and a copy of it should be in the library of every school, college and musician.*”⁵²

These disparities in the reception of *Twentieth Century Music* raise the question, did Schönberg want his music to be appreciated only by composers and theorists, or also by amateurs and teachers? There is ample evidence that he wanted the amateurs, as well as the cognoscenti, to listen.⁵³

Chautauqua

After her sister Emilie died (1926), Marion Bauer was compelled to earn more income, and she quickly – amazingly quickly – obtained her teaching position at NYU, where she was the first woman faculty member in the Music Department and was promoted to Associate Professor (1930). But she also lectured elsewhere, including the Chautauqua Institution, beginning that same year (1926). Chautauqua, which had originated as a Methodist summer Bible school for teachers, developed into a kind of cultural summer camp for self-improving adults, with classes complementing music and theater performances. Marion Bauer lectured there many a summer, and her NYU friends and colleagues Albert Stoessel and Martin Bernstein performed in the Chautauqua Symphony Orchestra. Her compositions were sometimes performed at Chautauqua, and Bauer also wrote for the Institution’s newspaper, *The Chautauquan Daily*, some summers serving as its music critic.⁵⁴

Bauer had met Schönberg in New York, but in Chautauqua, where he was summering and teaching in 1934, she had the opportunity to interview him for the *Chautauquan Daily*. The interview, titled “Arnold Schoenberg Sees No Reason for World to Treat His Theories As Radical,”⁵⁵ treads on some familiar terrain, including the claim, first rehearsed with the Flonzaley Quartet in 1917, that, contrary to what many people think, modern music is not beyond comprehension if folks invest a little time in it. Schönberg points to his earlier works, including his songs, which now seem traditional, but were originally

52 Virginia L. Short: *Twentieth Century Music*, in *Music Educators' Journal* 35/2 (November 1948), 55. Marion Bauer was known in music education circles for her pedagogical compositions and her articles in their journals, e.g., *The Music Educator's Obligation to Study Contemporary Trends*, in *Music Publishers Journal* 1/4 (1943), 8, 29, 46; and *Why Not Teach Music of Today?*, in *Associated Music Teachers' League Bulletin* 5/1 (November 1951).

53 For only one example, Joseph Auner: *Schoenberg and His Public in 1930: The Six Pieces for Male Chorus*, op. 35, in *Schoenberg and His World*. Edited by Walter Frisch (Princeton/NJ 1999), 85–125.

54 Susan E. Pickett: *Marion and Emilie Frances Bauer*, see fn. 4, 156, 206; Christopher H. Gibbs: *Schoenberg in Chautauqua*, in *Journal of the Arnold Schoenberg Institute* 11/2 (November 1988), 144–153.

55 Marion Bauer: *Arnold Schoenberg Sees No Reason for World to Treat His Theories As Radical*, in *Chautauquan Daily* (August 17, 1934), 6.

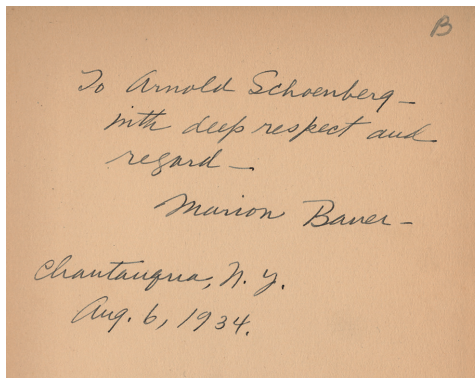


Figure 5: Marion Bauer's inscription to Arnold Schönberg, in *Twentieth Century Music*, dated August 6, 1934 (Arnold Schönberg Center, Wien [Book B21])

controversial, and he opines that, “People could understand the new music if they would only believe in it!” Bauer gave Schönberg a copy of *Twentieth Century Music*, perhaps at the time of the interview. She inscribed it, “To Arnold Schoenberg – with deep respect and regard –” and dated it Chautauqua, August 6, 1934 (Figure 5).

As is well known, Schönberg frequently annotated his texts, but his comments on this book address only one issue: not Bauer’s less than deft handling of 12-tone music, but rather Bauer’s assertion that Schönberg had been influenced by the expressionist painter Wassily Kandinsky. Throughout her writing, including in *TCM*, Bauer tried to draw connections between modern music

and modernism in other artistic phenomena – possibly a reason *TCM* was so well reviewed in *The American Magazine of Art*. In response to Bauer’s assertion, Schönberg wrote in the margin, “wohl eher umgekehrt” (rather the other way around) (Figure 6).⁵⁶ He wrote an extended explanation on the front and back of a piece of note paper, and affixed it to the offending page, 211 (Figure 7). Notice that Schönberg dated this commentary “Chautauqua, August 5, 1934,” the day *before* Bauer’s date in the dedication. He must have been eager to read it. In his commentary, Schönberg wrote:

My acquaintance with Kandinsky, whom previously I did not know even by name, was started with a letter, which he addressed to me in Vienna, after a concert in Munich (arranged by Emil Gutmann) [Composition Concert Arnold Schönberg. Jahreszeiten-saal, January 2, 1911] had aroused his attention. In this concert, however, my two quartets (1 and 2) [opp. 7 and 10] and several songs [Erwartung, op. 2/1, Verlassen, op. 6/4, Am Wegrund, op. 6/6, Mädchenlied, op. 6/3, Der Wanderer, op. 6/8] were performed ([Marie] Gutheil Schoder and Rosé). Kandinsky sent me with this letter (1911) photos of his paintings and later his book, ‘On the Spiritual in Art’ for which I thanked him soon afterwards by sending him my Theory of Harmony. At that time these compositions were ready: 3 Piano Pieces [op. 11], 5 Orchestral Pieces [op. 16], George-Lieder [op. 15] and Erwartung [op. 17] as well as all the pictures, which I had painted from 1906 to 1911. Kandinsky, when he saw them, called them “Visions,” while I had named them “Gazes.” Pierrot [op. 21], in which certainly no Kandinsky influence could be claimed, as well as the

⁵⁶ Schönberg’s copy of *Twentieth Century Music* resides in his library at the Arnold Schönberg Center, Wien (Book B21).

flute accompaniment; and *Pierrot Lunaire*, op. 21, belong to this period.

"Genius learns only from itself; talent chiefly from others. Genius learns from nature, from its own nature; talent learns from art," said Schoenberg in 1911. And again when his *George songs* and opus 11 were first performed he stated in the program: "In the *George Lieder* I have succeeded for the first time in approaching an ideal of expression and form that had hovered before me for years. Hitherto I had not sufficient strength and sureness to realize that ideal. Now, however, that I have definitely started on my journey, I may confess to having broken off the bonds of a bygone aesthetic; and if I am striving towards a goal that seems to me to be certain, nevertheless I already feel the opposition that I shall have to overcome.... I am following an inner compulsion that is stronger than education, and am obeying a law that is natural to me, and therefore stronger than my artistic training." (Quoted from *Arnold Schoenberg* by Egon Wellesz.)

As Debussy was influenced by impressionist painters and symbolist writers, so Schoenberg came under the influence of Wassily Kandinsky, the post-impressionist painter of Munich, who was a member of a group of painters, poets, musicians, critics, dramatists whose aim was "the expression of the soul of nature and humanity." Schoenberg not only applied his philosophy of *expressionism* to his music, but he enlarged the scope of his artistic horizon by turning painter.

Kandinsky claimed that Schoenberg was not working from a material standpoint but was seeking that inner spirit without which no great art could be evolved. "To those who are not accustomed to it the inner beauty appears as ugliness," says Kandinsky (*The Art of Spiritual Harmony*, by Wassily Kandinsky, translated with an Introduction by M. T. H. Sadler), "because humanity in general inclines to the outer and knows nothing of the inner. Almost alone in severing himself from conventional beauty is the Austrian composer, Arnold Schoenberg."

Kandinsky considered that Schoenberg realized "that the greatest freedom of all, the freedom of an unfettered art, can never be absolute. Every age achieves a certain measure of this freedom,

Meine Bekanntschaft mit Wassily Kandinsky, den ich vorher auch nicht dem Namen nach kannte, wurde eröffnet durch einen Brief, den er an mich nach Wien richtete, nachdem ein Minister-Kausch (von Emil Jakob von Schreyer) seine Aufmerksamkeiten an mich, als ich in der Wiener Hofoper über meine beiden Carlotta (1 u. 2) und einige Lieder aufgeführt (siehe: Schreyer und Rose). Kandinsky sandte mir mit diesem Brief (1911) Photographien seiner Bilder und später sein Buch: Das Geistige in der Kunst selbst. Ich habe darauf darauf durch meine Vorlesungen bedacht. Dann, soviel von ihm von 1911 bis 1914, 3 Klavierstücke, 5 Orchesterstücke, George-Lieder, eine Anna sowie alle Bilder, die ich von 1906 bis 1911 gemalt hatte. Kandinsky, als er me sagte, nannte die "Tiraden", was er mir nie als "Blicke" bezeichnete. Pierrot =

Figure 6: *Twentieth Century Music*, with Schönberg's commentary (Arnold Schönberg Center, Wien [Book B21])

Little Piano Pieces [op. 19] and the *Opus 22 Orchestral Songs*, I wrote partly before the war and since 1914 I was out of contact with Kandinsky.

This is as much nonsense as my being supposedly influenced by [Oskar] Kokoschka. Everything important had been done before Kokoschka emerged (!) I am also not influenced by another painter who, on the contrary, claimed to have learned painting through me (which I really never understood) as my "Gazes" prove which are unique in their way. True, I am presumably in some way connected with contemporaries. But hardly with these.⁵⁷

More about what Schönberg thought of Bauer's *Twentieth Century Music* we don't presently know, but at least we know that he read it. On Schönberg's death, Bauer extolled his influence on musical thought and composition and named him, "one of the greatest innovators in the history of music."⁵⁸

57 Cited from: *Arnold Schönberg. Catalogue raisonné*. Vol. 2. Edited by Christian Meyer and Therese Muxeneder. Wien 2005, 20.

58 Marion Bauer: Arnold Schoenberg Passes, in *Musical Leader* 83/8 (August 1951), 9.

but beyond the boundaries of its freedom the mightiest genius can never go. But the measure of freedom of each age must be constantly enlarged. Schoenberg is endeavouring to make complete use of his freedom and has already discovered gold mines of new beauty in his search for spiritual harmony. His music leads us into a realm where musical experience is a matter not of the ear but of the soul alone—and from this point begins the music of the future."

Even though we are conscious that the true spiritual meaning of art and of life has been forcing itself upon us, we are living in very material age, and we have come to the pass where the two elements—the material and the spiritual—are warring. In fact, many of the problems of Stravinsky's and of Schoenberg's art attest to the great that is going on in the field of esthetics.

Schoenberg's "change of heart," his search for a way out from mere technical skill, invention, and the demands of the esthetics of his youth, are expressed in a sentence from his *Harmonielehre* (*Treatise of Harmony*), completed in 1911: "Every combination of notes, every advance is possible, but I am beginning to feel that there are also definite rules and conditions which incline me to the use of this or that dissonance." And, true to type, he set about finding a scientific explanation for the "inner beauty" his intuition had forced him to heed.

Thus evolved an *atonal* style,—a new melodic, harmonic, structural, and rhythmic order. His melody moves by skips and leaps; consonant tone masses he substitutes the juxtaposition of dissonant sounds which he worked out scientifically, if arbitrarily; in place of the long phrases he uses short arabesques of rhythmic patterns; and sonata form is exchanged for a terse telegraphic style in which he has carried the elimination of unessentials to the extreme of omitting elements which to many seem essential. Schoenberg differs from innovators of the past in that they built consciously on the past, whereas he attempted to break consciously with all traditions and to substitute a new and logical foundation in which to base *absolute* music in what Weissmann calls "a ruthless search for truth and truthful expression." As Schoenberg gets further away from his early romanticism, he attains this state of

Ich will eben wohl kein Tarskinsky-Einfluss behaupten,
vielleicht könnte, wenn die kleinen Klänge erst
und die op. 12 überhöhen werden, so ist es sein Teil
im dem eig. Werk seit 1914 war ich ansonsten
nicht mit Kandinsky.
Das ist ein österreichischer Künstler, was, dass
ich am Klopfer beeinflusst ist. Alles Wichtige
war getan, die Klopfer anflachte (?) und
von einem anderen Malen, der ihm besonders be-
hauptete durch mich malen gelernt zu haben
(was ich wie recht fand) bin ich, was
meine "Blicke" betreffen (das einzig, in
einer Art also) nicht beeinflusst.
Auch ich habe manchmal Gespräche
mit ihm zusammen. Aber kann
mit diesen. Chautauqua, 5/VIII 1934

Figure 7: Schönberg's commentary, conclusion; signed "Chautauqua, 5/VIII 1934" (Arnold Schönberg Center, Wien [Book B21])

Marion Bauer's book *Twentieth Century Music*, seen in its context, was prescient in many ways, consistent with her other forms of modern music advocacy, addressed to a non-specialist audience, stressed listening, and paid significant attention to the music and ideas of Arnold Schönberg. Its explications, however imperfect, helped students and general music listeners come to terms with the music of their time.