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John Cage was a bastard!

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JOHN CAGE WAS A BASTARD!

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Acknowledgements

In 1992, Andy Ford gave a lecture on Berg, which led me to research the material which appears as Chapter 2 of this thesis. Discovering that Berg had an illegitimate daughter provided me with the metaphor which resolved for me the question of Cage's relationship with Schoenberg: a relationship which had intrigued me for several years, but which I had found difficult to comprehend. If Andy had not introduced me to Berg's Secret Life, this thesis would not have existed in its present form - although this was not necessarily the response he intended to produce! Andy also provided me with a tape of his interview with Cage - and I was particularly pleased when he mentioned my Variations IV journal in this interview (although I was disappointed that he reneged on his original plan to determine my mark randomly!). (This is not an invitation to mark this thesis by throwing dice.)

My ideas were further developed by discussing my early ideas with Sue Rowley and Peter Schaefer, both of them suggested additional possibilities and gave me the opportunity to think out loud about what I intended to write.

When I assisted Nigel Butterley with preparing the piano for a performance of Sonatas and Interludes, he allowed me to photocopy his revised list of preparations, which had surprised me by being much more detailed than the published preparation tables I had seen. He also mailed me a copy of the letter John Cage had sent him. Pages 58 to 60 of this thesis are therefore indebted to Nigel.

R. Wayne Shoaf, Archivist of the Arnold Schoenberg Institute, answered my preliminary enquiries about Cage and Schoenberg, suggested some pertinent articles which I would not have found otherwise, and suggested that I contact Frans Van Rossum and Michael Hicks. Both Van Rossum and Hicks responded, and Hicks also sent a copy of his article, which was very valuable in my research.

Andrea Herreshoff, Research Assistant at the Arnold Schoenberg Institute was unable to provide me with a photograph of Cage and Schoenberg together, although knowing that there was no such picture was more useful to my research than the illustration would have been. In answer to my query about whether Schoenberg knew of Albine's existence, she conferred with Juliane Brand (editor of the Berg-Schoenberg Correspondence) - this gave me confidence in my conclusions that (1) Berg was highly secretive about Albine; (2) Schoenberg was, in some ways, closer to Webern than to Berg (I had, at this stage, discovered that Schoenberg knew about Webern's daughter, and was aware of Cage's opinion that Schoenberg was closer to Berg).

Lloyd Garber sent copies of the articles by Kostelanetz (1987), Rochon, and Arnold Smith.

Special thanks are due to my supervisor Andrew Schultz, who read my early drafts, and risked RSI signing all those inter library loan forms.
To Cathy and Lee, my wife and my son, who have put up with me while I wrote this - my university colleagues have only had to accept my idiosyncrasies for 4 years: Cathy's had to cope with me for 11 years, and Lee's had me around all his life
Statement of Sources

This work is, to the best of my knowledge and belief, original, except as acknowledged in the text. The material contained herein has not been submitted, in whole or in part, for a degree at any university.

Gary Butler
Throughout this thesis, for the sake of typographical consistency, I have used the spelling "Schoenberg", even when quoting sources which use the original spelling (Schönberg). Schoenberg adopted the Americanised "oe" spelling from July 1933.
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1. Introduction

Why bastard? Wherefore base?

When my dimensions are as well compact,

My mind as generous, and my shape as true

As honest madam's issue? Why brand they us

With Base? With baseness? bastardy?

(Edmund's speech, Shakespeare, King Lear, 1.2)

The Second Viennese School was one of the most patriarchal groups of composers since J.S. Bach and his sons. They saw twelve-tone composition as "strictly a family matter", with Schoenberg as "the father of atonal thought" (Smith, 270; Reich, 201). Papa Schoenberg continued to give fatherly advice to his "children", little Alban and Anton, even after both had reached an age when they should have been ready to make their own way in the world. Yet behind the respectable facade of this family group lay the shameful secret of two illegitimate children - one literal, the other metaphorical. The first, Albine Berg, was born on December 4, 1902 to Marie Scheuchl, a servant in the Berg house (Perle, 256). The second, John Cage, was taught (and metaphorically "fathered") by Arnold Schoenberg in 1935-36 (Hicks, 128). Schoenberg and Berg were both reluctant to publicly acknowledge their indiscretions, but on closer inspection, the family resemblance becomes apparent.

In establishing a metaphorical connection between Cage's relationship with Schoenberg and Berg's relationship with his daughter, I intend to establish the following facts:

1) Schoenberg's relationship with his students generally was patriarchal.
2) Cage was to some extent rejected by Schoenberg, and thus unable to enter into the sort of relationship Schoenberg had with his "legitimate sons" - Berg and Webern.

3) The reason for this rejection was that Schoenberg did not consider Cage's music to be legitimate, possibly because Cage's Dada and Zen influences were too incompatible with Schoenberg's teaching for a successful "marriage" to take place.

4) Despite their difficult relationship, Cage did "inherit" some things from Schoenberg. Certain similarities derive from Cage's studies with Schoenberg, and are analogous to the resemblances between Alban and Albine Berg. Some aspects of the inheritance were free of intentions: Cage was as incapable of totally rejecting Schoenberg's teaching as Albine Berg was incapable of choosing which genes to inherit from her father.

5) In some aspects of his compositions and his books, Cage deliberately set out to oppose Schoenberg's teaching. However, a child who intentionally does the opposite of what his parents tell him to do is still clearly showing their influence (even if it is manifested in a negative way). In acting as a rebellious child, Cage can be seen as rebelling against the father who has condemned him as illegitimate.
2. Bastardy and Incest in the Second Viennese School

Our hands sway disapprovingly
our eyes dried with shame
our hearts impregnated with guilt
we declare you outcast.

In the darkness of the early night
you shall suffer your prostitution
and vomit your first born
a bastard. (Kavani)

Alban and Albine Berg

Alban Berg's daughter was a closely guarded secret throughout his life. As a result of his efforts at concealment, compounded by his wife Helene's jealousy, the small amount of biographical information which is available is sometimes contradictory.

For example, George Perle states:

Marie Scheuchl, a servant-girl in the Berg family household, gave birth on December 4, 1902, to an illegitimate daughter, the result of her intimacy with the seventeen-year-old Alban. The father acknowledged his paternity, the girl, Albine, was named after him, and he remained in touch with her... [my emphasis] (256)

Mosco Carner contradicts this:
The eighteen-year old father had no money of his own to support the child, and was therefore forced to disclose this, for its time, most shameful event to his family. Berg never got in touch with his daughter... (4)

It is clear that some members of Berg's family knew of his daughter, but kept his secret. Maria Berg finally discovered the truth:

I'd always thought Alban was childless. But one day, my husband said "I must find my cousin."

"You've got a cousin?" I asked.

"Yes," he said, "when Alban was seventeen and still a student, he had a child."

I was stunned!

My husband wanted to find out more about her. Alban lived in the Berghof and a servant called Marie Scheuchl fell in love with him. And the result was little Albine. All this had to be kept from his parents, but Alban's sister, Smaragda, inherited some money and she looked after the young girl.

(Secret Life of Alban Berg)

Mosco Carner suggests that Albine's existence was concealed until after Helene's death because of Alban's efforts "to shield Helene from anything equivocal, improper, indecent and trivial" (274). In fact, Helene discovered Albine's existence shortly after Alban's death, but concealed the information from his biographers. As Frans Van Rossum explains: "It's a messy subject . . . because Berg was such a
womanizer, and his wife so jealous that she has always tried to erase any evidence of that side of his life."

The first piece of evidence was a photograph hidden in Alban's desk (Ex. 1), which Helene found while cataloguing his papers:

The photograph was about thirty years old, yellowed by time and wear, but the widow would have been able to spot the resemblance between her husband and his daughter. She immediately phoned Fritz Klein, the student of Berg who had been a friend and confidant, and ordered him to come at once. But even before Klein arrived in Hietzing, Helene must have concluded that her husband had been a father and that he had carefully concealed that fact from her. (Monson, 347-348)

Erich Alban Berg, son of the composer’s brother Charly, had a copy of the photo, and had no doubt that this was his cousin, observing that she "had inherited the dark, questioning eyes of her father . . ." (Monson, 17-18).

The photograph is referred to in a letter from Berg to the child’s mother, a letter which also reveals his concern for maintaining the facade of respectability, while remaining aware of the hypocrisy this entailed:

Dear Marie,

I have in front of me Albine's photograph. Oh, when I look at this dear face, and I want it with me to keep on kissing it and holding it in my arms. But I don't have the courage. I remain stuck in the excrement of my sins. Instead of
Ex. 1  Albine Berg (Perle, n.p.)
proclaiming to the world loudly "This is my child!", I conceal everything behind a veil of respectability, and remain to the world the dear innocent Alban. Much loved and honoured, rather than being spat at like a swine. (*Secret Life of Alban Berg*)

However, Berg did acknowledge his paternity (Ex. 2):

I hereby confirm that I am the father of the child Albine, born on December 4, 1902, and that I will never evade the consequent obligations.

Alban Berg
Vienna, December 8, 1903

A meeting took place at the Waldhaus in the early 1970s between Helene and Albine, when Albine was nearly seventy and Helene was approaching ninety. Erich Alban was also present. Karen Monson's account of the meeting is inconclusive: "The details of the meeting have been conveniently forgotten, as has the daughter's name. All that is known is that she spent her life in the country, unconcerned with or ignorant of her father's fame and his art" (347-8).

Apart from the fact that the daughter's name is now known, it is untrue to suggest that Albine was unaware of Alban's music. Her father sent Albine a ticket for the first Viennese performance of *Wozzeck* (Jarman, 1989a, 67), so clearly she did have knowledge of his work. Maria Berg recalls an earlier meeting at Berg's funeral:

Helene did not attend because of an attack of nerves. Afterwards, she was visited in her flat by the thirty-two year old Albine, who hadn't been recognised by any of us at the funeral, despite her remarkable resemblance to Berg. Albine
Bestätige hiermit, dass
ich der Vater des am 4. Dezember
1902 geborenen Kindes Albine
bin, und dass ich mir
den damit verbundenen
Pflichten nie entziehen
werde.

Alban Berg.

Am 8. Dezember 1903.

Ex. 2 Alban Berg's Acknowledgement of Paternity (Perle, n.p.)
introduced herself. Helene Berg asked her what she wanted. "Financially nothing," Albine replied. "After my father's funeral, I wanted to see where he lived, and ask if you treated him well." (Secret Life of Alban Berg)

**Berg's Concerto for Violin and Orchestra**

Some of Berg's music includes concealed references to his daughter, masked by a more obvious programme. In the *Concerto for Violin and Orchestra*, the "official" programme for the work is a memorial for Manon Gropius. The work includes a quotation from the Bach chorale *Es ist genug!* which has this text:

> It is enough! Lord if it is Thy pleasure, relieve me of my yoke! My Jesus cometh: now good night, O world! I am going up into the house of heaven, surely I am going there in peace; my great distress remains below. It is enough, it is enough! (Kramer, 107)

The relationship of this to Manon's death is clear. However, the "Carinthian folk song" quoted in the same work apparently refers not to Manon Gropius, but to Marie Scheuchl:

> A bird on the plumtree has wakened me,  
> Tridie, tridie, iri, tulilei!  
> Otherwise I would have overslept in Mizzi's bed,  
> Tridie, etc.

> If everybody wants a rich and handsome girl  
> Tridie, etc.  
> Where ought the devil take the ugly one?
Tridie, etc.

The girl is Catholic and I am a Protestant
Tridie, etc.
She surely will put away the rosary in bed,
Tridie, etc. (Knaus)

Herwig Knaus questions the relevance of the text, claiming that while the text of the chorale is clearly related to the concerto's programme, the folk song is used for purely musical reasons, and "the vague reference to a 'popular Carinthian air' was made so as to avoid giving rise to a mistaken interpretation to which the text could have led" (qtd Jarman, 1989b, 143).

It is, however, unlikely that the Bach quotation is relevant to the programme of the music, yet the folksong's lyrics are irrelevant. Douglas Jarman has commented that given "the use of quotations and oblique references elsewhere in his music it is impossible to believe that Berg could have been aware of the text of the Carinthian folk song and yet have chosen to use the melody in spite of its associated text" (1989b, 189).

Jarman concludes, quite reasonably, that Berg was fully aware of the text, and chose, for obvious reasons, to conceal it, "not because . . . a knowledge of it might give rise to a 'false interpretation', but because the text was too revealing of his reasons for choosing this melody" (190).
The reference to "Mizzi's bed" could be mistaken for a reference to "Mutzi" (Berg's name for Manon Gropius). But, as Perle points out, "Mizzi" is "the conventional Austrian nickname for Marie" (256).

There are also several allusions in the concerto and in the *Lyric Suite* to Hanna Fuchs-Robettin, with whom Berg was having an affair. In the third movement of the *Lyric Suite*, Berg features the initials AB and HF, and the number 10, which he associated with Hanna Fuchs-Robettin¹ (Jarman, 1989b, 191, 185). The ten-bar introduction to the Violin Concerto "may, with certainty, be interpreted as a further allusion to Hanna Fuchs-Robettin" (Jarman, 1989b, 186). The inclusion of such references seems antithetical to the "official" programme of the Concerto, and Jarman has pointed out that none of the references "make sense within the context of the accepted 'Manon' programme of the Violin Concerto" (1989b, 191). This implies that the work includes an "official" and an "unofficial" programme, which are quite independent of each other. In this view, as expressed in a letter to Jarman from Perle, the passages that officially refer to Manon Gropius, and unofficially refer to Berg, Hanna, Marie and Albine, resemble "a jigsaw puzzle whose different pieces can be put together in different ways to make two completely different pictures" (qtd Jarman, 1989b, 191).

Jonathan Kramer speculates that the two programmes may be reconciled if Alma Mahler Gropius' comment that "Alban Berg loved my daughter as if she were his own child" (107) is seen as rather more significant than Alma would have realised, as she was presumably unaware that Berg had a daughter. Perhaps Manon Gropius reminded Berg of Albine:

¹ Theodor Adorno's suggestion that the letters A-B-H represent "initials of the names Alban/Berg/Helene" (49) can presumably be attributed to misinformation given by Berg.
Perhaps the folksong refers not only to Manon's innocence but also, more secretly and more specifically, to Berg's first love. Perhaps the secret number 28 refers to Mizzi Scheuchl or to their illegitimate daughter. Perhaps Berg identified his only child, to whom he could never be a true father, with Manon Gropius, whom he loved "as if she were his own child." (108)

Kramer's speculation about a link between the number 28 and Albine may be considered in the light of the fact that 28 is the "female" of Wilhelm Fliess's two periodic numbers, interpreted by Jarman as a reference to Manon and Hanna (1989b, 186, 191).

Wozzeck
Jarman suggests that Berg "could hardly have failed to see the similarity between himself, the father of an illegitimate child by Marie Scheuchl, and Wozzeck, also the father of an illegitimate child by a woman called Marie" (1989b, 67). Certainly it is curious that Berg chose to send Albine a ticket to see an opera in which the father murders an illegitimate child's mother because of her infidelity! Berg remarked in a letter to Helene: "There is something of me in this Wozzeck" (qtd Jarman, 1989b, 190).

The Captain accuses Wozzeck of immorality, because he has "a child which is not blessed by the clergy." Wozzeck blames his poverty, and defends the child, insisting that "the good Lord God will not spurn the poor little mite just because the Amen was not spoken before a child was made" (Büchner, 62). Marie also speaks of her love for the illegitimate child: "You're just a poor harlot's child, but give to your mother such real joy, although no priest blessed your little face!" (Büchner, 67)
Offspring of Almost

Is a birth legitimate if the parents marry after conception? If the marriage takes place a year after the birth, is this sufficient to legitimize a bastard? If a marriage is recognised by the State, but not by the Church, are children born into this marriage legitimate? These are questions which are resolved differently in different cultures: "Just what makes a birth illegitimate is decided by the society in which it occurs. Thus it is possible for a birth in one society to be deemed legitimate, while a similar birth in any other society may be illegitimate" (Wells, 350).

Such questions are relevant to the Webern family who had three generations of children whose legitimacy may be seen as indeterminate.

Anton von Webern's cousin, Wilhelmine Mörtl, was born at Raaba in Lower Austria on 2 July 1886, two and a half years younger than Webern. In 1902, a meeting in Vienna, "kindled a deep attachment, destined to blossom into love and marriage in years to come" (Moldenhauer, 48). By 1910 their relationship "... had led to consequences which would make marriage mandatory" (Moldenhauer, 114).

Wilhelmine tried unsuccessfully to "do something drastic about her condition" (Moldenhauer, 138). Meanwhile Webern wrote to Schoenberg, on 28 November¹, telling him of Wilhelmine's heroic response to this tragedy, and their intention to marry soon, despite his reservations about marriage between relatives (Moldenhauer, 138). Webern was apparently more open with Schoenberg about such matters than Berg, who never told Schoenberg about Albine (Herreshoff).

¹ 28: Berg's "fateful number"
Wilhelmine wrote to Webern on 30 November 1910, telling him of her concern about returning to her parents' home, and her fear that a late marriage would not fully legitimize their child:

My parents would never want this because they pay too much attention to what people say about them. And then they will always consider it a disgrace - even once I am married - that this has happened. This shame they will want to hide from other people at all costs. I know my parents only too well and realize that the most terrible thing for them would be for their fellow men to gossip about them and me.  (Moldenhauer, 139)

Webern also had family problems - he wrote to Berg, 17 Jan 1911, that he was "not permitted to come home on account of the premarital child"  (qtd Moldenhauer, 140).

The Roman Catholic Church prohibits marriage between first cousins, so Papal dispensation was necessary if they were to have a church wedding. Their parents opposed a marriage outside the church, so they applied for dispensation as soon as possible, hoping to marry in early December 1910. After waiting as long as possible, they married in a civil ceremony on 22 February 1911, 6 weeks before the baby was due (Moldenhauer, 139). On 26 December 1915, after two more children had been born, they were able to have a Catholic ceremony. Arnold Schoenberg was one of the official witnesses  (Moldenhauer, 214).

Anton was not the only member of the Webern family who married to legitimize a "premarital child". His parents, Carl and Amalie von Webern, were married on 8
October 1877; their first child, Caroline Webern was born, out of wedlock, in 1876 (Moldenhauer, 30, 33, 653). His youngest daughter, Christine, married Benno Mattel, a Nazi storm trooper, on 2 June 1938. The swastika was on display at the wedding, the groom wore a Nazi brown shirt, and the bride was five months pregnant (Moldenhauer, 497).

Schoenberg

Like his students, Arnold Schoenberg also fathered his first child before his marriage:

A simple correlation of dates . . . suggests that Mathilde must have been six months pregnant at the time of the wedding: and this, together with the fact that Schoenberg’s musical chances in Vienna remained slim, may have helped prompt the move to Berlin which the young couple made in December. (MacDonald, 23-4)

Like Webern, Schoenberg also had a teenage romance with his cousin. When he was fifteen Schoenberg was "hopelessly in love with a fourteen-year-old cousin, Malvina Goldschmeid" (MacDonald, 20). As well as writing several letters, he also composed a "touchingly clumsy" nocturne for orchestra for her, which survives as a piano arrangement with the alternative title Lied ohne Worte (MacDonald, 21).

In February 1947, Malva wrote to Schoenberg, offering to return two letters that he had sent her as a teenager. Schoenberg lost the address, and did not reply until 1 October 1948. He was now seventy-four, and curious to read what he had written about his youthful aspirations and his early compositions. After ensuring that his wife was not jealous, he asked Malva to send the letters (Stuckenschmidt, 493).
On 3 July 1951, a few years after receiving these letters from his cousin, and ten days before his death, Schoenberg started work on Psalm 16 of his *Modern Psalms*. It begins with these words:

In breeding, incest is forbidden, because they destroy the race.

National inbreeding, national incest is as dangerous to the race as to the family and the people. (qtd Stuckenschmidt, 520)

**Viennese Society**

The attitudes of Berg, Webern and Schoenberg should be considered in the context of early twentieth century Vienna, a society "perhaps only second to Paris, obsessed with sex" (Esslin, 5).

For young men it was almost obligatory that they should pick up some shopgirls and make them their mistresses; at the same time, they made it a point of honour to gain the favours of some married middle- or upper-class lady of their acquaintance. . . . All this took place behind a screen of strict bourgeois morality. Decent middle-class girls had to retain their virginity, while the men indulged themselves with an array of mistresses and prostitutes. (Esslin, 5-6)

Stefan Zweig describes the prevailing attitude: "If it was not feasible to do away with sexuality, then at least it must not be visible in the world of morality" (47). In such a society, the "dishonest and unpsychological morality of secrecy and hiding hung over us like a nightmare" (48).
Adolf Hitler lived in Vienna around this time, and attributed the origin of his antisemitism to what he saw as the immoral attitudes of Viennese Jews. He wrote in *Mein Kampf* that while in Vienna he had "recognised the Jew as the cold-hearted, shameless and calculating director of this revolting vice traffic in the scum of the big city. . ." (qtd Shirer, 43). Two decades later, the Nazis tried to destroy this "bastard race" (Houston Chamberlain, qtd Mosse, 107), and instituted selective breeding, including *Lebensborn*, which ensured that "mothers breeding pure racial offspring might get the best medical care, even if they happened to be unmarried" (Mosse, 219).

Although it is clear that Berg maintained at least some contact with his daughter, it is not known what happened to Marie after the child was born. The most usual treatment of a maid who became pregnant was dismissal without reference, an outcome which made it difficult to obtain subsequent employment, and forced many girls into prostitution (Sagarra, 387-388; 421). Nevertheless, some fathers "engaged a pretty servant girl for the house whose task it was to give the young lad some practical experience" - for the sake of decorum it was better that "the youngster should take care of this bothersome matter under their own roof . . ." (Zweig, 55). Naturally this is not incompatible with the maid being dismissed. It seems fair to assume that a maid who 'seduced' the teenage son of her employers would be unlikely to retain her position.

Marie Scheuchl received some financial support from Alban's family; Smaragda supported Albine, and there is no evidence that she became a prostitute. However,

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1 As will be seen in chapter 4, the rise of Nazism also led to Cage's studies with Schoenberg.
Berg's awareness that those in similar circumstances had been forced into prostitution could help to account for his sympathetic portrayal of Lulu.

Berg's attitude to his daughter may seem strange to contemporary readers, used to a society which generally accepts the existence of unmarried mothers. However, Berg’s attempts at concealment were typical of a middle class male in the early twentieth century, who had a child to an unmarried woman of a lower social class, and was unable or unwilling to marry her. For example, Albert Einstein's illegitimate daughter Lieserl, born in the same year as Albine Berg, was also sent to stay with relatives, and later, probably, to adoption. As with Berg, this information was not made widely available, for fear of damaging his career (Renn and Schulmann).
3. Papa Schoenberg

"A majority of Schoenberg pupils looked up to him as a super-Father-Figure."
(Newlin, 1973-4, 42)

Introduction

In October 1904, an announcement appeared in Vienna's New Musical Press:

In the girl's Gymnasium in Vienna (I District, Wallnerstrasse 2), from October 15 to May 15, between 5:00 and 9:00 in the evening, courses in music theory will be offered for professionals and serious amateurs by Arnold Schoenberg (harmony and counterpoint), Alexander von Zemlinsky (analysis and instrumentation), and Dr. Elsa Bienenfeld (music history). The number of students will be limited. Enroll by October 15. (qtd Monson, 25-6)

Anton von Webern was one of the first to respond, becoming "probably the first of Schoenberg's private pupils in Vienna" (Moldenhauer, 73). A few months later, in response to the same notice, Charly Berg took several of his brother's compositions to show Schoenberg, who invited Alban Berg to enrol free of charge (Monson, 26).

Berg and Webern saw Schoenberg as a father-figure, although he tended towards the Victorian model. David Roberts describes the three characteristics of the Victorian paterfamilias as "remoteness, sovereignty, and benevolence" (59) - all of which were apparent in Schoenberg's teaching. Despite his mainly positive influence on Berg and Webern, Schoenberg's darker side is suggested in Friedrich Wildgan's characterisation of him as "a rich, many-sided, animated personality, who could also be selfish, incredibly egotistical and eccentric" (39).
Moldenhauer also refers to the duality of Schoenberg's patriarchy:

Schoenberg, while generally playing the role of a benevolent father to his charges, could on occasion be quite irascible. . . . An inadvertent lack of attention on the part of one of his disciples, or the slightest misunderstanding, could arouse his suspicion and bring on his wrath. (143)

William Thompson suggests that the apparent inconsistency between Schoenberg’s “heavy-handed arrogance” and the fact that his students “revered him” is to be explained by the observation that “his more amiable side was reserved for those who were incorruptibly subservient to him” (19). However, this tends to discount the times when even the most deferential of his students came under attack.

Schoenberg promoted Berg and Webern’s music. On 23 August 1922 he wrote to Josef Kransky, the conductor of the Philharmonic Orchestra in New York:

Would you not like to look at scores of works by Dr. Anton von Webern and Alban Berg, two real musicians - not Bolshevik illiterates, but men with a musically educated ear! (1987, 75)

In an article written in 1930, he described Berg and Webern as

. . . the most powerful confirmation of my effect as a teacher . . . the two who in times of the severest artistic distress gave me support so firm, so reliable, so full of affection, that nothing better is to be found in this world. (1975, 475)
In the preface to his *Theory of Harmony*, Schoenberg acknowledges his Viennese students: "This book I have learned from my pupils" (1).

**Berg**

Schoenberg said of Berg: "It was a pleasure to teach him. He was industrious, eager, and did everything in the best possible way" (qtd Reich, 28). Even after his studies were officially over, Berg continued to show Schoenberg his compositions.

In 1913 they quarrelled, after Schoenberg criticised Berg's recent pieces - presumably the *Altenberg-Lieder*, Op. 4 and *Four Pieces for Clarinet and Piano*, Op. 5 (Reich, 41). Berg responded like a dutiful son, in a letter of June 14, 1913: "... I must thank you for your censure as for everything else I've received from you, knowing as I do that it is meant well - and for my own good" (Brand, 180) [Berg's emphasis].

Schoenberg's influence was not confined to Berg's music. Berg also expended considerable effort on a variety of tasks for Schoenberg, from preparing the *Harmonielehre*'s index to moving furniture, and he "approached each task with reverence, with the same desire to please. They all came from Schoenberg, which was reason enough for their importance" (Harris, 142).

However, when Berg attempted to raise money for Schoenberg, he received very little thanks for his services - Schoenberg apparently assumed that his ex-pupils (indeed, society in general) should expend considerable effort to enable him to compose in comfort. However, when the payment failed to arrive on the appointed date, Schoenberg sent this paternal reprimand:
Berlin-Sudende, 28 May 1914

Dear Berg,

I must tell you that today, the 28th(!), your [bank] transfer still has not arrived. I'm extremely annoyed, for I realize how irresponsibly you treated the matter. Since you went to the bank too late on the 23rd, it would have been your duty to make up for it somehow. Particularly when doing someone a favour one must do it conscientiously. For the other person tends to be indiscriminate! – Luckily the matter wasn't so urgent this time because I received the Mahler stipend a few days ago. But now I know that I cannot depend on you.

Regards

Schoenberg  (Brand, 208-9)

After this, Schoenberg ceased correspondence for two and a half months. Berg wrote several unanswered letters, desperately trying to regain Schoenberg's approval. Webern was also brought into the dispute, writing to Berg that he was taking Schoenberg's side, because "what offends him offends me, too"  (Moldenhauer, 219).

Finally Berg received a postcard, dated 18 August 1914. Ignoring the numerous grovelling attempts at apologies from Berg, Schoenberg's card opens with: "What's the matter with you? Why haven't I heard from you? Have you lost all interest in me?"  (Brand, 213)

Berg responded by pointing out that he had written several unanswered letters to Schoenberg, and had concluded that "it was reasonable for me to assume that you,
dear Herr Schoenberg - and the others too - didn’t want anything more to do with me" [Berg’s emphasis] (Brand, 214).

Berg wrote to Schoenberg on December 8, 1914, mentioning the *Three Orchestral Pieces* he had been working on, which Berg hoped he could dedicate to Schoenberg "without blushing":

I cannot tell today if I have succeeded or the attempt has failed. Should the latter be the case, then, in your fatherly benevolence, you will have to accept the good intention in place of the deed itself. (qtd Redlich, 68)

In 1915, Berg completed these pieces, which he sent to Schoenberg following their disagreement, with the attitude of a child trying (unsuccessfully) to buy his father’s affection "... in the belief that that at least would prove that I had been thinking of you continually and hoping to please you" (Brand, 259).

In November 1915, Berg wrote a long letter which itemised the tension that remained between them: "What little I heard from you indicated that everything concerning me, even trivial matters, exasperated you" (Brand, 257). The "trivial matters" Berg refers to here are the sort of things a father may object to in a son - not typical disputes between friends on equal terms. Yet Berg accepts (even welcomes) Schoenberg’s censure, and resolves to "change those many small things about me to which you rightfully object, like the illegible handwriting, rambling letter style, negligent dress, etc" (Brand, 257).

Berg’s irritation at Schoenberg’s attitude finds a rare expression in a letter to Erwin Stein of 2 June 1921:
I must admit that there were times when carrying out his hundreds of wishes and thousands of enquiries and ideas turned into an indescribable chase... his whims often took on indescribable dimensions... (qtd Reich, 1971, 123)

Schoenberg's image as a father figure seems explicit in a letter from Berg which refers to Schoenberg as the one "without whose birth I, too, or at least that part of me worthy of having been born, would never have come into being!" (Brand, 352) Donald Harris agrees that Schoenberg was responsible for Berg's musical conception:

Alban Berg may well be one of the giants of twentieth-century music in his own right, yet this would never have been so had not Arnold Schoenberg provided not only the impetus but the raison d'être. (143)

No doubt Berg would have modestly agreed to this, but, despite the development in Berg's skill that resulted from Schoenberg's teaching, it is impossible to know how Berg's talent would have developed without Schoenberg. Undoubtedly Berg would have written differently if he had studied with another teacher. To proclaim that he could not have become a major composer under a different teacher, however, is pure conjecture. Nevertheless, Schoenberg was a major influence on Alban Berg, in his music and in his life, and this influence was largely patriarchal.

Webern

Writing in 1955, Herbert Eimert characterised early critical perceptions of Webern's place in the Second Viennese School in this way: "The quiet one of the family, given to abstraction and analysis, of whom one had unobtrusively to take note in order that the family should be complete..." (30).
However, around this time, the position was changing. Webern was becoming a significant influence on young composers in the 1950s, including Boulez, Stockhausen and Cage. Instead of being seen as "the quiet one of the family", he began to seem like the rebellious son who had struggled against the restrictions of a conservative father, and an even more conservative brother. This widely held opinion is exemplified in Professor Machlis's *Introduction to Contemporary Music*: "Webern responded to the radical portions of Schoenberbian doctrine, just as Berg exploited its more conservative elements" (qtd. Davies, 81).

John Cage saw it this way: "Berg, Schoenberg, Webern. Another punctuation clarifies the matter: Berg-Schoenberg; Webern"¹ (1985, 43). According to Cage, "Schoenberg felt closer to Berg and Kokoshka than to Webern and Kandinsky. The other way around may have been more interesting" (1985, 43).

However, such remarks both suggest a greater distance between Schoenberg and Webern than was actually the case, and exaggerate Berg's conservatism. In fact, far from being the neglected quiet one or the rebellious delinquent, Webern may have been the favourite son - Schoenberg once wrote in his diary, that Webern was "to me, as always, the dearest!" (qtd Moldenhauer, 657), and Oskar Kokoschka recalls:

> Webern - that was his favourite . . . Webern was the greater . . . and Schoenberg thought so as well. He had other pupils of course - always a few admirers, Alban Berg as well - but Webern was the gifted follower. (Smith, 282)

¹ Cage, particularly in his early writings, seems to imply a third punctuation: Berg-Schoenberg; Webern-Cage.
In 1946 Schoenberg wrote that it was Berg "who was perhaps the least orthodox of us three - Webern, Berg and I . . ." (1975, 244-5), a remark echoed in Arnold Whittall's reference to "... the differences between Berg's technique ... and the 'orthodox' methods of Schoenberg and Webern . . ." (148). According to Laurence Davies, "... it was Berg, nowadays cast as the most conservative of the new Viennese, who was the keenest polemicist on behalf of non-tonal music" (77). Adorno points out that "the worst Schoenberg scandal was caused by one of the Altenberg Songs" (22).

Schoenberg praises Berg for having

... the courage to engage in a venture which seemed to invite misfortune: to compose Wozzeck, a drama of such extraordinary tragedy that it seemed forbidding to music. And even more: it contained scenes of everyday life which were contrary to the concept of opera which still lived on stylized costumes and conventionalized characters. (1975, 474)

Schoenberg had the opposite problem with Webern. He saw Webern as modelling his compositions too closely on his teacher's, and being too secretive about his own innovations. Webern took up suggestions of Schoenberg's and put the ideas into practice before Schoenberg had time to use them in his own music. Therefore, Schoenberg postponed explaining serialism to Webern because "Webern immediately uses everything I do, plan or say, so that . . . 'By now I haven't the slightest idea who I am'" (Schoenberg, 1975, 484-5).

The idea that Webern rejected tradition is mistaken. As Davies remarks: "... The fact must be faced that Webern could also be highly traditional; and if one is going to
attack Schoenberg on these grounds there is no possibility of letting Webern down all that lightly" (85).

Webern wrote to Hildegard Jone in August 1928 that he had "never placed myself in opposition to the masters of the past but have always tried to do just like them: to say what it is given me to say with the utmost clarity" (qtd Whittall, 165).

Luigi Dallapiccola recounts Webern's reaction to Kurt Weill:

“What do you find of our great Middle-European tradition in such a composer - that tradition which includes the names of (and here he starts to enumerate them on his fingers) Schubert, Brahms, Wolf, Mahler, Schoenberg, Berg, and myself?”

I was embarrassed. I do not say that an answer would not be possible; but what confounds me most is that Webern used the term "tradition," a term which . . . I supposed had been eliminated from Webern's vocabulary. Not only that. But that he should consider himself an heir to tradition, that he should believe in the continuity of language . . . And finally, that it should not be a question of aesthetics and of taste that separated him from Kurt Weill but rather the fact that Kurt Weill had refused the Middle-European tradition. (qtd. Moldenhauer, 537)

On a personal level, Webern was devoted to Schoenberg. After concluding his official studies: " . . . Webern's feelings of friendship and gratitude to Schoenberg increased to the point - if it may be called so - of unconditional dependence, a feeling from which he suffered psychologically from time to time" (Wildgans, 44).
Moldenhauer also reports that Webern's dependence on Schoenberg "at times amounted to an obsession" (102). Similarly, it has been suggested that Berg's "dependence upon Schoenberg, which bordered on fear . . . suggests with fatal inevitability the idea of neurosis" (Adorno, 18).

Webern treated Schoenberg with the respect of a dutiful son, as seen in a letter of 30 August 1909: “Believe me Mr Schoenberg, this I always endeavour to do: to keep distance, to show respect, to take nothing for granted, to render honour. . . “ (qtd Moldenhauer, 107-8).

And on 10 June 1914: “You are set up in my heart as my highest ideal whom I love more and more, to whom I am more and more devoted” (qtd Moldenhauer, 101).

Moldenhauer also characterises Schoenberg's relationship with Webern as paternalistic, referring to "Schoenberg's fatherly admonitions" (163) and "fatherly counsel" (343). When Webern travelled to Vienna to hear Mahler's Eighth Symphony, missing a performance of Schoenberg's First String Quartet, Schoenberg responded that "I often did not behave better in my relationship with Mahler . . . parents behave badly towards children and children towards parents" (qtd Moldenhauer, 658).

In 1912, when Schoenberg's students prepared a book in his honour, Webern's essay was the longest contribution. He had the honour of presenting the first copy to Schoenberg, who noted the event in his diary: “How moved he was when he handed the book to me. Solemn and yet so simple. Almost like a schoolboy, but one who has learnt enough not to let himself be overpowered” (qtd Stuckenschmidt, 163).
This tendency to see Berg and Webern as children is explicit in a letter he wrote to Berg, acknowledging a birthday present:

It really is touching that you invariably remember, and pitiful that I invariably forget your (and Webern's) birthday no matter how hard I try to remember! Although I realized just recently that both of you have also had your fortieth by now, which I didn't celebrate. No doubt because I still think of you as the young people you were 25 years ago and it still hasn't sunk in that that relationship has after all long since changed. (Brand, 392)

As with Berg, it has been suggested that Schoenberg's teaching was indispensable for Webern: "... without his guidance and example it is difficult to believe that Webern would ever have found his way forward as a composer . . ." (Whittall, 156-7).
Ex. 3    Schoenberg at UCLA (Lessem, 5)
4. The Illegitimate student

She is America . . . She is heavy with child - no one knows if legitimate . . .

(Mailer, 320)

Introduction

In Autumn, 1934, an announcement appeared in the Los Angeles Times: "The distinguished composer, Arnold Schoenberg, has moved with his family to Hollywood and is accepting students" (qtd Alderman, 203).

Schoenberg had been forced to leave Europe to avoid persecution from the Nazis. On 1 March 1933, Max von Schillings, president of the Prussian Academy of the Arts at which Schoenberg was employed, explained the government's intention to remove Jewish influences from the Academy. Schoenberg walked out of the meeting, offering his resignation on 20 March. In violation of his contract, which stipulated payment until 30 September 1935, he was paid only until the end of October 1933 (Reich, 1971, 187-8). These circumstances forced him to accept employment at the Malkin Conservatorium in Boston, moving from there to Los Angeles in Autumn 1934. He lectured at the University of Southern California in 1935, and was appointed Professor at U.C.L.A. in 1936 (MacDonald, 44).

Although Schoenberg became an American citizen, he never felt entirely comfortable with American customs. His American students were, in his view, markedly inferior to those he had taught in Europe. Lois Lautner recalls Schoenberg's "gesture of defiance and of exasperation" which was his frequent response to "the obstinacy of inanimate objects, thick-headed students and the senselessness of American customs" (qtd Stuckenschmidt, 376).
Schoenberg's position became analogous to that described by Blum in "What makes a good father": "The long Atlantic crossing washed away the teaching functions of the traditional European father. The land had new ways, and he could not teach what he himself did not understand" (qtd Hamilton, 4).

Schoenberg complained that his work was "as much a waste of time as if Einstein were having to teach mathematics at a secondary school" (Schoenberg, 1987, 198). Several of his letters include comparisons between his current students and those he left behind.

Schoenberg - Adolphe Weiss, 30 April 1936:

This Un-Universität [non-university], as I call it, is a big disappointment for me. None of the promises made to me was kept. I, who can communicate to a certain number of 'masters' many a secret still unknown to them, remain a music teacher for beginners. And although I have indeed long been accustomed to strewing pearls before swine (almost always), this is really rather oppressive. (qtd Moldenhauer, 469)

Schoenberg - Henry Allen Moe (Secretary General, Guggenheim Foundation), 22 Jan 1945:

... considering the fact that I [have taught] now for almost fifty years; that, while in Austria and Germany I taught exclusively the most talented young composers, with the best background (think only of Alban Berg, Anton von Webern, Hanns Eisler etc., etc.), here I teach generally beginners; and though many are very talented and promising, the chances are not very bright that I
could teach them for the five to six years which I deem necessary for a real knowledge of an artist. (1987, 231)

It was not just the quality of his students which concerned Schoenberg. He was also unable to come to terms with American culture - something which Schoenberg apparently considered an oxymoron:

You complain of lack of culture in this amusement-arcade world. I wonder what you'd say to the world in which I nearly die of disgust. I don't only mean the 'movies'. Here is an advertisement by way of example: There's a picture of a man who has run over a child, which is lying dead in front of his car. He clutches his head in despair, but not to say anything like: 'My God, what have I done!' For there is a caption saying: 'Sorry, now it is too late to worry - take out your policy at the XX Insurance Company in time.' And these are the people I'm supposed to teach composition to! (Schoenberg, 1987, 242)

In the preface to his Structural Functions of Harmony, Schoenberg acknowledges his American students:

I had been constantly dissatisfied with the knowledge of many of my students of composition at the University of California, Los Angeles. . . . (vii)

Concealment

If Schoenberg's relationship with his Viennese students was patriarchal, then John Cage can be seen as his illegitimate son. The information which is available is as fragmentary and contradictory as the information about Albine Berg. No photographs exist which show Cage and Schoenberg together (Herreshoff). It is
widely believed that Schoenberg's influence on Cage was minimal; that Cage's study with Schoenberg is a source of interesting (but irrelevant) anecdotes, comparable to his winning an Italian quiz show answering questions on mushrooms or accepting Yoko Ono's advice to follow a macrobiotic diet to cure his arthritis (notwithstanding Cage's insistence that these matters were not irrelevant). Certainly few writers have asserted that Cage would never have become a composer if it were not for Schoenberg's teaching - although Cage often insisted that he continued to compose because he had promised Schoenberg to devote his life to music.

Stravinsky thought that Cage had "... no 'tradition' at all, and not only no Bach and no Beethoven, but also no Schoenberg and no Webern either" (qtd Kostelanetz, 1991a, xvii). Richard Kostelanetz similarly plays down the connection, claiming that "... Cage's relationship with Schoenberg, about which so much is often made, had less to do with artistic influence than personal contact" (1991c, 203). Arnold Whittall (206) and Gilbert Chase (587) both argue that Henry Cowell's influence was much more significant than Schoenberg's. Hans Keller dismissed Cage's "public fantasies about his lessons with Schoenberg ... So long as Schoenberg was alive, we didn't hear about Cage's studies with him. Schoenberg would have denied them. Whatever he did with Schoenberg, he never came to 'study' with him" (qtd Revill, 48).

Such references are generally found only in books about Cage. The majority of books on Schoenberg have abundant information about Berg and Webern, but omit Cage's name altogether, or, at best, mention him in passing - in exactly the same way that Berg's biographers tend to skim past the existence of his daughter with one or two paragraphs. Malcolm MacDonald's book on Schoenberg, for example, has only one sentence on Cage: "He also taught John Cage privately, asking no fee as long as he would devote his life to music" (45).
H. H. Stuckenschmidt's book on Schoenberg refers to Cage twice, both times referring to Cage's positive reactions to Schoenberg, but giving no hint either of Schoenberg's response or Cage's later rebellion:

Among those who were present was the twenty-two-year-old John Cage, who had an enthusiastic admiration for Schoenberg from this time on. (408)

[at a 1948 performance of Schoenberg's Five Orchestral Pieces] John Cage had sat next to [Henry Cowell] and had been entranced. (494)

Schoenberg makes no reference to Cage in his books, even at times when it would seem to be appropriate. For example, Schoenberg writes in 1948:

The harshness of my requirements is also the reason why, of the hundreds of my pupils, only a few have become composers: Anton Webern, Alban Berg, Hanns Eisler, Karl Rankl, Winfried Zillig, Roberto Gerhard, Nikos Skalkottas, Norbert von Hannenheim, Gerald Strang, Adolph Weiss. At least I have heard only of these. (1975, 385)

Cage's name is conspicuous in its absence, especially as Cage's compositions by this time included the Sonatas and Interludes, Imaginary Landscapes 1-3 and First Construction in Metal: the Peters catalogue lists fifty four pieces by Cage from 1933 to 1947.

Asked by Roy Harris in 1945 to list ten significant American composers, Schoenberg apologises that "It is only a very small amount of the music of American composers
which I know from the score." He includes Harris's own name "among the first whom I considered characteristic for American music", and twelve others:


Harris's name may have been separated from the list for reasons of etiquette, or it may have been done to avoid writing a list with thirteen names\(^1\). It is notable that Harrison and Cowell both worked with Cage, and that Strang and Weiss were among Schoenberg's American students.

Webern experienced a similar attitude from his first music teacher Edwin Komauer, who referred in his autobiography to all the students he was most proud of, and omitted Webern's name (Moldenhauer, 589).

**We Declare You Outcast**

Cage described Schoenberg as "a magnificent teacher" who he "worshipped like a god" (Tomkins, 85). However, Schoenberg was less impressed with Cage: "He never once led me to believe that my work was distinguished in any way. He never praised my compositions, and when I commented on other students' work in class he held my comments up to ridicule" (Tomkins, 85).

\(^1\) Schoenberg's interest in numerology will be discussed in the next chapter.
Asked about twelve-note composition, Schoenberg replied "That is none of your business" (Cage, 1973b, 33). When Cage showed Schoenberg a New Music Society publication of percussion music, Schoenberg called it "nonsense" (Hicks, 133). Cage invited Schoenberg to one of his percussion concerts:

"Ah, so?" said Schoenberg, when invited, but said he was busy that night. Cage said he would arrange a concert for any other night that Schoenberg was free. Schoenberg said he would not be free any other night either. (Tomkins, 88)

Nearly six decades later, Cage recalled that a number of composers, including Cowell and Varése, had attended these concerts, but, "Schoenberg never came, even though I gave concerts on the West Coast that he could have attended" (Cage, 1991b).

Cage's response to Germans was as negative as Schoenberg's response to Americans:

Though we always know we can deal with German individuals, when we come right down to it, lots of us don't like the German people. We don't like to be in Germany, we don't like to work in Germany; and the ideals that we have are not appealing to the Germans. You know that rule they made about any music that involves the performer in choice-making - they charge twice as much. They are really impossible, and they do things like this: You make arrangements to give a performance in a German city and then carry on a lengthy correspondence in which you straighten out what you are going to need when you get there. When you get there, you see that you have asked for a table and two chairs, but you also want a glass, which you had not mentioned in the correspondence. So you say "May I have a glass?" They say, "But you didn't mention it in your correspondence." Then they'll spend half an hour trying to
put obstacles in the way of your having something you need, simply because you haven't preordained it. I obviously dislike that kind of situation, and I do connect it with Germans. When I have to go to Germany, I know ahead of time that I shall dislike it. (Kostelanetz, 1991b, 31-2)

Despite this, Cage recognised as "practically Germanic" his insistence on "doing what is necessary . . . and not fooling around with things that are a waste of time!" (Reynolds, 585)

Although he had promised Schoenberg that he would devote his life to music, when Schoenberg asked for an indication of which students intended to become professional musicians, Cage did not raise his hand (Cage, 1987, 157).

Cage and Webern

Cage was critical of the "post-Webernians" who "only sought in Webern what related to their interest in control" (1981, 39):

By critics this activity is termed post-Webernian. However, this term apparently means only music written after that of Webern, not music written because of that of Webern: there is no sign of klangfarbenmelodie, no concern for discontinuity .... (1973b, 75)

However, Cage also noted that his own Winter Music had lost its appearance of discontinuity and become "melodic" - and that "this happened to Webern years ago" (1985, 135). Cage first met Morton Feldman when both were leaving a concert, having heard Webern's Symphony, Op.21, neither wanted to stay for the Rachmaninoff
piece which followed on the programme (Tomkins, 107). Some time after this meeting:

... music changed, not only ours but that of others. The result is that if we were to meet again under similar circumstances, the music would have to be something other than Webern; otherwise we would not bother to get up and go out. (1985, 94)

And similarly:

In the 1940's at some point - '43, '44, '45 - I heard those short string quartet pieces by Webern. I was sitting on the edge of my seat. I couldn't have been more excited. Play the same music for me now, and I won't even listen to it. If you oblige me to do so, I'll walk out of the hall, in fact. (Kostelanetz, 1991b, 24)

Yet as late as 1986, Cage included a Webern composition when invited to choose the program for a concert in Tokyo.¹ This could have been intended as a reference to Cage's past, rather than his current taste, but it is notable that he excluded Schoenberg, Cowell, Ives and Varése.

If he had lived to hear it, it is unlikely that Webern would have appreciated Cage's music: he once described Bartok's Quartet No. 4 as "... too cacophonous for me" (Moldenhauer, 465).

¹ Christian Wolff: Exercises 24 & 25
Erik Satie: Socrate
Anton Webern: Symphony, Op. 21
John Cage: Etcetera 2/4 Orchestras

(Cage, 1988, 6)
Cage's rebellion

In *For The Birds*, Cage recalls the origin of his rebellion against Schoenberg:

One day I heard him proclaim in front of a whole class: 'My goal, the goal of my teaching, is to make it impossible for you to write music.' Perhaps it was at that moment that I began - despite my fantastic devotion to him - to revolt. (71)

Cage began to find fault with elements of Schoenberg's teaching; questioning the use of traditional sounds, the importance of pitch in establishing structure, and the necessity of a series. Moving away from Schoenberg, he began to embrace Zen, Dada, Anarchy and Indeterminacy - areas which seemed as far removed from Schoenberg as possible.

An Oedipal struggle ensued, in which Cage was victorious: for many composers in the 1950s and 1960s, Cage's ideas became more influential than Schoenberg's. In an interview with William Duckworth, Cage denied Schoenberg's influence on his music:

D: In those early works, were you beginning to envision that being a composer was something beyond what you were doing at the moment, or were you still being influenced by your teachers, and writing in the style of your teachers?
C: None of those pieces are written in the style of my teachers.
D: No, but they show influences of them.
C: No they don't, really. What? How do they?
D: Well, if you think about the *Sonata for Clarinet*, there's a lot of twelve-tone work there.
C: No, it's not twelve-tone.
D: I know what you're saying; you're saying that it's not the traditional way of dealing with twelve-tone.¹

C: And I hadn't yet studied with Schoenberg when I wrote it.

D: That's true, but *A Metamorphosis* you had. But again, that's a totally different way of dealing with twelve-tone.

C: Um hum. So it doesn't show his influence. (17)

¹ The same could be said of Berg (see p.24).
5. The Inheritance

... a bastard can never be heir unto any man, nor yet have heir unto himself but his children.

(The order of keeping a court leet and court baron, 1650, qtd Macfarlane, 73)

Introduction

The similarities between Cage and Schoenberg are not always obvious - just as Albine was not recognised at Alban Berg’s funeral, despite her “remarkable resemblance” to him, so many commentators have failed to discern Schoenberg’s influence in Cage’s music. Cage’s development of indeterminacy has been described as “... the most thorough-going reaction of all, not merely against serialism, but against the whole idea of a musical composition as something fixed, fully written out, and serious” (Whittall, 177).

However, there have been exceptions. Peter Yates refers to “... the steplike progress of Cage’s musical ideas, not imitating but continuing from the similar stepwise development of Schoenberg’s musical ideas” (293). Norman O. Brown describes Cage’s music as a “socially sensitive seismograph in the tradition of Beethoven and Schoenberg” (101). Virgil Thomson saw Cage as having “carried Schoenberg’s harmonic manoeuvres to their logical conclusion” (72). Robert Morgan describes Cage as "the first - and most influential - post-serialist", pointing out that "he too had a serial phase, first in the twelve-tone pieces of his student years and then in the mathematically determined 'time-proportion' compositions of the 1940s” (Morgan, 407).

According to Henry Cowell, Schoenberg believed that “Cage was more interested in his philosophy than in acquiring his techniques” (95), so Cage may express at least as
strong a response to Schoenberg in his ideas as he does in his music. However, the
influence could be apparent in a reaction against Schoenberg as well as in an
emulation of him. In For the Birds, Cage refers to his “concern with pushing some of
Schoenberg’s ideas to the limit” (160). But how many of Schoenberg’s ideas are
relevant to Cage’s music, particularly the later, aleatoric pieces? It is widely believed
that Cage’s ideas are of more interest than his music, and the same accusation has
been applied to Schoenberg: Alexander Ringer claims that Schoenberg’s music
remains “something of an enigma to this day, perhaps because its underlying
motivation was not so much aesthetic as philosophical in nature” (35).

Method, structure and harmony
Cage believed that the twelve-tone row provided only a "method" which controlled
the individual notes without providing a "structure" which would control the parts
of the composition (1973b, 153, 63). George Martin says the opposite:

... the music of these three Viennese composers and of those who have
followed their style ceased to be a language of emotion and became a language of
structure - at first architecture, the broad design, and then engineering, down to
the smallest detail. (11)

The question of structure was an important part of Schoenberg’s teaching, but it was
inextricably linked to harmony, as Nicholls has commented: “What Schoenberg
taught Cage was that structure is a fundamental necessity of musical composition.
The difficulty lay in Schoenberg’s insistence on that structure being based on
harmonic considerations” (217).

This "difficulty" emerged during his classes with Schoenberg:
After I had been studying with him for two years, Schoenberg said, "In order to write music, you must have a feeling for harmony." I explained to him that I had no feeling for harmony. He then said that I would always encounter an obstacle, that it would be as though I came to a wall through which I could not pass. I said, "In that case I will devote my life to beating my head against that wall." (1973b, 261)

Cage subsequently attacked harmony as "a forced abstract vertical relation which blots out the spontaneous transmitting nature of each of the sounds forced into it" (1973b, 152). He refers to a visit from Varése, in which both composers, "in a spirit of pleasure, mirth, and so forth, agreed that anything that was worth knowing about harmony could be taught in half an hour" (qtd Revill, 149).

The problem was not simply Cage's lack of feeling for harmony; his interest in unpitched sounds rendered harmony irrelevant:

He (Arnold Schoenberg) impressed upon me the need for a musical structure (the division of a whole into parts); he believed this should be brought about through pitch relations. But since I was working with noises, the pitch relations of which were not defined, I needed another basis for musical structure. This I found in sound's duration parameter, which is present even when no sound is intended. (1973c, 145, 153)

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1 Coincidentally, Egon Wellesz refers to a saying that had been current among the Second Viennese School: "We all believed in Mahler's famous dictum: 'I run my head against the wall, but it is the wall which will crack' " (1978, 109).
But to what extent was this opposed to Schoenberg's musical practice? The context of Schoenberg's insistence on harmony as a structural means is neglected by Cage - Schoenberg was not prescribing for contemporary composition (which he considered to be none of Cage's business), but teaching the structural methods which had been used by Classical composers. The classes Cage attended were primarily concerned with preliminary instruction in tonal harmony and counterpoint: only the most advanced students were taught contemporary composition. Schoenberg's refusal to teach structural relationships which were independent of pitch need not imply that he was unaware of the problem, only that he thought it an inappropriate topic for the class.

Having decided that duration was the essential basis of structure, Cage discovered that Webern and Satie had also used duration as a structural element. According to Cage, this was "the only new idea since Beethoven" (1991a, 81).

With Beethoven the parts of a composition were defined by means of harmony. With Satie and Webern they are defined by means of time lengths. The question of structure is so basic, and it is so important to be in agreement about it, that one must now ask: Was Beethoven right or are Webern and Satie right?

I answer immediately and unequivocally, Beethoven was in error, and his influence, which has been as extensive as it is lamentable, has been deadening to the art of music. (1991a, 81)

In 1949, Cage characterised Webern as "outside school" because his music shows a structure "based on lengths of time" as opposed to schools which "teach the making
that the "schools" at which both Cage and Webern studied classical harmony were taught by Schoenberg.

Cage was apparently unaware (or chose to ignore) that Berg had also worked in this way. Berg's own analysis of his *Chamber Concerto for Piano and Violin with Thirteen Wind Instruments* demonstrates that duration was a formal consideration - the *Thema con Variazioni* for example is shown to be divided into symmetrical sections (30, 30, 60, 30, 30, 60) (Ex. 4) which shows a resemblance to the patterns Cage discovered in Webern and Satie, and which Cage constructed in his own works¹. In the same article, Berg refers to a scene from *Wozzeck* in which he "showed for the first time the possibility of this method of allotting such an important constructive rôle to a rhythm" [Berg's emphasis] (Monson, 146).

Other writers have also noted the importance of time as a structural element in Berg's music:

While Schoenberg always set out from particular pitches, investing them with a sense of rhythm only as the work developed, Berg adopted the opposite course in certain sections of *Lulu* and in the whole of his Violin Concerto: he placed rhythm before all else and only later devised the melodies and chords to go with it. (Hirsbrunner, 33)

Berg found confirmation of the formal significance of rhythm in Schoenberg's *Serenade*, which places "a number of motifs and themes from preceding movements on rhythms that do not belong to them from the start; and vice versa" (147). He

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¹ Cage's numbers are usually smaller than Berg's, though this pattern could be reduced to 1-1-2. Griffiths gives the rhythmic structure of Cage's *Sonata 1* as 4-1-3-4-1-3-4-2-4-2, which adds up to 28 (1981b, 35).
<table>
<thead>
<tr>
<th>I</th>
<th>Theme with variations</th>
<th>Theme Var. 1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Number of bars</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>basic shape</td>
<td>retrograde</td>
<td>inversion</td>
<td>retrograde inversion</td>
<td>inversion</td>
<td>basic shape</td>
<td>240</td>
</tr>
<tr>
<td></td>
<td></td>
<td>(Exposition)</td>
<td>(Development)</td>
<td>(Second reprise)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bars:</td>
<td>30</td>
<td>30</td>
<td>60</td>
<td>30</td>
<td>60</td>
<td></td>
</tr>
</tbody>
</table>

| II | Adagio | Ternary | A₁       | A₂       | A₂ A₁   | Retrofit | (mirror from preceding B) | 480          |
|    |        | B       |          | A₂       |          | B       | 30 | 12 | 36 | 12 | 30 | 12 | 36 | 12 | 30 | 240 |

| III | (=I+II) | Rondo ritmico con Introduzione | Introduction (cadenza for violin and piano) | Exposition | Development | Coda | 960 |
|     |         |                                | bars: | 54 | 96 | 79 | 76 | 305 480 |
|     |         |                                | repeat: | 175 | | | | |

Ex. 4 Analysis of Berg's *Chamber Concerto for Piano and Violin with Thirteen Wind Instruments* (Monson, 217)
of structures by means of classical harmony" (1973b, 63). It hardly needs stressing that the "schools" at which both Cage and Webern studied classical harmony were taught by Schoenberg.

Cage was apparently unaware (or chose to ignore) that Berg had also worked in this way. Berg's own analysis of his Chamber Concerto for Piano and Violin with Thirteen Wind Instruments demonstrates that duration was a formal consideration - the Thema con Variazioni for example is shown to be divided into symmetrical sections (30, 30, 60, 30, 30, 60) (Ex. 4) which shows a resemblance to the patterns Cage discovered in Webern and Satie, and which Cage constructed in his own works. In the same article, Berg refers to a scene from Wozzeck in which he "showed for the first time the possibility of this method of allotting such an important constructive rôle to a rhythm" [Berg's emphasis] (Monson, 146). Other writers have also noted the importance of time as a structural element in Berg's music:

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1 Cage's numbers are usually smaller than Berg's, though this pattern could be reduced to 1-1-2. Griffiths gives the rhythmic structure of Cage's Sonata 1 as 4-1-3-4-1-3-4-2-4-2, which adds up to 28 (1981b, 35).
quotes, as "further proof of the rightness of such a rhythmic method of
collection," an article by Felix Greissle on the formal founda-
tion and form of Schoenberg’s Wind Quintet: "The theme always has the same rhythm, but in each case it is made
up of notes from a different series" (147). Reginald Smith-Brindle gives this
example of Berg’s use of rhythm to distinguish between two different uses of the
same series:

![Ex. 3](image)

(1966, 5)

Anthony Payne comments that the tonal cadences in Schoenberg’s Chamber
Symphony often follow passages which are not clearly in any key, so that "in theory
their punctuating function could be replaced by one of many referential features,
harmonic, melodic or rhythmic" (12). Schoenberg uses traditional ideas of form in
this work, "even if a certain tonal ambiguity in melody and harmony placed
increasing weight on rhythm in achieving this compromise" (16).
Nicholas Cook's analysis of Op.33a demonstrates that "Schoenberg reverses tonal practice . . . harmonic structures play a purely surface role in his sonatas, while phrase structure and texture are the main means of formal articulation" (333). (cf Rosen, 56, 72, 107, 109)

It has been suggested that Schoenberg’s rhythmic practices are attributable to his Judaism:

... the West with its fundamentally spatial orientation was by definition at odds with Jewish modes of behaviour, since Jews, in the manner of Orientals, believed in time as the primary condition of existence. By supplanting traditional harmony, the exemplification of the spatial dimension in music, with pure melodic-rhythmic substance, Schoenberg had opened up entirely new vistas in the still underdeveloped realm of musical time, inevitably in violation of conventions that corresponded to intrinsically spatial conceptions. (Ringer, 6, paraphrasing Heinrich Berl)

Schoenberg’s refusal to submit to the metric conventions of nineteenth-century European music was, in [Berl’s] view, a typical manifestation of "the strong sense of time of the Jews and their motoric disposition." (Ringer, 195)

While Cage was developing his indeterminate music, other composers were extending Schoenberg’s concepts into integral serialism. In integral serialism, the rhythm series is typically derived from the pitch series. It might be expected that Cage would disapprove of duration being determined by pitch, as this appears to be a reversal of the hierarchy he tried to establish. Cage, however, seems content that such works are unconventional:
That these works are serial in method diminishes somewhat the interest they enjoin. But the thoroughness of the method’s application bringing a situation removed from conventional expectation frequently opens the ear. (1973b, 53)

Cage’s struggles with the harmony he had been taught by Schoenberg found a resolution in *Apartment House*: "... a way of dealing with harmony so it didn’t appear to be a theory" (Smith, Arnold, 20).

I’m finding a harmony. I discover that everything is harmonious and, furthermore, that noises harmonize with musical tones. And that gives me - I can’t tell you - almost as much pleasure as the macrobiotic diet. (Revill, 280)

Even noise was acceptable in this anarchic harmony:

Now I see that any pitches can go together harmoniously, but they don’t produce the harmony that was taught in the schools. A harmony results from bringing sounds together willy-nilly. If we think of the harmony that is still taught in the schools, we have to distinguish it from the harmony we know by just bringing sounds together, say, by chance. We could say that the school is teaching legal harmony and what we are practising is illegal harmony. Sounds, just by their nature, produce harmony, can’t produce anything else but harmony. (Ford, 60)

**Numerology**

Some time after concluding his studies, Cage discovered that Schoenberg had used numerology as "an accompaniment to the dodecaphony . . . in all the notes -
everything!", although Schoenberg had never mentioned this in his teaching. Cage was pleased to discover this illogical element in Schoenberg's character, which "made him seem like a human being rather than a hero" (Ford, 61).

Cage recognised that his own use of numbers was "similar . . . to Schoenberg's way of working except that my numbers come not through numerology but through I Ching chance operations" (Ford, 62). Cage seems not to have realised that Schoenberg's interest in numerology was not a personal superstition, but a part of his Jewish heritage - while Cage's numerology derived from Buddhism, Schoenberg's came from Judaism. In Hasidic literature:

the number of words which constituted a prayer and the numerical values of words, parts of sentences, and whole sentences, were linked not only with Biblical passages of equal numerical value, but also with certain designations of God and the angels, and other formulas. (Ringer, 177)

In Biblical Numerology, John Davis examines the Jewish interest in numbers, concluding that number symbolism was "... a prominent feature of the Talmudic and Midrashic literature of the Jews" (115). Pythagorus is seen by some scholars as a possible source of Jewish numerology:

There is little doubt that the early origin and development of the idea of mystical and symbolical numerology should be traced to Pythagoras and his
followers. Like number symbolism, Gematria\(^1\) was popularized in Palestine among the Jews by means of Greek influence. (Davis, 127)

Davis also finds "... a striking correspondence in Chinese mythology to the Pythagorean system of analysis" (108). If Pythagorean numerology is the link connecting Cage's Zen with Schoenberg's Judaism, it is fitting that E.T. Bell asserts that "... numerology was born the hour Pythagorus discovered the law of musical intervals"\(^2\) (qtd Davis, 126).

Despite his interest in numerology, Schoenberg apparently had an ambivalent attitude towards the practice. He wrote in a letter to Andrew J. Twa, 29 July 1944:

... I do not believe that a real composer can compose if you give him numbers instead of tones.

And I do not believe that a real composer can compose even if you give him these tones upon which the numbers hint. (1987, 218)

When Berg wrote to Schoenberg with a lengthy explanation of the significance of the number 23 (Brand, 245), Schoenberg responded sceptically:

---

\(^1\) Gematria is the Jewish practice of assigning a number to each letter to find hidden meanings in religious texts. It may be considered analogous to Berg's use of hidden meanings in the letter names of musical notes (see p. 10) and Cage's use of mesostics.

\(^2\) However, some writers give precedence to Judaism: "... it was from the Jewish people that Pythagorus derived the philosophy which he introduced to the Greeks (Origen, qtd Davis, 128); "Pythagorus must be regarded not as the inventor, but as the importer of such knowledge to Greece" (Ernest McClain, qtd Godwin, 26).
Incidentally, everyone has a number like that, but it doesn’t necessarily have to be unlucky, it’s simply one of the numbers that come into question. In connection with other numbers I’m sure it can have other and more favorable meanings. So you mustn’t lose sleep over the fact that your induction involves so many 23’s. After all, other numbers show up as well. . . . In any case, you must see that you become less dependent on these lucky and unlucky numbers by doing your best to ignore them! (Brand, 247)

This seems to contradict Cage’s assumption that “Berg would have got it [his belief in numerology] from Schoenberg” (1991b). Willi Reich also suggests that in seeing significance in his first attack of bronchial asthma at the age of 23, on July 23, Berg “was following a theory of Schoenberg’s” (1974, 26). It is possible that they arrived at numerology independently - Berg through the writings of Fliess; Schoenberg through Judaism.

Schoenberg was superstitious about the number thirteen: “his own fateful number” (Jarman, 1989b, 182). He tended to make mistakes working on the thirteenth bar of a composition, and would sometimes forget to number bar thirteen, disturbing his calculations. If he remembered, he would number the bars 12 - 12A - 14 (one example is found in Dreimal Tausend Jahre). The title of Moses und Aron was spelt in that way, because Moses und Aaron would have had thirteen letters1. He believed Friday the 13th to be unlucky, and was particularly worried when Oskar Adler warned him of danger on his 76th birthday (7+6=13). His birthday was on Friday 13th, and he died on that day at thirteen minutes to midnight (MacDonald, 50-1; Ringer, 179-80; Rubsamen, 488; Reich, 1971, 235).

1 Although both Reich (1971) and Stuckenschmidt (1978) write "Aaron".
Cage's father, on the other hand, opposed this superstition when he established a world record for staying underwater in a submarine: "thirteen hours, with thirteen people on board, on Friday the thirteenth" (Tomkins, 76).

The number six is also significant in Schoenberg's music, "matched in significance, as in cabbalistic lore, only by the mystical ramifications of prayer" (Ringer, 181). Alexander Ringer sees evidence for this in the 6 part chorus in *Die Glückliche Hand* (181), the six part texture in the opening of the Psalm, Op.50c (187), and the "opening sixfold six-tone pattern" of *Die Jakobsleiter* (182).

Cage criticized Schoenberg's use of two numbers in particular - twelve and zero. He complained to Daniel Charles: "No matter how refined Schoenberg's timbres may be, they hardly ever get away from the number twelve" (1981, 74). Yet in his early pieces, Cage made use of the number twelve. For example, in *Music of Changes*:

> Whether the charts were mobile or immobile, all twelve tones were present in any four elements of a given chart, whether a line of the chart was read horizontally or vertically. Once this dodecaphonic requirement was satisfied, noises and repetitions of tones were used with freedom.

Charts remain in the *Imaginary Landscape Number IV*, and in the *Williams Mix*, but, due to the radios of the first piece and the library of recorded sounds of the second, and for no other reason, no twelve-tone control was used. (1973b, 26)

There may have been no "twelve-tone control" used in *Imaginary Landscape Number IV* but there were twelve radios. When asked why this number of radios,
Cage could not recall his original reason, but suggested some possibilities: "One is the twelve notes of the octave, and the other is the twelve disciples, and so on. It seemed like a reasonable number" (Kostelanetz and Cage, 278).

Cage also questioned the absence of zero in Schoenberg's music:

Curiously enough, the twelve-tone system has no zero in it. Given a series: 3,5,2,7,10,8,11,9,1,6,4,12 and the plan of obtaining its inversion by numbers which when added to the corresponding ones of the original series will give 12, one obtains 9,7,10,5,2,4,1,3,11,6,8 and 12. For in this system 12 plus 12 equals 12. There is not enough of nothing in it. (Cage, 1973b, 79)

However, in Set theory, C=0, and sets are reduced to their "prime form" in which the first number is always zero - in this system, 12 plus 12 equals zero (Forte, 3-5). Set Theory is, of course, the standard method for analysing Schoenberg's atonal music.

Is a series necessary?
In Silence, Cage asks: "If one of us says that all twelve tones should be in a row and another says they shouldn't, which one of us is right?" (48), and refers to the fact that, having already dispensed with "the number twelve", some composers were beginning to question "the current necessity for the concept of a series" (48, 72). Varése was seen as "more relative to present musical necessity than even the Viennese masters, whose notion of the number 12 was some time ago dropped and shortly, surely, their notion of the series will be seen as no longer urgently necessary" (84).
It seems paradoxical that Cage applied the notion of "necessity" to the series, because this is a quintessentially Schoenbergian concept. Schoenberg's belief that twelve-tone music was a necessary continuation of the evolution from classical harmony to Wagnerian chromaticism is implicit in his response to an army officer who asked whether he was the composer Arnold Schoenberg: "Nobody wanted to be, someone had to be, so I let it be me" (Schoenberg, 1975, 104). To Schoenberg, art was "born of 'I must', not of 'I can'" (Schoenberg, 1975, 365). Cage appears not to have questioned serialism's status as a necessary consequence of nineteenth century harmony, rather than a random selection from a variety of possible outcomes, but now he felt that the new methods of indeterminacy had taken on a necessity which superseded atonality. Describing his compositional techniques, Cage wrote in the third person, indicating that he was not simply listing his own preoccupations, but defining what was historically necessary:

First of all, then, a composer at this moment frees his music of a single overwhelming climax. Seeking an interpenetration and non-obstruction of sounds, he renounces harmony and its effect of fusing sounds in a fixed relationship. Giving up the notion of *haupstimme*, his "counterpoints" are superimpositions, events that are related to one another only because they take place at the same time. If he maintains in his work aspects of structure, they are canonic or enjoying an equal importance of parts, either those that are present at one instant, or those that succeed one another in time. His music is not interrupted by the sounds of the environment, and to make this a fact he either includes silences in his work or gives to his continuity the very nature of silence (absence of intention). (1985, 31)
It is clear that this disenfranchises a number of composers who were working in other areas of music at the time - particularly those who continued to compose serially. Those contemporary composers who did not fit into his paradigms were, in Cage's view, not modern.

**Chance and Indeterminacy**

Cage believed that in his use of chance operations he had remained faithful to Schoenberg, having "learned from him what it was that led me to use chance operations" (Reynolds, 593).

He sent us to the blackboard and asked us to solve a problem in counterpoint - even though it was a class in harmony - to make as many counterpoints as we could, after each to let him see it. That's correct. Now another. After eight or nine solutions I said, not quite sure of myself, there aren't any more. That's correct. Now I want you to put in words the principle that underlies all of the solutions. He had always seemed to me superior to other human beings, but then my worship of him increased even more. I couldn't do what he asked. Perhaps now, thirty years later, I can. I think he would agree. The principle

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1 The terms are not interchangeable, although some writers (eg. Smith-Brindle, 1966; 173-7) tend to group all music together which does not depend on a composer preparing a fixed score [Cf Earl Henry's distinction between "Composer Indeterminacy" and "Performer Indeterminacy" (396-402)]. The essential difference depends on when musical decisions are made. Chance refers to a fully notated composition using aleatoric techniques to determine what to notate before giving it to the performer: eg. *Music of Changes*. Indeterminacy refers to semi-notated music in which the performer is required to make decisions prior to performance: eg. *Fontana Mix*. Stockhausen's *Klavierstück XI* is an example of a type of indeterminate music which resembles a jigsaw puzzle whose different pieces can be put together in different ways (see p.9), although Cage complains that its indeterminate aspects "do not remove the work in its performance from the body of European musical conventions ... the use of indeterminacy is ... unnecessary since it is ineffective" (1973b, 36). Improvisation requires the performer to make spontaneous decisions during the performance - Cage was opposed to improvising because the process is typically dependent on taste, self-expression and memory. Incidentally, the definition of illegitimacy is also dependent on the question of when conception takes place; although in music the conservative view holds it to be more legitimate if the music is conceived before the performance. The order of legitimacy for conservative critics seems to be: notated music - chance - indeterminacy - free improvisation.
underlying all of the solutions acts in the question that is asked. As a composer, I should give up making choices, devote myself to asking questions. Chance-determined answers'll open my mind to world around, at the same time changing my music. (1987, 131-2)

Cage suggests that having devoted himself to answering questions, these will provide the only valid way of criticizing his music:

What can be analyzed in my work, or criticized, are the questions that I ask. But most of the critics don't trouble to find out what those questions are. And that would make the difference between one composition made with chance operations and another. That is, the principle underlying the results of those chance operations is the questions. The things which should be criticized, if one wants to criticize, are the questions that are asked. (Kostelanetz, 1988, 29)

James Pritchett accepts Cage's view:

We have been so transfixed by the random factors of Cage's music that we have passed over the domain in which Cage has control: the design of the system. The compositional system, not its random product, is of musicological interest and should become the focus of our attention in analysing Cage's chance works. (1989, 253)

Early critics sometimes implied that the music of the Second Viennese School was random. A review of Webern's Quintet in *Neue Zeitschrift fur Musik*:
The principal theme of the Piano Quintet by Dr von Webern, while not badly invented, lost itself very soon in wild confusion. Here and there the players seemed to find their way together as if by chance, so that one could sigh with relief and tell oneself "well, finally." Regrettably, such "glimpses of light" were brief and rare in this chaos. (qtd Moldenhauer, 92)

Paul Griffiths, referring to later composers, described aleatory structures as "peculiarly appropriate to atonal music in general" (1984). And Cage notes a common critical claim: "They say totally determined and indeterminate music sound the same" (1985, 6). William Thomson comments that this is "a bit like saying that the rainbow stains of oil on my garage floor and the first page of my income tax return look alike because both lack linear perspective" (194), although he also cites experiments by psychologist Robert Francés which demonstrate that "serialized pitch orderings provide no more perceptual memorability than do random collections" (75).

The Viennese composers and their supporters took pains to deny accusations of randomness:

*How does the row come to exist?* It's not arbitrary, the result of chance; it's arranged with certain points in mind. (Webern, 10)

One didn't leave the order to chance, one looked for a particular form of row to be binding for the course of the whole composition. (Webern, 40)
Even in instrumental works musical forms are not just shells to be filled with random content; they have the characteristics of identifiable psychological states. (Hirsbrunner, 27)

Schoenberg has always taken care, in the performances of his own works, to get as near perfection as possible, by preparing beforehand so thoroughly that nothing is left to chance. (Wellesz, 47)

However, Adorno does point out that Berg was "the only master of new music who allowed for simplified alternatives and employed the term 'ossia' without hesitation" (17-18). The use of "ossia" is, of course, a very mild form of indeterminacy. Schoenberg quotes, with disapproving interpolations, a somewhat more extensive example in the foreword to Hindemith's Lehrstück:

... omissions of the teaching pieces and transpositions are possible. Whole musical numbers can be left out, the dance can be omitted, the scene for the clowns can be shortened, or left out, other musical pieces, dances and readings can be interpolated, if necessary (what? necessary? full of necessity? - my comment!) - and if the pieces interpolated do not upset the style (!!!style!!) of the work. (qtd Schoenberg, 1975, 313)

Schoenberg's opposition to such practices is clear:

What, then, is this Lehrstück supposed to teach us? How to chatter senselessly, brainlessly, incoherently, unselectively, tastelessly, formlessly? Surely people can do that just as well without him; surely one should prevent them, not teach them?
How does he compose such a piece? How does he himself put it together? How does one make up something whose every part can be replaced or omitted? How are such parts made up? Why does he compose it if someone else is allowed to make any and every part? To this mass of questions no serious reply can be given, and really there is nothing more to say. (315)

Schoenberg also refers to the Baroque practice of continuo, "by which the performers were indeed left so seemingly great an influence on the eventual sound that hardly one present-day composer would be able to bring himself to do anything similar" (1975, 303).

Schoenberg did not live to see his former pupil extend indeterminacy well beyond the limits of these examples. He died in 1951, the same year that Cage introduced chance and indeterminacy into three important works: *Concerto for Prepared Piano and Chamber Orchestra*, *Music of Changes* and *Imaginary Landscape Number IV*.

However, Schoenberg probably was aware of Cage's invention of the prepared piano, as he owned two issues of *Modern Music* (volumes 21 and 23) from 1944, which deal with this aspect of Cage's music (Hicks, 133, 139). Cage noted the connection between his prepared piano and *klangfarbenmelodie* (1973b, 30), and Henry Cowell described the various preparations for each piece as "a kind of tone-row of timbres" (95). Curiously, this is one area in which Cage fought against indeterminacy. David Revill recounts Cage's first experiments:

... Cage tried placing objects in the piano, running in rapid succession through newspapers, magazines, ashtray, books and a pie plate, and playing a few keys
to hear the result. The piano sound was modified along the lines Cage sought - making it buzz or thud, not ring - but each object he tried bounced, so that the keys whose sound was modified changed constantly. He wondered if the solution was to insert objects which could be fixed in place, so the type of modification could be depended upon. (Revill, 70)

Cage's preparation materials contrasts with his interest in indeterminacy - he chose bolts and screws because they were determinate and predictable, rather than pie plates which were indeterminate and unpredictable. Cage discovered that each piano, and each pianist, reacted differently.

When he felt satisfied with the array of preparations he would measure them with a wooden ruler and note the result with a meticulousness which increased with the years. He kept spare screws and bolts in different envelopes which he stored in a tin box; and with a view to replicability he began to make boxed sets of preparation materials for specific pieces. Yet the more precise his instructions became, the more Cage realized that one preparation would affect no two pianos in the same way, because each is unique. [my emphasis] (Revill, 98)

Although he specified the preparations in his score, he could not predict the exact sound. In this respect Cage's prepared piano music is no more indeterminate than The Art of Fugue, having only the type of variation which any composer might find as his pieces are played by various performers (even on ordinary unprepared instruments). What is curious (although it would be unremarkable from any other composer) is the extent to which Cage struggled against this lack of control. Examining Cage's preparation tables we see a progression from "Place bolts or screws between the following strings . . ." (Ex. 5) to specifications of which pair of strings to
use, distance from damper, and whether to use "small bolt", "long bolt" or "furniture bolt" (Ex. 6 & 7). When Nigel Butterley tried to obtain a boxed set of preparations, Cage responded that, because of the variations between different pianos, he no longer provided preparations (Ex. 9: 1973a). Instead, he sent a more detailed list of preparations which specified the preparation in remarkable detail (Ex. 8). However, to compensate for different pianos, some adjustment could be made to give the desired sound - according to Cage, in a successful preparation, the objects "do not become dislodged or in other ways stand out from the music. You will often be able to tell whether your preparation is good, by whether or not the cadences 'work'". In contrast to his usual philosophy, Cage even permits the imitation of a recording of the Sonatas and Interludes (Ex. 9).

Anarchy

Cage often proclaimed his belief in anarchy; a typical example appears in the foreword of M:

Since the theory of conventional music is a set of laws exclusively concerned with 'musical' sounds, having nothing to say about noises, it has been clear from the beginning that what was needed was a music based on noise, on noise's lawlessness. Having made such an anarchic music, we were able later to include in its performance even so-called musical sounds. (N. pag.)

Cage suggested that his compositions should be "taken as models of human behaviour, not only proving the possibility of doing the impossible, but showing, too, in a work performed by more than one person, the practicality of anarchy" (Revill, 242).
Ex. 5 Preparation Table for *In the Name of the Holocaust*
<table>
<thead>
<tr>
<th>TONE</th>
<th>MATERIAL</th>
<th>STRING (left to right)</th>
<th>DISTANCE FROM DAMPER</th>
</tr>
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<tr>
<td></td>
<td>small bolt</td>
<td>2-3</td>
<td>circa 3&quot;</td>
</tr>
<tr>
<td></td>
<td>weather stripping</td>
<td>1-2</td>
<td>**</td>
</tr>
<tr>
<td></td>
<td>screw with nuts &amp; weather stripping</td>
<td>2-3</td>
<td>**</td>
</tr>
<tr>
<td></td>
<td>weather stripping</td>
<td>1-2</td>
<td>**</td>
</tr>
<tr>
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*Fibrous

**Determine position and size of nuts by experiment, for further information see remarks accompanying Ars leg.**

Ex. 6 Preparation Table for *Bachannale*
Published Preparation Table for Sonatas and Interludes for Prepared Piano
Ex. 8  Revised (unpublished) Preparation Table for Sonatas and Interludes for Prepared Piano
10/24 x 1" round head iron machine screw

14 gauge x 2" long flat head iron wood screw
eye bolt 8-32 x 1" long or machine screw eye 8-32 x 1" long

14 gauge x 2" long flat head iron wood screw

12 gauge x 2" long flat head iron wood screw

piece of rubber (ca. 1/16" thick)
rubber + 8-32 x 1" eye bolt or machine screw eye same size
eye bolt 8-32 x 1" long or machine screw eye 8-32 x 1"
piece of rubber

⅛ x 1½ round head iron stove bolt

⅛ x 1½ round head iron stove bolt

12 gauge x 2" long iron flat head wood screw
rubber & plastic
rubber & plastic
rubber & plastic
rubber & plastic

2 ⅛ x 1½ round head stove bolts & rubber
2 ⅛ x 1½ round head stove bolts & rubber
2 ⅛ x 1½ round head stove bolts
rubber + 10/24 machine screw x 1" long round head

1½ no. 10 iron wood screw flat head
5/16 x 1½ machine bolt
1¼ no. 9 wire gauge flat head wood screw

½ x 1½" stove bolt or machine screw
10/24 machine screw x 1" long round head + rubber

½ x 3 round head stove bolt
5/16 carriage bolt 1¼ bolt

½ " 20 thread 1½" long stove bolt
Note 1½" is too close to damper to sit.
2" no. 12 gauge wood screw flat head iron + rubber

eraser AM pencil co. # 346

Use 1/16" rubber
Ex. 9  Letter from Cage to Nigel Butterley (1973a)
Schoenberg’s opponents sometimes accused him of anarchy. James Huneker described him as "a musical anarchist", claiming that: "His mission is to free harmony from all rules." Jelena Hahl-Koch states that expressionist artists (particularly Schoenberg and Kandinsky) had "a predilection for the archaic, primitive and anarchic"; in their "revolt against tradition" they created works which "were of the greatest interest, of unquestionable rank, but irritatingly subjective and anarchical" (142). Rosen attributes Viennese opposition to Schoenberg's innovations to a society where a "conservative taste in art seemed to many the last defense against anarchy" (17), and suggests that the absence of serial rules to govern the melodic and rhythmic shape of a composition means that "the freedom here was anarchic" (112). Adorno claims that, for Berg, "... all of Schoenberg's constructive techniques became a means for preserving anarchy" (23), and describes the last of Berg's Four Songs, Op. 2 as "perhaps the only thoroughly anarchic work Berg ever wrote" (49).

Pierre Boulez defines the essential problem of sprechstimme: "The tessitura of speech has become, so to speak, anarchical, while the tessitura of singing is now more or less rigidly determined" (423).

Schoenberg, however, consistently denied such implications: "I personally hate to be called a revolutionary, which I am not. What I achieved was neither revolution nor anarchy" (qtd Davies, 71).

Stuckenschmidt comments that Erwartung, had once been seen as "representative of tonal anarchy, of themelessness, and of creative wilfulness." But, with hindsight:

What once seemed anarchical and merely a product of feeling as regards form, can now be seen as a series of analysable events, a train of motives bound
together for long stretches, and partly as the product of an extremely bold and radical type of variation. (120)

In *Pierrot Lunaire*, according to Payne, “order is . . . wrung from melodic anarchy, sanity from chaos” (32).

Stuckenschmidt quotes Hans Nachod's description of Schoenberg's father as "a sort of anarchistic wit" and "a kind of anarchistic idealist" (16, 31). Schoenberg, however, was opposed to anarchy, both musically and politically. Berg wrote to Helene in September 1919:

Schoenberg has moved very much away from social democracy. But he really doesn’t know what political position to adopt. He says: It is better to hang on to old things as much as possible but to improve them. So he is almost a monarchist. (qtd Stuckenschmidt, 261-2)

Webern also opposed anarchy. One can imagine that Cage would have sympathised with the position of Webern's student, Karl Hartman:

It was largely my fault that the conversation kept returning to politics. I should not have steered it there, for I learned things that, in my strong leaning towards anarchism, I would rather not have heard. This is because he seriously defended the viewpoint that, for dear order's sake, *any kind* of authority should be respected and that the State under which one lives would have to be recognized at any price. All the while, he comfortably smoked his cigar, and I had a hard time to restrain myself and not to become disrespectful. (qtd Moldenhauer, 540-1)
Webern noted that he had "read in Plato that 'Nomos' (law) is also the word for 'Weise' (melody)" (qtd Moldenhauer, 575). Thus for him, the notion of "law" became the basis of his music, the opposite of Cage's position:

All art, all music is based on laws. . . . The fulfilment of the law lies in communicating something or in making something generally understandable. (qtd Moldenhauer, 419-20; cf. Webern, 10)

The East in the West

When Cage was teaching a group of Chinese children, he enjoyed the difference in their cultures - despite his dislike of the orderly attitude of Germans. "I got along best with the Chinese because I'm very permissive and the Chinese are very organised." He lost the job for inviting the children to improvise on flowerpots when he should have been teaching them counterpoint (Revill, 73).

Cage's interest in Zen is well known, and the influence of the I Ching on his music is generally more widely acknowledged than Schoenberg's influence. But, as Cage recalls:

. . . I was attracted by the natural noise of breathing in Japanese shakuhachi playing. However, instead of studying with an oriental master, I chose to study with Arnold Schoenberg. (1973c, 144)

Before studying with Schoenberg, Cage had studied oriental music with Henry Cowell in 1933. Then, in 1945, he studied Indian philosophy and traditional Indian
music with Gita Sarabhi, followed in 1948-51 by Daisetz Teitaro Suzuki’s lectures on Zen Buddhism at Columbia University (Tan, 35).

Cage attributed to “the influence of Indian thought” his preference for considering “each situation as having its own characteristics, and acting appropriately to each,” which he opposed to the "German" idea that "everything is one thing. . . . When they get one idea, they like to have it really work everywhere . . . Europeans have been obsessed with unity." He saw this as differentiating his work from Schoenberg: “In general, Schoenberg taught that a piece of music should have one motive (three notes or so, that's all, that would generate, like a seed, the entire composition” (Sumner et. al., 16). However, Schoenberg’s obsession with unity may be attributed to Judaism:

Unity, oneness, and indivisibility have been the perennial hallmarks of Jewish thought. “One” is the watchword of the Jew as he rises in the morning, goes about his daily task, and retires in the evening. It is also the last word he pronounces before he closes his eyes for the last time. (Ringer, 20)

Schoenberg was generally ignorant of oriental music, confessing that he had "never been acquainted with exotic music" (1978, 390). His value judgements derived from his Eurocentric attitude:

The discovery of our scale was a stroke of luck in the development of our music, not only with regard to its success, but also in the sense that we could just as well have found a different scale, as did for example the Arabs, the Chinese and Japanese, or the gypsies. That their music has not evolved to such heights as ours does not necessarily follow from their imperfect scales, but can
also have to do with their imperfect instruments or with some other circumstance which cannot be investigated here. (1978, 25)

Webern inherited this attitude:

Other peoples beside those of the West have music - I don't understand much about it; Japanese and Chinese music, for example, when they are not an imitation of our music. These have different scales, not our seven-note one. But the special consistency and firm basis of our system seem proved by the fact that our music has been assigned a special path. (Webern, 13)

Cage, however, attempted to establish a connection between serialism and Hindu music, describing the use of a different twelve-tone row for each composition as "similar to the Hindu use of a special raga, or scale, for particular improvisations. The enormous number of ragas which exist is perhaps equalled by the number of possible variations of the order of the twelve notes in a row" (1946, 111).

Franz Marc also suggested a dubious connection, in a letter to August Macke, 14 Jan 1911:

Schoenberg seems, like the Association [Neue Künstlervereinigung], to be convinced of the irresistible dissolution of the European laws of art and harmony and seizes upon the musical art-means of the Orient, which have remained primitive (until today). (qtd, Hahl-Koch, 136-7)

Critics sometimes seemed to use claims of Oriental influences in the Second Viennese School as a term of abuse, meaning only that they could not recognise this
music as connected to the traditions of European classical music. Felix Stossinger’s review in Pariser Tageblatt of a concert in 1935:

[Webern’s Concerto, Op.24] was performed with such compelling brevity and plasticity that one was reminded of Chinese master drawings in which also nothing is to be seen except some bamboo leaves, distributed on silk in a seemingly senseless arrangement. (qtd Moldenhauer, 450)

Paul Zschorlich review, Deutch Zeitung:

Wozzeck might have been the work of a Viennese Chinaman. For all these mass attacks and instrumental assaults have nothing to do with European music and musical evolution. (qtd DeVoto, 12)¹

Redlich says of the first of Berg’s Altengberg Songs that “. . . its sonorous mosaic of dovetailing motive-particles results in an almost oriental tissue of sound, reminiscent of the Javan Gamelan orchestras” (62).

There may be a connection between the Oriental religions which interested Cage and Schoenberg’s Judaism:

. . . we are informed by the Zohar itself that the books of the Orient come very close to the Divine Law and to some views taught by the school of Simeon ben Yohai. This ancient wisdom was taught by the patriarch Abraham to his

¹ For a slightly different translation, see Reich, 1974, 61
children begotten with his concubine who, according to the Bible, populated the Orient. (Franck, 150)

In a letter to Jakob Klatzin, 13 June 1933, Schoenberg discusses his Jewish origins:

We are Asians and nothing of real substance connects us with the West. We have our destiny and no other temptation can honour us . . . our essence is not occidental; that is merely an exterior appearance. We must return to our origins, to the source of our strength, there where our toughness has its roots and where we will recover our fighting spirit. (qtd Ringer, 129)

Schoenberg wrote to Webern 4 Aug 1933, explaining his decision to become a Jew, and claiming to have “definitely separated myself from whatever binds me to the Occident” (Stuckenschmidt, 370). Webern passed the letter on to Berg, who responded:

He has shaken me deeply. Even if I regard his departure from the Occident *humanly* as possible (I don’t believe it, or at least I don’t regard his turning to the *Orient* as possible) there remains for me the unshakeable fact of his musical works, for which there is only one description: German. (Stuckenschmidt, 370)

Around this time, Schoenberg, along with many other German Jews, was being forced to acknowledge his Judaism. It was natural for Berg to think of Schoenberg as German, as German Jews had shown more willingness to assimilate than any other group of Jews - as Han Juergensen says, “All the Jews I knew were Germans first” (qtd Peck, 122). Other Jewish groups disapproved of this assimilation, believing that Jews
should remain as outsiders, even implying that assimilated Jews bore some of the responsibility for the Holocaust:

Some time before the Holocaust, according to this folk-wisdom, there lived in Germany a Jewish population that was more assimilated than any other in the world . . . . And in their bearing, dress, and cultural outlook, they were "more German than the Germans." For a while, German Jews assimilated in an unprecedented manner. And then they were punished brutally. (Jack Wertheimer; Peck, 235)

On arriving in America, it was a typical response to abandon attempts at assimilation in favour of forming Jewish communities - it was not only Schoenberg who, as Cage commented, "became a Jew loyal to Jews" (Peck; Cage, 1985, 43).

Tradition
One reason for Cage not being seen as a legitimate composer is that, unlike Schoenberg, there seems to be no connection between his music and that of the classical tradition. Although Schoenberg did "confess to having broken off the bonds of a bygone aesthetic" (Reich, 1971, 149), he also said, "I do not attach so much importance to being a musical bogey-man as to being a natural continuer of properly understood good old tradition" (Schoenberg, 1987, 100). Schoenberg claimed that what he longed for was "to be taken for a better sort of Tchaikovsky" (Schoenberg, 1987, 243), and told his American students: "All my own music has come from Mozart" (Knight, 143). David Raksin was surprised at Schoenberg's naive reaction to audiences who rejected his music:
Why should Klemperer find it so forbidding to perform my music for his audience? He plays Brahms, doesn't he?" (91)

Igor Stravinsky once asked Cage why he had chosen to study with Schoenberg rather than him, and Cage's responded that he had considered Schoenberg's atonality more "modern" than Stravinsky's neoclassicism. On reflection, Cage accepted Stravinsky's objection:

Stravinsky's objection to Schoenberg's music: it isn't modern (too much like, though more interesting than, Brahms). Absence of modernity's effect of Schoenberg accepting tradition, hook, line and sinker. (1985, 154)

Cage and Schoenberg had incompatible views about tradition. Whereas Schoenberg "excused what he did, pointing out that he had precedents (Beethoven, Mozart)" (Cage, 1985, 46), and believed that "being a real musician meant being literate and having an ear educated by European music" (Cage, 1985, 45), Cage found Beethoven "distasteful" (1973b, 30), dismissing him as "nothing but a roll of toilet paper" (1985, 109). Their attitudes to musical history seemed diametrically opposed:

It is seldom realized that there is a link between the technique of forerunners and that of an innovator and that no new technique in the arts is created that has not had its roots in the past. (Schoenberg, 1975, 76)

In music it was hopeless to think in terms of the old structure (tonality), to do things following old methods (counterpoint, harmony), to use the old materials (orchestral instruments). We started from scratch: sound, silence, time, activity. (Cage, 1985, 157)
However, Cage had started from within the classical tradition, playing Beethoven sonatas. In 1924, at the age of twelve, he rang Gladys Caldwell, music librarian of the Los Angeles Public Library, asking her to find a violinist to play Beethoven sonatas with him (Yates, 303). Six years later, at the home of the Baronne d'Estournelles in Paris, Cage was asked to play a Beethoven piano sonata. Although he lacked the technique to play the first movement, Cage was willing to play the andante. This resulted in an introduction to M. Lazare Lévy, the leading piano teacher at the Paris Conservatoire:

Lazare Lévy was extremely surprised that I had no knowledge of Bach or Mozart... He accepted me as a pupil, but I took only two lessons. I could see that his teaching would lead to technical accomplishment, but I wasn't really interested in that. Meanwhile he sent me to a Bach festival, where I finally discovered Bach - you can imagine how delighted I was over that! (Tomkins, 79)

Around this time, Cage bought the Bach Inventions, and began writing music using mathematical procedures with which he attempted to approximate the structural order he found in Bach (Tomkins, 80). In Silence, Cage recalls the series of steps which gradually led him from tradition into the avant-garde:

I remember as a child loving all the sounds, even the unprepared ones. I liked especially when there was one at a time. A five-finger exercise for one hand was full of beauty. Later on I gradually liked all the intervals. As I look back I realize that I began liking the octave; I accepted the major and minor thirds. Perhaps, of all the intervals, I liked these thirds least. Through the music of Grieg, I became passionately fond of the fifth. Or perhaps you could call it puppy-dog love, for
the fifth did not make me want to write music: it made me want to devote my life to playing the works of Grieg. When later I heard modern music, I took, like a duck to water, to all the modern intervals: the sevenths, the seconds, the tritone, and the fourth. I liked Bach too about this time, but I didn't like the sound of the thirds and sixths. What I admired in Bach was the way many things went together. As I keep on remembering, I see that I never really liked the thirds, and this explains why I never really liked Brahms. (1973b, 115)

Cage's 1935 class with Schoenberg analysed Bach's *The Art of the Fugue* (Alderman, 207). By 1958 he saw it as an example of indeterminacy: "Timbre and amplitude characteristics of the material, by not being given, are indeterminate. This indeterminacy brings about the possibility of a unique overtone structure and decibel range for each performance of *The Art of the Fugue*. . . ." (1973b, 35).

Later, Cage repudiated Bach, recalling "the pleasure of hearing an eminent music critic exclaim that he hoped he would live long enough to see the end of this craze for Bach" (1973b, 113).

Cage's early music has been related to traditional practices. Cage's *Sonatas and Interludes for Prepared Piano* were described by Virgil Thomson as "recalling in both sound and shape the esercizi . . . for harpsichord by Domenico Scarlatti" (qtd Tomkins, 103). Eric Salzman claimed that, together with the *Music for Two Prepared Pianos*, they represented "John Cage's Well-Tempered Clavier, his two major sets or cycles of music for the prepared piano" (261). Paul Griffiths describes *Music of Changes* as "the Art of Fugue of chance operations" (1981b, 68). Revill describes Cage's activities as "in the deepest ways identical with those of Mozart - or even Beethoven" (124).
In a letter to Pierre Boulez 17 Jan 1950, Cage refers to his *First Construction* (in metal): "I know that with the exposition and development (without recapitulation) and with the form (the hallowed (?) climax) etc, that the Construction is 19th Century" (Campana, 215).

He later described his *Second Construction* as "a poor piece" because of its traditional form: "I wasn't quite aware that it was poor when I wrote it. I thought it was interesting. But it has carry-overs from education and theory; it's really a fugue but of a novel order. In this day and age, I think fugues are not interesting" (Revill, 117).

Cage came to believe that traditional music was acceptable if used as material in a collage. For example, *HPSCHD* uses quotations from Mozart, *Williams Mix* uses Beethoven, and in *Credo In US*, Cage specifies that if a recording is used "use some classic: e.g. Dvorak, Beethoven, Sibelius or Shostakovich."

Our situation as artists is that we have all this work that was done before we came along. We have the opportunity to do work now. I would not present things from the past, but I would approach them as materials available to something else that we were going to do now. They would enter, in terms of collage, into any play. (Kostelanetz, 1987, 28)

Listen, if you can, to Beethoven and get something out of it that's not what he put in it. We must get ourselves into a situation where we can use our experience no matter what it is. We must take intentional material, like Beethoven, and turn it to non-intention. (Kostelanetz, 1991b, 29)
As a result of this use of classical music: "Beethoven is now a surprise, as acceptable to the ear as a cowbell" (1973b, 31).

Asked whether he would ever agree to conduct a Beethoven symphony, Cage replied that he would agree if he could use "enough musicians to conduct, in one single concert, all nine symphonies superimposed"1 (1981, 98-9).

Changing the attitude of the listener could also be useful: Cage was able to listen enthusiastically to sustained clarinet tones in a Mozart piece because he was reminded of feedback (1985, 22).

**Incest**

Incest is the opposite of bastardy - whereas bastardy is forbidden because the parents are not close enough, incest is forbidden because they are too close. It could be argued that Cage's music is illegitimate because of the variety of his influences - Schoenberg, Suzuki, Thoreau and Duchamp are so different that they can never be successfully "married" to form a coherent style.2 On the other hand, the Second Viennese School showed an exclusive attachment to the Austro-German tradition which can be seen as incestuous, particularly if we accept Cage's rule: "Consider incestuous any marriage between two people of the same race, country or faith" (1973c, 16). William Thomson comments that "Schoenberg was influenced rather narrowly by recent German sources . . . He most likely would have scoffed at the idea that valuable insights might be gained from knowing musics alien to his own culture" (97).

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1 When Adorno saw the score of Berg's *Three Pieces for Orchestra*, he remarked to the composer: "That must sound like Schoenberg's Orchestral Pieces and Mahler's Ninth Symphony, all at the same time" (22).

2 Adding mushrooms, chess, *I Ching*, Merce Cunningham Robert Rauschenberg, Erik Satie, *The Art of Fugue*, macrobiotic cooking, anarchy, the anechoic chamber and Buckminster Fuller into the equation exacerbates the problem.
some extent Schoenberg resolved the problem by including some Jewish influence, although he typically applies Jewish philosophy (unity and numerology) rather than musical techniques. Webern's music was particularly incestuous:

"If we want to understand philosophy," he said, "we must turn to the ancient Greeks, and if we want to understand music we must turn to Mozart, Haydn, Beethoven, and the other great masters of the Austro-German tradition." This meant, in effect, that all material for analysis and all models for the student-composer were exclusively drawn from the Austro-German classics. One may look upon this as a most confining attitude on Webern's part - not a single reference to Berlioz, to Verdi, to Mussorgky, or even to the Liszt-Strauss vein in German music. But Webern's horizon was wholly filled by the music from Bach, through the Viennese classics to Wagner, Brahms, and Mahler; he found his complete personal affirmation as composer therein. (Moldenhauer, 507-8)

At an early lesson, Webern lectured at some length on the utter supremacy of German music, emphasizing that leading composers of other lands are but pale reflections of Germanic masters: Berlioz a French Beethoven, Tchaikovsky a Russian Schumann, Elgar an English Mendelssohn, etc. (Moldenhauer, 510)

For a composition to be derived entirely from a single series may be analogous to an incestuous family in which all the offspring derive from one pair of ancestors: "The thing that's so offensive about the series is the notion that it is the principle from which all happenings flow (it would be perfectly acceptable for a series to enter into a field situation)" (Cage, 1985, 28).
Berg's approach in the *Three Orchestral Pieces*, Op. 6 approaches orchestration in a way which suggests anti-incest legislation: "Defined as a technical rule: no two notes of the same timbral family may be direct neighbours in a vertical construction" (Adorno, 78).
6. Conclusion

His breeding, sir, hath been at my charge. I have so often blushed to acknowledge him that now I am brazed to't.

(Gloucester's speech, Shakespeare, *King Lear*, 1,1)

Despite demanding of his students "the courage to express what they have to say" (qtd Lessem, 14), and although he "considered independence of mind praiseworthy" (Cage, 1985, 46), Schoenberg rejected Cage's innovations. Nevertheless, Cage's music is in some ways a development of his studies with Schoenberg. Cage extends the emancipation of dissonance to its limits: "Noise and silence, he says, are as legitimate as harmonious melodies" (Rochon, C8). It has been said that "... no one is born an orphan, especially among composers, and Cage's early work must be seen in relation to his studies with Cowell and Schoenberg" (Nicholls, 216). Cage's music is related to serialism in the same way that Schoenberg's music grew from late Romanticism: "As Schoenberg did, Cage continues to insist upon the rightfulness of his work, to legitimize it by appealing to its genealogy: as Brahms is to Schoenberg, Schoenberg is to Cage" (Hicks, 135). And this family of composers continues to expand: "The evolution continues - Schoenberg, Berg, Webern - the electronic composers - the chance composers - the minimalists . . ." (Newlin, 1979, N.Pag).

Cage's attitude to his music is typical of an illegitimate child who has been excluded from the family home:

I think the whole harmonic structure of Western music is based on having a home . . . Wandering away from it and then coming back to it. A key, a mode, or a kind of repetetive music as we experience now, gives a sense of place. I think that's gone and what we're dealing with is an absence of that. [In society]
the various aspects of all of the things that we have had, we don't customarily have any more. We're frequently on the move; things that we used to take for granted, such as home and family and so on, are gone. (Revill, 278)

Albine, who visited Berg's house only after his death would have understood this sense of homelessness. It would also have been understood by Schoenberg - an exile from his native land, who accepted Judaism, although "... Jews have been expelled from nearly every country in which they have resided" (Prager and Telushkin, 17-18). Schoenberg may have been reminded of the story of Ahasverus, the wandering Jew, "doomed to a life of wandering, without a home, despised as rootless and disinherited" (Mosse, 114). One thing both composers did share is critical rejection - just as it has been suggested that there is a relationship between antisemitism and hatred of America (Prager and Telushkin, 57, 195). Some critics question the legitimacy of Schoenberg's attempts to reconcile Judaism and the German Classical tradition, or Cage's mixing Zen Buddhism with the American Experimental tradition. As a sociologist has noted: "The despised half-caste and the despised bastard were no doubt often one and the same person, since restrictions on marriage are often racial" (Teichman, 60).

It is intriguing that when critics applied the terms oriental, anarchic, formless and random to Schoenberg's music, the words were intended (and taken) as insults, whereas Cage acknowledged all of these terms as valid descriptions of his intentions.

It is, however, appropriate that the last word should go to Cage's mother, whose reaction was not dissimilar to Schoenberg's:
On Christmas Day, Mother said, "I've listened to your record several times. After hearing all those stories about your childhood, I keep asking myself, "Where was it that I failed?"" (1973b, 273)
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