

**SOUND, LIGHT, AND MOTION: THE ABSTRACTION AND
REPRESENTATION OF INNER OCCURRENCES IN SCHOENBERG'S *DIE
GLÜCKLICHE HAND***

by

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In January 1911, Arnold Schoenberg and Wassily Kandinsky initiated a correspondence which revealed extraordinary parallels in expressing the spiritual in art. Schoenberg emphasized an “art of the representation of inner occurrences” and Kandinsky repeatedly discussed an “inner spirit of art,” the mantra of his book, *Concerning the Spiritual in Art*.

Between 1910 and 1914, Schoenberg worked on one piece which spanned the duration of his correspondence with Kandinsky: *Die glückliche Hand*. Seeking to put Schoenberg's intentions in their original context, I employ the dynamic color theory outlined in *Concerning the Spiritual in Art* to trace spiritual motion throughout the monodrama, *Die glückliche Hand*. For every scene, Schoenberg indicates specific transitions of colored light which correspond to the protagonist's internal state. How does Schoenberg mirror the transformation of colored light musically in order to reflect the inner spirit of this protagonist? My analysis not only demonstrates how Schoenberg composed the monodrama with Kandinsky's theory of color in mind, but also illuminates the aural and visual possibilities of abstracting and representing human spirituality.

According to Kandinsky, a work of art is defined as a “complex of vibrations;” these vibrations are the “definite activity of the soul.” My analysis demonstrates how *Die glückliche Hand* may be considered a dynamic creation infused with vibrations of sound and light, a

reflection of the artistic environment in Western Europe during the beginning of the twentieth century and its portrayal of human spirituality.

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1.0 INTRODUCTION

1.1 ARTISTIC PARALLELS

...I am particularly happy when it is an artist creating in another art from mine who finds points of contact with me. Certainly there are such unknown relationships and common ground among the best artists who are striving today, and I dare say that they are not accidental.¹

Arnold Schoenberg to Wassily Kandinsky, January 24, 1911

Parallels in thought are not particularly unique, especially within artistic circles in which intellectuals of music, literature, and painting discuss and share the most recent innovations. The beginning of the twentieth century hosted a myriad of new artistic aesthetics, each designated by an appropriate “-ism”: cubism, futurism, fauvism, neoclassicism, constructivism, and expressionism to name just a few. It is no surprise that more than one artist supported each of these artistic territories; parallels existed between “schools” of thought as well. Despite different goals and techniques, the artistic culture of the beginning of the twentieth century formed a web which linked many different regions and “-isms” together. Artistic relationships and correspondences thrived in such an atmosphere; yet, some relationships rose to the cultural surface, superior to clusters of parallel thought around it. Should one correspondence be regarded

¹ Jelena Hahl-Koch, ed., *Arnold Schoenberg, Wassily Kandinsky: Letters, Pictures, and Documents*, translated by John C. Crawford (London: Faber & Faber, 1984), 23.

as more interesting, or even more important than another? What makes that relationship more unique than the next?

In spite of the prevalence of artistic connections at the turn and into the beginning of the twentieth century, one relationship surfaced to become of great interest to both music and art historians by the end of the twentieth century: the correspondence between Arnold Schoenberg and Wassily Kandinsky, which lasted from January 1911 to the summer of 1914. Why give priority to parallels between Schoenberg and Kandinsky, if the cultural atmosphere hosted numerous points of parallel thought? The answer may be partially derived from Schoenberg's response to Kandinsky in his first letter to the artist, dated January 24, 1911: their correspondence unveils "*unknown* relationships and common ground." Indeed, most of their theoretical, musical, and artistic work—the uncanny parallels highlighted between the two artists in recent scholarship—was completed before the two artists even met or had been introduced to each other's work. The similarities in these accomplishments showcase analogous thought, despite different disciplines and lack of contact.

This parallel thought is most striking because it reveals a similar quest for the spiritual in art. No matter the artistic idiom, Schoenberg and Kandinsky attempted to articulate an abstract concept, spirituality, by using their respective means to make it graspable. In this regard, both endeavor to externally represent, in their respective media—music or painting—an internal abstraction. In their spiritual pursuits, Schoenberg and Kandinsky demonstrate the symbiosis of art in the artistic community of the early twentieth century.

1.2 SCHOENBERG, 1908-1910

Arnold Schoenberg's life and music five years before the start of World War I, a time of transition for the composer, presents many puzzles for current musicological study. Before 1911, between 1908 and 1910, Schoenberg's music began to display his interest in the unconscious will of art—what is often classified as a truly “expressionist” quest. Among these pieces of the “unconscious will” are: String Quartet no. 2 (1907-1908), op. 10, (which Kandinsky heard in concert on January 2, 1911), interrupted by *Zwei Lieder* for voice and piano, op. 14 in the winter of 1907-1908; *Das Buch der hängenden Gärten* (1908-1909), op. 15, interrupted by work on the first two piano pieces of *Drei Klavierstücke*, op. 11 (1909); and, *Fünf Orchesterstücke* (1909, revised in 1922), op. 16. Throughout these pieces, resolution of dissonance collapses, the disintegration resulting in increased expressive freedom. A definitive route to a complete release—often referred to as the “emancipation of dissonance” and Schoenberg's twelve-note system—is reached in songs from *Das Buch der hängenden Gärten*, in which “structural harmony disappears, along with its need for measured periods and consistent textures.”² Upon the completion of opp. 11 and 16, however, Schoenberg extended the possibilities of freedom for expression to non-pitch-related parameters: “The orchestral piece centres on a continuously evolving melodic line with no clear expository stage; the piano piece relies for coherence as much on dynamics and texture as on pattern.”³ As a result, the final pieces of these two works demonstrate a production of music that does not rely on tonality or motive-driven form.

² *The New Grove Dictionary of Music and Musicians*, s.v. “Schoenberg, Arnold, ‘6. Expressionist Works’” (by O.W. Neighbour), <http://www.grovemusic.com/> (accessed March 9, 2008).

³ Ibid.

Immediately following the completion of the fifth piece of *Fünf Orchesterstücke* in August of 1909, Schoenberg channeled his desire for expression and intuitive cohesion in the monodrama, *Erwartung*, based on a poem by Marie Pappenheim. Between August 27th and September 12th—less than three weeks—Schoenberg worked on a portrayal of a woman lost in the timelessness of her own psyche. In a musical stream of consciousness, the composer produced a piece that strayed farther from thematic elaboration than ever before; independence from formal musical organization firmly planted the piece in expressive ground. As Karl Wörner notes:

Schoenberg also drew musically the consequences of the theatrical situation: he avoids any repeating or serializing, any mirroring or correspondence in the form. Thus he gives up every traditional formal linkage; he also forgoes the symphonic technique of leitmotif and development.⁴

This explanation aligns well with Schoenberg's own description of the work before its conception in a letter to Ferruccio Busoni. In the letter, Schoenberg outlines a goal of "complete liberation from all forms, from all symbols, of cohesion and of logic....No formal, architectural or other artistic intentions (except perhaps capturing the mood of a poem), no aesthetic intentions."⁵

1.3 STRUGGLES IN PRACTICE AND IN THEORY

After *Erwartung*, however, Schoenberg's belief in the will of the unconscious and instinctive expression became the cause of conflict in his compositional process, as the adherence to formal

⁴Karl H. Wörner, "Arnold Schoenberg and the Theater," translated by Willis Wager, *Musical Quarterly* 48, no. 4 (October 1962): 449.

⁵Joseph Auner, "Schoenberg's Aesthetic Transformations and the Evolution of Form in *Die glückliche Hand*," *Journal of the Arnold Schoenberg Institute* 12, no. 2 (November 1989): 106.

divisions, contrapuntal devices, and symmetry, prior to 1908 returned. The reign of the unconscious affected musical construction as Schoenberg struggled to marry subjective intuition and expression with objective form and structure in his compositions. From 1910 to 1913, his output reflected the internal conflict of the composer. In compositions such as op. 19, *Sechs kleine Klavierstücke* (1911) and op. 20, *Herzgewächse* (1911), as well as the 1912 monodrama, *Pierrot Lunaire*, ideas of structure reappear, but tonal experimentation continues.

Evidence of Schoenberg's struggle with ideas of subjectivity and objectivity does not appear exclusively in practice during this time. In 1911, Schoenberg published *Harmonielehre*, a seminal text that would provide the theoretical foundation for the composer's subsequent texts.⁶ The value of *Harmonielehre* is related directly to its role as a piece of literature: it is a presentation of Schoenberg's view, in his *own* words. Thus, it is a rare opportunity to evaluate compositional conflict by using *his* point of view. The conflict may be examined if Schoenberg's aims are recognized throughout the work. According to Roy E. Carter in his Translator's Preface to *Harmonielehre*, Schoenberg's "chief aim was to present the craft of harmony, the harmonic usage that had evolved prior to 1900, and to present it as systematically as possible, leading the pupil step by step toward mastery of that craft." Most of the chapter titles attest to these goals and can be found in Table 1 on p.21.

Just as significant as the above objectives (perhaps even more so), however, is the philosophical narrative Schoenberg presents in *Harmonielehre*, which often counters his systematic presentation of harmony:

But I cannot...forego the opportunity to make known my views, through an occasional hypothesis, on more complex relationships – on the similarities and relationships between

⁶ These texts include: *Models for Beginners in Composition*, *Structural Functions of Harmony*, *Preliminary Exercises in Counterpoint*, *Fundamentals of Musical Composition*, as well as *Style and Idea*.

artistic creation and other human activities, on the connections between the natural world outside ourselves and the participating or observing subject.⁷

Table 1 Table of Contents for Arnold Schoenberg's *Harmonielehre*

Table of Contents	
I.	THEORY OR SYSTEM OF PRESENTATION?
II.	THE METHOD OF TEACHING HARMONY
III.	CONSONANCE AND DISSONANCE
IV.	THE MAJOR MODE AND THE DIATONIC CHORDS
V.	THE MINOR MODE
VI.	CONNECTION OF CHORDS THAT HAVE NO COMMON TONE (HARMONISCHES BAND)
VII.	SOME DIRECTIONS FOR OBTAINING BETTER PROGRESSIONS; CONCERNING MELODIC CONDUCT OF THE TWO OUTER VOICES; THEN CONCERNING CLOSES, CADENCES; DECEPTIVE CADENCES, AND THE SIX-FOUR CHORD IN THE CADENCE
VIII.	FREEER TREATMENT OF THE VII IN MAJOR AND MINOR
IX.	MODULATION
X.	SECONDARY DOMINANTS AND OTHER NON-DIATONIC CHORDS DERIVED FROM THE CHURCH MODES
XI.	RHYTHM (TAKT) AND HARMONY
XII.	MODULATIONS: CONTINUATION
XIII.	RELATIONSHIP TO THE MINOR SUB-DOMINANT
XIV.	AT THE FRONTIERS OF TONALITY
XV.	MODULATION TO THE II nd , V th , AND VIII ^{ths} , AND ALSO TO MORE CLOSELY RELATED CIRCLES BY SEGMENTS AND THROUGH INTERMEDIATE KEYS
XVI.	CHORALE HARMONIZATION
XVII.	'NON-HARMONIC' TONES
XVIII.	A FEW REMARKS CONCERNING NINTH CHORDS
XIX.	SOME ADDITIONS AND SCHEMATIC PRESENTATIONS TO ROUND OUT THE SYSTEM
XX.	THE WHOLE-TONE SCALE AND RELATED FIVE AND SIX-PART CHORDS
XXI.	CHORDS CONSTRUCTED IN FOURTHS
XXII.	AESTHETIC EVALUATION OF CHORDS OR MORE TONES

By employing *Harmonielehre* as a vehicle to remove music from strictly technical discussion, the book surpasses simple harmonic training and delves into subjective realms, not bound by laws of physics. While Schoenberg aims to explain conventions of systems of tonality, he does not believe that such systems are eternal. As a result of this suspicion of objective laws, Schoenberg not only questions the concept of consonance *versus* dissonance and the inadequacy

⁷Arnold Schoenberg, *Theory of Harmony*, translated by Roy E. Carter (Berkeley: University of California Press, 1978), 17.

of the distinction, but he also seeks to replace or modify the major-minor system he is explaining.⁸ In *Harmonielehre* Schoenberg verbally indicates structure as a necessary aspect of musical training, but also expresses the need to be released from it.

Although *Harmonielehre* was published in 1911, one year after the initiation of Schoenberg's correspondence with Kandinsky, Schoenberg began writing this theoretical document in the spring of 1910, almost one year *before* its initiation. Early within the correspondence, a theoretical union materialized: this union consisted of multiple ideas and can be seen as an artistic aesthetic parallel to Kandinsky's book, *Concerning the Spiritual in Art*. In my discussion of the Schoenberg-Kandinsky correspondence I describe the union to further the existence of "unknown common ground" between the two artists.

1.4 DIE GLÜCKLICHE HAND

In the same year he started writing *Harmonielehre*, Schoenberg commenced another work, also not completed until after the initiation of his correspondence with Kandinsky: the monodrama, *Die glückliche Hand*. Unlike *Harmonielehre*, which only took one year to complete, *Die glückliche Hand* remained a work-in-progress until its completion on November 18, 1913.⁹ As a result, the theatrical work is particularly unique in that it *spans* the time in which the composer and artist corresponded with one another; although the libretto was born in a time without

⁸ "Now if I continue to use the expressions 'consonance' and 'dissonance', even though they are unwarranted, I so do because there are signs that the evolution of harmony will, in a short time, prove the inadequacy of this classification." In Arnold Schoenberg's *Theory of Harmony*, 21.

⁹ John C. Crawford, "Die glückliche Hand: Schoenberg's *Gesamtkunstwerk*," *Musical Quarterly* 60, no. 4 (October 1974): 583. This is the date written on the full score by Schoenberg.

knowledge of Kandinsky and his theories of art, it evolved musically as the two corresponded and absorbed each other's output just before World War I.

In the last quarter of the twentieth century, thorough chronological studies by John C. Crawford and Joseph Auner have made it possible to incorporate Kandinsky and his artistic theories in the consideration of *Die glückliche Hand*. In his first article regarding *Die glückliche Hand*, Crawford employs Josef Rufer's *The Works of Arnold Schoenberg* as a basis for the identification of the chronology of the monodrama: October 11, 1908 to November 18, 1913.¹⁰ Although Crawford's discussion of expressionism, as influenced by musical, artistic and literary figures, illuminates many expressionistic aspects of Schoenberg's libretto, it cannot account for the thematic and formal construction of the music. If *Die glückliche Hand* was conceived prior to *Erwartung*, why was it conceived in terms of sketches and formal construction, and *not* in terms of intuitive composition?

After six years of examining materials related to *Die glückliche Hand* in the Schoenberg Institute Archive, Crawford published "*Die glückliche Hand*: Further Notes," in which he refutes 1908 as the conception of the libretto. Instead, Crawford attributes it to June of 1910, placing it after *Erwartung*, and thus explaining it as "representative of the final phase of musical Expressionism, which was characterized by the urge to reconcile emotional content with a

¹⁰ Crawford, "*Die glückliche Hand*: Schoenberg's *Gesamtkunstwerk*," 583-601. In this article Crawford explains characteristics of *Die glückliche Hand* that demonstrate its role in antedating the Expressionist "Ich-drama," thus defining the libretto of the monodrama as a strongly Expressionist work of the twentieth century. These characteristics include: "the telegraphic sparsity of the text, which anticipates the poetry and plays of August Stramm; the kaleidoscopic condensation of the score and dramatic action; the symbolic use of color; the Strindbergian motive of the battle of the sexes; and the dreamlike discontinuity of the dramatic episodes" (600). Furthermore, "The music is Expressionistic in that it constantly reflects the changing psychological states of the characters, and in that the tonal combinations employed are apparently free from any preconceived constructional scheme" (600). Crawford recognizes, however, that the form and recurring thematic material of *Die glückliche Hand* are not expressionistic. The main influences Crawford offers in his discussion of Schoenberg's expressionism include: Richard Wagner, Wassily Kandinsky, Oscar Kokoschka and August Strindberg.

reassertion of absolute musical structure.”¹¹ Although his research in the Archive proves fruitful for the discovery of the libretto’s conception, Crawford does not explain the compositional process of *the music* between 1910 and 1913.

The scholar who scrutinized most carefully the compositional materials of *Die glückliche Hand*, in order to determine the chronology of Schoenberg’s compositional process and thus understand the interaction of expressionist *and* formal elements, is Joseph Auner. In 1989, Auner completed an initial comparison between the sketches and the final score of *Die glückliche Hand*.¹² As Auner explains:

The sketch is crucial for an understanding of the chronology of the work because it supports the earlier evidence that the first and fourth scenes were composed at the same time and at the end of the compositional process. The traditional formal layout created by the recapitulation of the backstage music and the fanfare and ostinato was therefore not a product of 1910 but of the final stages of composition in 1913.¹³

Auner extended his findings in 1996 by dividing the compositional process of *Die glückliche Hand* into five periods, including: June 1910 to September 1910 (conception of the libretto); August 1911; July 1912; December 1912; and August 1913 until the work’s dated completion on November 18, 1913. Despite long-held beliefs that the majority of the work was composed immediately after the conception of the libretto in 1910, Auner delivers a careful and correct outline of the work that unveils progress that took place well after that year.¹⁴

Not only does Auner’s research clarify *Die glückliche Hand*’s position in relation to other pieces by Schoenberg between 1907 and 1914 (especially *Erwartung* and *Pierrot Lunaire*), but it

¹¹John C. Crawford, “*Die glückliche Hand*: Further Notes,” *Journal of the Arnold Schoenberg Institute* 4, no. 1 (June 1980): 76.

¹²Joseph Auner, “Schoenberg’s Aesthetic Transformations and the Evolution of Form in *Die glückliche Hand*,” *Journal of the Arnold Schoenberg Institute* 12, no. 2 (November 1989): 103-128.

¹³*Ibid.*, 122.

¹⁴Joseph Auner, “In Schoenberg’s Workshop: Aggregates and Referential Collections in *Die glückliche Hand*,” *Music Theory Spectrum* 18, no. 1 (Spring 1996): 77-105. Although the article focuses on pitch collections, Auner delivers the history of Schoenberg’s compositional process by examining the original manuscript of the libretto, short-score draft manuscript, fair copy of the full score, and a large number of sketches.

also reveals that the majority of the monodrama was in fact composed during the Schoenberg-Kandinsky correspondence, and not prior to it.

The contributions by Crawford and Auner provide a precise timeline for the conception and composition of *Die glückliche Hand*. With this information, scholarship may now consider specific contexts in which the monodrama was conceived. Yet even though Auner and Crawford expand possibilities of interpretation and analysis by pinpointing these dates, neither takes advantage of the situation to consider context in analysis: both present limited methods of analysis in their respective articles. As Edward Latham articulates in his article, “Physical Motif and Aural Salience: Sounds and Symbols in *Die glückliche Hand*, op. 18”: “Although much has been written on Schoenberg’s second opera, *Die glückliche Hand*, op. 18, most writers have tended to focus on historical issues such as the circumstances of its composition or the recovery and explanation of sketch materials rather than on an analytical interpretation of the work itself.”¹⁵

In the few analytical interpretations of *Die glückliche Hand* that do exist, another problem arises: aural and visual elements of the work are not considered simultaneously. Focus remains limited to discussion on either the music *or* Schoenberg’s employment of color. Such is the case in Auner’s article, “In Schoenberg’s Workshop: Aggregates and Referential Collections.” Auner’s examination is a very thorough analysis of Schoenberg’s use of pitch throughout *Die glückliche Hand*, which align with his conclusions regarding the history of Schoenberg’s compositional process; however, it does not take any of the visual elements into

¹⁵Edward D. Latham, “Physical Motif and Aural Salience: Sounds and Symbols in *Die glückliche Hand*, op. 18,” in *Schoenberg and Words: The Modernist Years*, edited by Charlotte M. Cross and Russell A Berman (New York: Garland Publishing, Inc., 2000), 179-202.

account.¹⁶ Herald Krebs takes a similarly limiting analytical path in his analysis of the color crescendo of Scene 3. Even though the crescendo is as much visual as it is aural, Krebs only considers *musical* motives between the sketches and the final version.¹⁷

On the other side of the spectrum are scholars solely interested in Schoenberg's use of color. In their examinations, however, colors are attributed to general and stereotypical meaning. Edward Latham recognizes the necessity of considering both the aural and visual elements of *Die glückliche Hand* and even devises a special framework to analyze these elements. However, in his discussion of physical motifs and "aurally salient aspects of music," Latham employs his own arbitrary definitions of color.¹⁸ With these definitions, he continues to segregate the two groups and only briefly comments on the parallels between sound and color in the "composite portrait" of his conclusion.

Without *bridging* analyses of musical and visual structures, scholars ignore the multi-media cohesion that creates the stage work.

¹⁶ Auner, "In Schoenberg's Workshop." Although Auner's article demonstrates proto-serial elements in *Die glückliche Hand*, he stresses that Schoenberg did not use this as the chief structure for musical organization: "The obvious point that Schoenberg did not yet in 1910-13 regard the aggregate as the pre-eminent compositional resource is indicated by the fact that most of the twelve-note sketches were discarded and replaced by smaller collections; only the 'hammerstroke chord' – with a different ordering of the aggregate – was ultimately taken into the final score. For the choral passage discussed above, he replaced the sketched chords with a freer and more diverse accompaniment not based on the systematic completion of the aggregate...These changes are manifestations of a tension throughout the composition of *Die glückliche Hand* between structures worked out in the sketches and the less systematic realizations of these passages that made their way into the final score" (104).

¹⁷ Herald Krebs, "The 'Color Crescendo' from *Die glückliche Hand*: A Comparison of Sketch and Final Version," *Journal of the Arnold Schoenberg Institute* 12, no. 1 (June, 1989): 61-67.

¹⁸ For instance, in his description of color as "the primary physical motif," Latham attributes general meaning to the color violet: "Purple, as a color unto itself, connotes wealth and royalty: it is the color of power...Yet, purple is not a 'pure' (primary) color; rather it is a mixture of red and blue. Red, on the other hand, symbolizes a host of things, including blood, fire, heat, anger, and desire. Blue, on the other hand, represents water, coolness, and peace. The Woman thus promises peace, even while she inflames the Man's desire" (188). From where do these generalizations originate? With these definitions of color, the Woman could also be angry or full of desire for the Man; while the Man could be peaceful or angry, instead of full of desire. Latham's description is not founded in any theory of color.

1.5 INNER OCCURRENCES

The artistic atmosphere of this period offers a unique opportunity to revise the limited analytical approach to Schoenberg's transitional and ambiguous compositional style of the time. As a result of the composer's own interests in, relationships with, and creation of visual art between 1910 and 1913, an interdisciplinary approach to the analysis of his music of the time illuminates the composer's transitional aesthetic. Even though Schoenberg's output during this time is caught in between multiple dualities- the subjective and the objective, atonality and tonality, and expressive atonality versus formalized atonality, the ambiguity is not negative. Schoenberg's work is simply in between. Instead of defining boundaries in Schoenberg's music from 1910-1913—such as, “this piece is ‘expressionistic,’ and that piece is not”—it would be more profitable to understand *how ambiguous boundaries function musically*. I am inclined to believe that the artistic environment had a great effect in this regard; more so than recent studies have demonstrated, or have failed to outline and analyze deeply.

1.5.1 Abstraction and Representation

In the following examination of *Die glückliche Hand*, I am particularly interested in the boundary (or lack thereof) between abstraction and representation in relation to contemporaneous advancements in visual art. In painting, these two terms are quite slippery in regards to definition. Because Schoenberg is often likened to the abstract expressionism of

Kandinsky, and the two share the same quest for the spiritual in art, I have decided to employ Kandinsky's own definitions of abstraction and representation.¹⁹

The term "abstract" frequently recurs in Kandinsky's writings after the publication of his *Concerning the Spiritual in Art*. In the "organic continuation" of this book, *Point and Line to Plane*, published in 1926, Kandinsky defines "representational" and abstract art:

In the former [representational], the sound of the element 'in itself' is muffled, suppressed. In abstract art the full, unsuppressed sound is attained.²⁰

Kandinsky ascribes "sound" to all arts: "Every art has its own language and means appropriate to itself alone—the abstract, inner sound of its elements."²¹ In relation to the previous distinction, representation muffles the means of expression unique to each art, while in abstract art means of expression are not restricted.

Throughout the 1930s, Kandinsky honed his definition of abstract art. By 1938, abstraction and the "representational" are clearly distinguished:

In every more or less naturalistic work a portion of the already existing world is taken (man, animal, flower, guitar, pipe...) and is transformed under the yoke of the various means of expression in the artistic sense. A linear and painterly 'reformulation' of the 'subject.'

Abstract art renounces subjects and their reformulation. It creates forms in order to express itself.²²

According to Kandinsky, *the observed, external world* is the basis for representation. Abstraction, on the other hand, is a non-representation of this world and purely autonomous, as is

¹⁹ Schoenberg's twelve-tone method is often compared to abstract expressionist painting, even though by 1920 his correspondence with Kandinsky waned and Kandinsky's own style had changed drastically. Additionally, Schoenberg related not to Kandinsky's paintings after, but before WWI, while he searched for a marriage between expression and form.

²⁰ Wassily Kandinsky, *Point and Line to Plane*, in *Kandinsky: Complete Writings on Art*, edited by Kenneth C. Lindsay and Peter Vergo (New York: Da Capo Press, 1994), 570.

²¹ Wassily Kandinsky, "Bauhaus, 1919-1923," in *Kandinsky: Complete Writings on Art*, edited by Kenneth C. Lindsay and Peter Vergo (New York: Da Capo Press, 1994), 506.

²² Wassily Kandinsky, "Abstract or Concrete?," in *Kandinsky: Complete Writings on Art*, edited by Kenneth C. Lindsay and Peter Vergo (New York: Da Capo Press, 1994), 832.

the case in Kandinsky's work beginning in 1910 with *Untitled (First Abstract Watercolor)*. In this abstraction, no particular subject—the observed—is represented.²³ Schoenberg's expressionist music seems caught between these definitions of abstraction and representation: although it does not represent images from the external world, it does represent something *withdrawn* from the external world. This “something” withdrawn is what Schoenberg refers to as “inner processes” or “inner occurrences.” In the artistic expression of inner processes, Schoenberg's music cannot be considered purely autonomous. Schoenberg first addressed this ambiguity fifteen years after the completion of *Die glückliche Hand*, in a lecture written for the premiere of the work in Breslau:

This kind of art, I don't know why, has been called expressionist: it has never expressed more than was *in it*! I also gave it a name, which did not become popular, however, I said that it is the *art of the representation of inner processes*.²⁴

Schoenberg's “inner processes” relate closely to Kandinsky's “inner need,” a concept “of the soul” defined in *Concerning the Spiritual in Art*:

Because the elements of style and personality make up what is called the periodic characteristics of any work of art, the ‘development’ of artistic forms must depend on their separation from the element of pure artistry, which knows neither period nor nationality. But as style and personality create in every epoch certain definite forms, which, for all their superficial differences, are really closely related, these forms can be spoken of as one side of art—the *subjective*. Every artist chooses, from the forms which reflect his own time, those which are sympathetic to him, and expresses himself through them. So the subjective element is the definite and external expression of the inner, objective element.

The inevitable desire for outward expression of the objective element [which is the “inner” from the previous paragraph] is the impulse here defined as the ‘inner need.’ The forms it borrows change from day to day, and, as it continually advances, what is to-day a phase of inner harmony becomes to-morrow one of outer harmony. It is clear,

²³ Kandinsky's definition relates to the entry for “abstract art” in *The Yale Dictionary of Art and Artists*: “Art that does not represent aspects of the visible world; also referred to as non-objective, non-representational and non-figurative art.” Erika Langmuir and Norbert Lynton, *The Yale Dictionary of Art and Artists*, s.v. “abstract art” (New Haven, CT: Yale University Press, 2000), 2.

²⁴ Hahl-Koch, 105.

therefore, that the inner spirit of art only uses the outer form of any particular period as a stepping-stone to further expression.²⁵

Even though the two did not meet until after the creation of *Concerning the Spiritual in Art*, parallel emphasis on the inner spirit is no surprise given both Schoenberg's and Kandinsky's Romantic origins, their rootedness in spirituality and recognition of the sublime. Kandinsky and Schoenberg both seek to express inner spirituality or inner occurrences. For Kandinsky, the *expression* of the "inner" is subjective; however, this expression transforms a subjective element—the inner spirit—into something that has an *objective* presence. Because Schoenberg's expressionism is caught in between abstraction and representation, as a representation of a subject that may not be observed, is it possible to define the artistic treatment of inner occurrences?²⁶ Is it purely autonomous?

The sensory presentation of painting is very different from that of music; despite the visual presence of the musical score, music, unlike *painting*, an art form restricted to the two-dimensionality of the canvas, is heard and not seen. In its fundamental state, music is not an object that may be seen; it is not tactile. As a result, I am not interested in proving the abstraction or representation of the music itself; instead I believe it is possible to discuss the potentiality of the representation and abstraction *of what music expresses*—the inner occurrences. As I show in my subsequent analysis, Schoenberg offers the possibility in his work for stage, *Die glückliche Hand*. In this piece, the combination of theatrical elements—light, gesture, color, and music—demonstrates a representation of inner occurrences, *as well as* the abstraction of them.

²⁵ Wassily Kandinsky, *Concerning the Spiritual in Art*, translated by Michael T.H. Sadler (Boston, MA: MFA Publications, 2006), 67-68.

²⁶ By subject, I am referring to Kandinsky's treatment of the term in his 1938 article, "Abstract or Concrete?" In this article, the "subject" refers to the object depicted in representation, and renounced in abstract art.

1.6 TOWARDS AN INTERDISCIPLINARY ANALYSIS

Due to the incorporation of visual elements in *Die glückliche Hand*, the consideration of expressionism in visual art is crucial in any analytical study of the work. I believe the visual art and theory of Wassily Kandinsky best elucidates the work's ambiguous musical and visual construction and by extension the importance of the surrounding artistic environment on Schoenberg's transitional period prior to World War I. Not only does the Schoenberg-Kandinsky correspondence encompass the compositional duration of *Die glückliche Hand*, it also reveals Schoenberg's keen awareness in parallels between the composer and the artist—both in deed and in thought. In addition, shared concern with the expression of “inner occurrences” in their pursuits for the spiritual in art (an aspect which may be expressed aurally or visually), also reveals similar feelings towards synaesthesia of music and color as outlined in Kandinsky's *Concerning the Spiritual in Art*.

The importance of both aural and visual elements in *Die glückliche Hand* was expressed by Schoenberg at the Breslau premiere:

But the most decisive thing is that an emotional incident [inner occurrence], definitely originating in the plot, is expressed not only by gestures, movement and music, but also by colors and light; and it must be evident that gestures, colors and light are treated here similarly to the way tones are usually treated—that music made with them; that figures and shapes, so to speak, are formed from individual light values and shades of color, which resemble the forms, figures and motives of music.²⁷

In the following examination I will reconcile the need to simultaneously consider the aural and visual elements of *Die glückliche Hand* in respect of the environment in which it was conceived. In this regard, Schoenberg's original intentions to create music “made” with colors and light is achieved. As will be demonstrated in my own discussion of the Schoenberg-

²⁷ Hahl-Koch, 106-107.

Kandinsky correspondence (and already indicated by Schoenberg's representation of inner occurrences and Kandinsky's inner need), the severe degree to which Schoenberg agreed with Kandinsky and highlighted parallels between their artistic aesthetics draws attention to Kandinsky's *Concerning the Spiritual in Art*. By employing the theory of color in this text, I offer a fresh approach to the analysis of *Die glückliche Hand* and, in my own analysis, demonstrate that he composed the work for stage with Kandinsky's theory of color in mind. The analysis and interpretation will remove the work from current historical and chronological examinations, in order to demonstrate how the piece may be considered a dynamic creation infused with vibrations of sound and light; the perfect reflection of the transitional atmosphere of Schoenberg's oeuvre before World War I.

2.0 SCHOENBERG-KANDINSKY CORRESPONDENCE

If the point of entry to a true interdisciplinary approach to the interpretation of *Die glückliche Hand* lies in the incorporation of both visual and aural elements of the stage work, the Schoenberg-Kandinsky correspondence presents the key required to open these analytical doors.

2.1 INITIAL CONTACT

The correspondence between Schoenberg and Kandinsky is of particular interest in current artistic scholarship because it demonstrates an example of “unknown relationships and common ground among the best artists” of the early twentieth century. As a result of the prolific and creative environment in Europe, perhaps the discovery of similar artistic thought by the composer and artist would not have occurred if Kandinsky had not attended a concert on January 2, 1911.

In Munich, on the evening of the second, Kandinsky and fellow artists, Alexei von Jawlensky, Marianne von Werefkin, Gabriele Münter, and Franz Marc attended a concert which featured pieces by Schoenberg, including the String Quartet in D Minor, Op. 7, String Quartet in F-sharp Minor, Op. 10, and the Three Piano Pieces, Op. 11. Although the first quartet was written in 1904, the latter two works were completed between 1907 and 1909, thus displaying Schoenberg’s growing interest in the disintegration of tonal form to achieve freedom for

expression.²⁸ Already devoted to the expressive abilities and freedom of music, and the hope to attain such freedom from representation in painting, Kandinsky found an immediate kinship in Schoenberg's string quartets and piano pieces. The resemblance in aesthetic was also recognized by the other artists in attendance. In a letter to fellow painter August Macke, on January 14, 1911, Franz Marc commented:

Can you imagine a music in which tonality (that is, the adherence to any key) is completely suspended? I was constantly reminded of Kandinsky's large Composition, which also permits no trace of tonality [...] and also of Kandinsky's 'jumping spots' in hearing this music, which allows each tone sounded to stand on its own (a kind of white canvas between the spots of color!).²⁹

Inspired by the artistic expression of his new musical comrade, Kandinsky created sketches and an oil painting titled, *Impression III (Concert)* the day following the concert. His fascination with the Austrian composer and his music did not end with this visual portrayal. Just over two weeks after hearing the concert, Kandinsky decided to contact Schoenberg to express the hopes of a correspondence in order to discuss similarities between their artistic thoughts. On January 18, 1911, Kandinsky wrote his first letter to Schoenberg and related the parallels he had immediately felt between his painterly aesthetic and the composer's music:

...what we are striving for and our whole manner of thought and feeling have so much in common that I feel completely justified in expressing my empathy...the independent life of the individual voices in your compositions, is exactly what I am trying to find in my paintings.³⁰

One week later, Schoenberg responded to Kandinsky in agreement. Not only did he convey a clear interest in and affinity towards Kandinsky's initial remarks, but he also mused on

²⁸ Esther da Costa Meyer and Fred Wasserman, eds., *Schoenberg, Kandinsky and the Blue Rider*, The Jewish Museum (New York: Scala Publishers, 2003), 21.

²⁹ Jalena Hahl-Koch, ed., *Arnold Schoenberg, Wassily Kandinsky: Letters, Pictures, and Documents*, translated by John C. Crawford (London: Faber & Faber, 1984), 136.

³⁰ Ibid, 21. Original letter at the Library of Congress, Washington, D.C. Details for the letter are provided by the website for the Arnold Schoenberg Center: http://www.schoenberg.at/lettersneu/search_show_letter.php?ID_Number=19112 (accessed April 13, 2008).

their comparability—despite the fact that they had been unknown to one another and used different artistic media for expression:

First of all, my heartfelt thanks for the pictures. I liked the portfolio very much indeed. I understand it completely, and I am sure that our work has much in common—indeed in the most important respects: In what you call the ‘unlogical’ and I call the ‘elimination of the conscious will in art.’ I also agree with what you write about the constructive element. Every formal procedure which aspires to traditional effects is not completely free from conscious motivation. But art belongs to the *unconscious*! One must express oneself! Express oneself *directly*! Not one’s taste, or one’s upbringing, or one’s intelligence, knowledge or skill. Not all these *acquired* characteristics, but that which is *inborn, instinctive*.³¹

The discovery of parallels between the artist and composer continued until the summer of 1914, and the beginning of the First World War.

2.2 CORRELATIONS

Selected letters of the Schoenberg-Kandinsky correspondence from 1911-1914 became available in print for the first time in 1984, in Jalena Hahl-Koch’s essential book for studies concerning Schoenberg and Kandinsky, *Arnold Schoenberg, Wassily Kandinsky: Letters, Pictures, and Documents*.³² Although the sixty-eight pages of letters do not comprise the entirety of the

³¹ From Schoenberg’s first letter to Kandinsky, dated January 24, 1911. Hahl-Koch, 23. Original letter at the Gabriele Münter and Eichner Bequest in Munich. Details for the letter are provided by the website for the Arnold Schoenberg Center: http://www.schoenberg.at/lettersneu/search_show_letter.php?ID_Number=180 (accessed April 13, 2008).

³² The original letters may not be traced to one site. Hahl-Koch lists the multiple locations from which she found the letters on p. 211 of *Arnold Schoenberg, Wassily Kandinsky: Letters, Pictures, and Documents*, translated by John C. Crawford. Schoenberg’s letters up to 1914 may be found at the Gabriele Münter and Eichner Bequest in Munich. All of Kandinsky’s letters are at the Library of Congress, Washington D.C. Although both of these locations hold true for most of the letters today, the website for the Arnold Schoenberg Center includes an updated database, titled “The Schoenberg-Correspondence Database”: http://www.schoenberg.at/6_archiv/correspondence/letters_database_e.htm (accessed April 13, 2008). By searching the term “Kandinsky” in the “Database (Quick Search)” 59 letters are found. The original document is listed as “letter” or “handwritten letter,” under “Format.” The column, “Source,” gives the location of the format as well as the number of pages included at the source.

correspondence, those included present striking similarities in artistic beliefs between Schoenberg and Kandinsky. Parallels surface in two main ways. The first affinity is showcased by the first two letters of the correspondence previously discussed: Schoenberg or Kandinsky explicitly articulate agreement with one another in the letters alone. The second, and more pronounced, resemblance results from examination of correlations between statements encountered in the correspondence and ideas presented in theoretical writings by both figures before their first contact in 1911.³³ Parallels seen within the correspondence, as well as those discerned by incorporating literature written outside of the correspondence, further underline the importance of considering Kandinsky and his theories of art in the analysis of *Die glückliche Hand*.

2.2.1 Die glückliche Hand

As the relationship between Schoenberg and Kandinsky blossomed throughout 1911 and 1912, one of the most interesting parallels to surface pertained directly to *Die glückliche Hand*. According to the letters presented by Hahl-Koch, Schoenberg first mentioned his theatrical work to Kandinsky in a postcard from the Baltic Sea Resort, dated July 6, 1912: “Now I intend to finally compose my *Glückliche Hand*, if I have a lucky hand.”³⁴ This is particularly fascinating considering the chronology presented by Auner. Although composition of the music began in August 1911, the next stage of composition occurred in July of 1912.³⁵ Musical ideas must not

³³ That is, Schoenberg’s *Theory of Harmony*, first published in 1911, and Kandinsky’s *Concerning the Spiritual in Art*, which he worked on from 1898 until its publication in 1911.

³⁴ Hahl-Koch, 52. Original letter at the Gabriele Münter and Eichner Bequest in Munich. Letter is not included in “The Schoenberg Correspondence Database.”

³⁵ Auner also outlines work on *Die glückliche Hand* from June to September, 1911, although this pertains strictly to writing and completing the libretto.

have developed rapidly in August 1911, causing Schoenberg to state that he intended to “finally” compose the work in 1912.

Unfortunately the struggles encountered in 1911 persisted; the compositional process continued slowly for the piece. Only one month later on August 19, 1912, Schoenberg stated:

Now I am working on my Glückliche Hand without making real progress. Soon it will be three years old and it is still not composed. That is very rare with me. Perhaps I shall have to lay it aside once more, although I am very content with what is finished up to the present.³⁶

The slow speed at which Schoenberg composed the music for the stage work reflects the transitional state of Schoenberg’s musical output of the time, split between adherence to instinctive expression and planned considerations of form.³⁷ As this letter demonstrates, the “elimination of the conscious will in art,” Schoenberg’s motto of the time, hindered progress on *Die glückliche Hand*.³⁸ The habitual designation of the monodrama by scholars as an expressionist work, closely related to late nineteenth-century expressionist drama of Strindberg’s vintage seems in opposition to Schoenberg’s meticulous considerations of such musical elements as pitch, timbre and texture, and such theatrical elements as staging and action.

Despite their similar focus on expressing the inner conflicts of characters, the incorporation of detailed description and formal control in *Die glückliche Hand* hinders its direct comparison to Kandinsky’s 1909 “stage composition,” *Der gelbe Klang*. Both Hahl-Koch and Crawford have highlighted similarities in color and the use of unnamed characters between the

³⁶ Hahl-Koch, 54. Original letter at the Gabriele Münter and Eichner Bequest in Munich. Details for the letter are provided by the website for the Arnold Schoenberg Center:
http://www.schoenberg.at/lettersneu/search_show_letter.php?ID_Number=281 (accessed April 13, 2008).

³⁷ The consideration of form and a thought-out compositional process is discussed by Auner, Joseph, “Schoenberg’s Aesthetic Transformations and the Evolution of Form in *Die glückliche Hand*,” *Journal of the Arnold Schoenberg Institute* 12, no.2 (November 1989): 103-128. High regard for form and structure (including in pitch) is demonstrated in the multitude of musical sketches completed for the work.

³⁸ “But art belongs to the unconscious! One must express oneself! Express oneself directly! Not one’s taste, or one’s upbringing, or one’s intelligence, knowledge or skill. Not all these acquired characteristics, but that which is inborn, instinctive.” From Schoenberg’s first letter to Kandinsky, dated January 24, 1911. Jelena Hahl-Koch, 23.

two works for stage.³⁹ Unlike *Die glückliche Hand*, however, *Der gelbe Klang* is completely liberated from the structure imposed by plot, realistic stage design, and composed music: there is no plot, the stage design never offers any realistic setting, and music is only a suggestion of dynamics or individual pitch classes.⁴⁰ For instance in Scene 2, Kandinsky provides no score and only the description:

The music is shrill and tempestuous, with oft-repeated ‘a’ and ‘b’ and ‘b’ and ‘a-flat.’ The individual notes are finally swallowed up by the raging storm. Suddenly there is complete stillness. A pause. Again is heard the plangent complaint, albeit precise and sharp, of ‘a’ and ‘b.’ This lasts for some time. Then a further pause.”⁴¹

In Scene 5, abstract description pertains to volume: “Gradually, the orchestra strikes up and drowns the voices. The music becomes restless, jumping from ff to pp.”⁴² Even though Schoenberg emphasized the desire for “the utmost unreality!” attained by intuitive composition, he falls short in achieving “unreality” as a result of including detailed, almost photographic descriptions such as “overgrown cliffs with a scattering of pine trees, their branches silver-gray.”⁴³ No descriptions of realistic landscape such as this occur in *Der gelbe Klang*.

Schoenberg recognized the difference in liberation from form between his and Kandinsky’s works for stage, even as he acknowledged similarities. This awareness is demonstrated in the same letter in which he discussed his progress on *Die glückliche Hand*. In admiration of Kandinsky, Schoenberg praises the painter’s work for stage:

I must also speak to you about your contributions to the *Blaue Reiter*—thus: your stage composition pleases me extremely. Also the preface to it. I am completely in agreement.⁴⁴

³⁹ Hahl-Koch, *Arnold Schoenberg, Wassily Kandinsky and Crawford, John C. Crawford*, “*Die glückliche Hand*”: Schoenberg’s *Gesamtkunstwerk*.” *The Musical Quarterly* 60, no.4 (October 1974): 583-601.

⁴⁰ The English translation of *Der gelbe Klang* is included in Hahl-Koch, 117-125.

⁴¹ Hahl-Koch, 119.

⁴² Ibid, 120.

⁴³ Ibid, 94.

⁴⁴ Ibid, 54. Letter dated August 12, 1912. See footnote 9 for more information.

As he continues, Schoenberg declares similar artistic intentions to those for *Die glückliche Hand*; however, he also articulates Kandinsky's success in eliminating consciousness in his art:

...*Der gelbe Klang* pleases me extraordinarily. It is exactly the same as what I have striven for in my *glückliche Hand*, only you go still further than I in the renunciation of any conscious thought, any conventional plot. That is naturally a great advantage. We must become conscious that there are puzzles around us. And we must find the courage to look these puzzles in the eye without timidly asking about 'the solution.' It is important that our creation of such puzzles mirror the puzzles with which we are surrounded, so that our soul may endeavor- not to solve them- but to decipher them. What we gain thereby should not be the solution, but a new method of coding or decoding. The material, worthless in itself, serves in the creation of new puzzles. For the puzzles are an image of the ungraspable.⁴⁵

Throughout the course of the correspondence, Kandinsky continuously requested Schoenberg's participation in the endeavors of *Der Blaue Reiter*; not only did he ask Schoenberg to exhibit paintings with the group, but he also demanded the inclusion of the composer in the first edition of *Der Blaue Reiter Almanac*, published in Munich in 1912: "First number without Schoenberg! No I won't have it...As I said, it *must* not be without Schoenberg."⁴⁶

Kandinsky's efforts were rewarded: not only did Schoenberg submit four to five pages of a musical composition (copies of the *Herzgewächse* manuscript); he also wrote an essay for the *Almanac* titled, "The Relationship to the Text." In this essay Schoenberg stresses the parallels between Kandinsky and himself in regards to their expression of inner occurrences in art: "We want to see what the work of art has to give and not its external stimulus."⁴⁷ Schoenberg slights

⁴⁵ Ibid.

⁴⁶ Ibid, 35. Letter from Kandinsky to Schoenberg dated November 16, 1911. Original letter at the Library of Congress, Washington, D.C. Details for the letter are provided by the website for the Arnold Schoenberg Center: http://www.schoenberg.at/lettersneu/search_show_letter.php?ID_Number=19627 (accessed April 13, 2008).

⁴⁷ Arnold Schoenberg, "The Relationship to the Text," in *The Blaue Reiter Almanac*, edited by Wassily Kandinsky and Franz Marc (New York: Da Capo Press, Inc., 1974), 102.

the “external stimulus” of a work of art in order to emphasize that which art “gives,” its inner meaning.

Preoccupation with the inner meaning in art is at the core of Kandinsky’s *Concerning the Spiritual in Art*, also discussed in Schoenberg’s “The Relationship to the Text.” Within the first part of this essay, Schoenberg affirms the completion of Kandinsky’s book:

And with great joy I read Kandinsky’s book, *Concerning the Spiritual in Art*, in which a way is shown for painting that arouses hope that those who demand a text will soon stop demanding.⁴⁸

This is of great significance to studies concerning *Die glückliche Hand*, considering the time in which Schoenberg completed the essay in 1912. Schoenberg’s essay reveals that the composer was well-acquainted with Kandinsky’s *Concerning the Spiritual in Art* by the time he began composing the majority of music for *Die glückliche Hand* from 1912, on.

In fact, Schoenberg’s initial encounter with the book occurred before completing “The Relationship to the Text.” Within their first year of correspondence, on December 14, 1911, Schoenberg wrote the following to Kandinsky from Berlin:

I have still not read all of your book, only two thirds of it. Nevertheless, I must already write to you now that I like it extraordinary. You are certainly right about so many things, particularly what you say about color in comparison to musical timbre. That is in accord with my own perceptions.⁴⁹

He concludes the letter by relating his own theoretical work to Kandinsky’s *Concerning the Spiritual in Art*: “I have sent you my *Harmonielehre*. You will be astonished at how much I say that is closely similar to you.”⁵⁰ This letter was written well before three of those periods outlined by Auner in 1996: July 1912, December 1912, and August 1913. Not only did

⁴⁸ Ibid.

⁴⁹ Ibid, 38. Original letter at the Gabriele Münter and Eichner Bequest in Munich. Details for the letter are provided by the website for the Arnold Schoenberg Center: http://www.schoenberg.at/lettersneu/search_show_letter.php?ID_Number=224 (accessed April 13, 2008).

⁵⁰ Ibid, 40. Same letter as above.

Concerning the Spiritual in Art impress Schoenberg, but notably, he agreed with the artist in his discussion of color, an expressionistic tool he held in high regard. This agreement had already been articulated by Schoenberg in his first letter to Kandinsky: “But color is so important to me (not ‘beautiful’ color, but color which is expressive *in its relationships*).”⁵¹ It was no surprise that now Schoenberg emphasized his identification with Kandinsky’s view of color as a link between music and painting.

Despite the frequency of literature in which the term “color” is applied to music and visual art, analogy of color across the disciplines is often all too convoluted. The problem is simple: essentially music *is* different from painting. Color in painting consists of vibrations of light; color in music depends upon vibrations of sound. Both artistic means, however, consist of *vibrations*. Kandinsky recognized this essential similarity in his introduction to the stage work *Der gelbe Klang* titled “On Stage Composition”:

Every art has its own language, i.e., those means which it alone possesses. Thus every art is something self-contained. Every art is an individual life. It is a realm of its own.

For this reason, the means belonging to the different arts are externally quite different. Sound, color, words!...

In the last essentials, these means are wholly alike: the final goal extinguishes the external dissimilarities and reveals the inner identity.

This *final* goal is attained by the human soul through finer vibrations of the same. These finer vibrations, however, which are identical in their final goal, have in themselves different inner motions and are thereby distinguished from one another.

This indefinable and yet definite activity of the soul (vibration) is the aim of the individual artistic means.

A certain complex of vibrations—the goal of a work of art.⁵²

This idea of vibration makes the employment of Kandinsky’s color theory in *Concerning the Spiritual in Art* possible for analysis of *Die glückliche Hand*: it is a work of art consisting of

⁵¹ Ibid, 23.

⁵² Hahl-Koch, 111.

musical *and* visual vibrations, which function in synthesis to capture the essence—vibrations—
of the soul.

3.0 KANDINSKY AND THE SPIRITUAL MOTION OF COLOR

3.1 HISTORY OF PUBLICATION

The long gestation of *Concerning the Spiritual in Art* spoke to the careful contemplation of Kandinsky to eloquently articulate the possibilities of abstraction in painting. Kandinsky often commented that the work took almost ten years to complete. If completion corresponds to the German typescript, dated “Murnau, 3 August 1909,” this would place the origins of the book in the end of the nineteenth century, approximately between 1898 and 1899.⁵³

By 1911 Kandinsky’s book was finally considered for publication by Reinhard Piper in Munich thanks to the persuasion of fellow *Der Blaue Reiter* artist, Franz Marc. Piper & Co. published the first German edition in December 1911, to coincide with the first *Blaue Reiter* exhibition also held in Munich between December 18, 1911 and January 3, 1912.⁵⁴ Kandinsky incorporated many revisions and amendments to the 1909 typescript, including an entirely new concluding chapter. This edition sold out immediately and two more editions appeared in 1912, the actual date of publication printed on *Über das Geistige in der Kunst*.

⁵³ Such an assessment is confirmed in the 2006 English publication of *Über das Geistige in der Kunst*: “Once the manuscript was complete it appears to have lain in Kandinsky’s drawer for several years, as he could find no one to publish it.” Wassily Kandinsky, *Concerning the Spiritual in Art*, translated by Michael T.H. Sadler (Boston, MA: MFA Publications, 2006), vii.

⁵⁴ Hahl-Koch, 129.

Kandinsky sent the book to Schoenberg in Berlin towards the end of 1911 and it is the finished Piper & Co. copy to which the composer responded in his letter addressed to Kandinsky, dated December 14, 1911 and in his article, “The Relationship to the Text,” from the end of 1911 or early January, 1912.⁵⁵ In fact, Kandinsky quotes Schoenberg in the third chapter of *Concerning the Spiritual in Art*, “Spiritual Revolution”:

Almost alone in severing himself from conventional beauty is the Austrian composer, Arnold Schoenberg. He says in his *Harmonielehre*: ‘Every combination of notes, every advance is possible, but I am beginning to feel that there are also definite rules and conditions which incline me to the use of this or that dissonance (104).’⁵⁶

Kandinsky interprets the composer in his next paragraph:

This means that Schoenberg realizes that the greatest freedom of all, the freedom of an unfettered art, can never be absolute. Every age achieves a certain measure of this freedom, but beyond the boundaries of its freedom the mightiest genius can never go. But the measure of freedom of each age must be constantly enlarged. Schoenberg is endeavoring to make complete use of his freedom and has already discovered gold mines of new beauty in his search for spiritual harmony. His music leads us into a realm where musical experience is a matter not of the ear but of the soul alone—and from this point begins the music of the future.

Not only does this passage shed light on the importance of elevating the soul over conventional, audible beauty for both artists, but it also reveals that Kandinsky must have revised this section of text in 1911, after encountering Schoenberg’s *Harmonielehre*. The incorporation of Schoenberg’s book demonstrates Kandinsky’s agreement with Schoenberg, as well as a high regard for the composer’s musical aesthetic.

⁵⁵ Ibid, 38. Original letter at the Gabriele Münter and Eichner Bequest in Munich. Details for the letter are provided by the website for the Arnold Schoenberg Center:
http://www.schoenberg.at/lettersneu/search_show_letter.php?ID_Number=224 (accessed April 13, 2008).

⁵⁶ Wassily Kandinsky, *Concerning the Spiritual in Art*, translated by Michael T.H. Sadler (Boston, MA: MFA Publications, 2006), 35.

3.2 SPIRITUAL MOTION AND INTERNAL TRUTH

Concerning the Spiritual in Art consists of two main divisions (please refer to p.40 for the Table of Contents). The first section focuses on the significance of art in expressing spirituality, and how the process of this expression is hindered or how it progresses throughout history. Kandinsky conceptualizes the history of art spatially in terms of geometric figures, as is the case in Chapter 2, “The Movement of the Triangle.” In this chapter, he describes the “life of the spirit” in the form of a triangle:

The life of the spirit may be fairly represented in diagram as a large acute-angled triangle divided horizontally into unequal parts with the narrowest segment uppermost. The lower the segment the greater it is in breadth, depth, and area.⁵⁷

Forward and upward movement depends upon the “misunderstood artist.” This artist stands at the apex of the triangle and is described by Kandinsky as the prophet who gains spiritually as a result of being undervalued in his time. Without such a human, the course of art slows:

Such periods, during which art has no noble champion, during which the true spiritual food is wanting, are periods of retrogression in the spiritual world. Ceaselessly souls fall from the higher to the lower segments of the triangle, and the whole seems motionless, or even to move down and backwards.⁵⁸

During these times of regression or motionlessness, *something* disappears, causing a cessation of spiritual motion. This “something” is the aim of artistic expression: spiritual harmony or what Kandinsky calls the “internal truth.”

Although his focus and the majority of examples within Chapter 2 draw upon painting, it is of no doubt that Kandinsky regards all fields of art as *art* as he makes no distinction between

⁵⁷ Ibid, 14.

⁵⁸ Ibid, 17.

different artistic means. Every medium strives for spiritual harmony through time. The belief in the purpose of art to express the “what” or *internal truth* connects painting and visual art directly with music. In each medium, methods exist to achieve this common goal: “*This ‘what’ is the internal truth which only art can divine, which only art can express by those means of expression which are hers alone.*”⁵⁹ For Kandinsky, this condition becomes especially apparent at the beginning of the twentieth century.

Table 2 Table of Contents for Wassily Kandinsky’s, *Concerning the Spiritual in Art*

TABLE OF CONTENTS	
A. ABOUT GENERAL AESTHETIC	
I.	Introduction
II.	The Movement of the Triangle
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B. ABOUT PAINTING	
V.	The Psychological Working of Colour
VI.	The Language of Form and Colour
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VIII.	Art and Artists

⁵⁹ Ibid, 20. Italics are Kandinsky’s.

Kandinsky furthers this idea in Chapter 4, “The Pyramid,” another geometrical analogy: “Despite, or perhaps thanks to, the differences between them, there has never been a time when the arts approached each other more nearly than they do to-day, in this later phase of spiritual development.”⁶⁰ In their attempt to express the internal truth, the arts of the early twentieth century all move towards abstraction and “the natural result of this striving is that the various arts are drawing together.”⁶¹ Thus, in the later phase of spiritual development, the artistic community, regardless of specialty, becomes symbiotic. The painter turns to music to guide his own art, and as Kandinsky explains, this results in “that modern desire for rhythm in painting, for mathematical, abstract construction, for repeated notes of colour, for *setting colour in motion*.”⁶² The composer, on the other hand, turns to painting for ideas of animate color. “Setting colour in motion” will resurface as I return to *Die glückliche Hand* in a musical analysis which includes the symbiotic consideration of the dynamic motion of color as prescribed by Kandinsky.

3.3 MOVEMENT OF COLOR

Kandinsky articulates his dynamic theory of color in the fifth and sixth chapters of *Concerning the Spiritual in Art*: “The Psychological Working of Colour” and “The Language of Form and Colour.”

According to Kandinsky, colors possess a psychic effect that causes *spiritual vibration*; that is vibration of the human soul. This psychic effect is either direct or a result of an association. In regards to the latter, the spiritual vibration results from a previous physical

⁶⁰ Ibid, 40.

⁶¹ Ibid, 41.

⁶² Ibid.

impression of a color. For instance, the color red may immediately induce painful effects as a result of its association with blood, but as Kandinsky admits, “such definitions are not universally possible.”⁶³ Thus far, the analytical studies conducted for *Die glückliche Hand*, such as Edward Latham’s “Physical Motif and Aural Salience,” incorporate this psychic effect of color by association.⁶⁴ The more universal psychic effect is direct.

Kandinsky’s explanation of the direct psychic effect of color, which causes the vibration of the human soul, has no scientific basis, but is “founded purely on spiritual experience.”⁶⁵ This corresponds to the highly expressive and anti-positivistic atmosphere in the arts prior to World War I. With this in mind, however, Kandinsky presents a very systematic explanation in order to demonstrate each color’s psychic effect. I have included Figures 1 and 2 from Chapter 6 of *Concerning the Spiritual in Art*; these figures will visually aid my discussion of his description of the inner harmony of color.

To begin, colors have “inner appeal” (“innerlichen Charakter als seelische Wirkung”). For Kandinsky, the inner appeal of color has two types of motion. In the first motion, the inner appeal acts upon the spirit (of the viewer) by way of specific horizontal movement away (towards the spiritual side) or towards the spectator (away from the spiritual). In this regard, the movement depends upon the viewer and is more perceptual. Please refer to Figure 1 on p.45. These horizontal movements correspond to the two greatest divisions of color: warm and cold, and light and dark. As a result, to each color there are “four shades of appeal—warm and light

⁶³ Ibid, 37.

⁶⁴ Edward D. Latham, “Physical Motif and Aural Salience: Sounds and Symbols in *Die glückliche Hand*, op.18,” in *Schoenberg and Words: The Modernist Years*, edited by Charlotte M. Cross and Russell A Berman (New York: Garland Publishing, Inc., 2000), 179-202.

⁶⁵ Kandinsky, 73.

or warm and dark, or cold and light or cold and dark.”⁶⁶ The degree of warmth or coldness of a color directly corresponds to “an approach respectively to yellow or to blue.”⁶⁷ Consequently, yellow and blue form the “first antithesis in the inner appeal,” as two colors on opposite sides of Kandinsky’s horizontal spectrum (Figure 1). The second antithesis in the inner appeal consists of white and black and the degree of lightness or darkness of a color. Similar to the first antithesis of yellow and blue, white and black also move horizontally towards or away from the spectator (which is why Kandinsky titles them the “First Pair of Antitheses”).

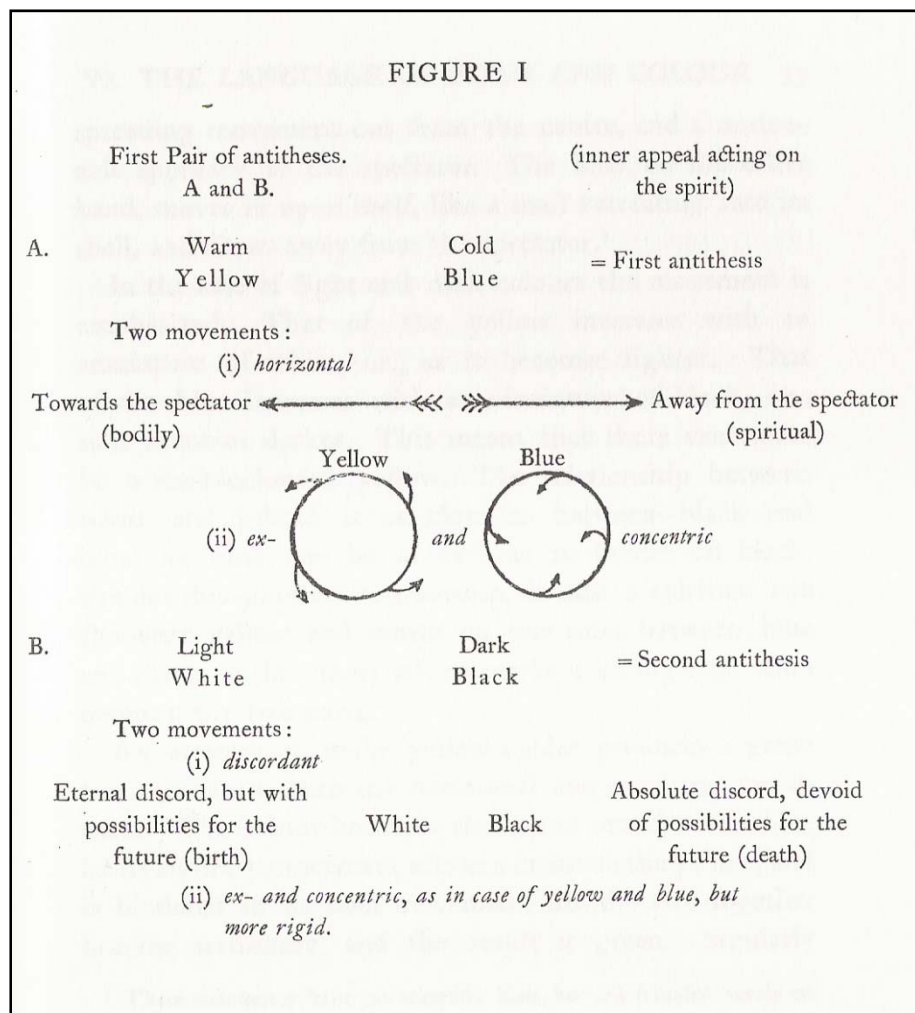
The inner appeal of each color, however, regardless of lightness, darkness, warmth, or coldness, is also inherently in motion (the second type of motion of the inner appeal); therefore, movement is not restricted to a horizontal plane. This second type of motion is entirely spiritual, and does not depend upon the viewer. Kandinsky attributes concentric movement to yellow and blue. Yellow moves ex-concentrically outwards from its center and is therefore unconcerned with expressing internal truth. In addition, it aids horizontal motion towards the spectator. Blue, on the other hand, is more profound than yellow as it moves concentrically inwards towards its center, thus retreating to reflect internal truth. The addition of lightness, darkness, warmth (yellow) and/or cold (blue) affects this inherent motion. When the two types of motion are combined, the “shades of appeal” actually aid in the perception of a color’s inherent spirituality. To better explain his color system Kandinsky applies the four shades of appeal to yellow. When lightness is added to yellow, movement increases outwards, “overspreading its boundaries”; however, when cold blue or dark black are added, motion decreases as yellow turns green or gray (the motions of which will be discussed shortly). Similarly, if warmth (or yellow) is added to blue, it also turns green. Unlike yellow, however, when darkness (black) is added to

⁶⁶ Ibid, 71-2.

⁶⁷ Ibid, 72.

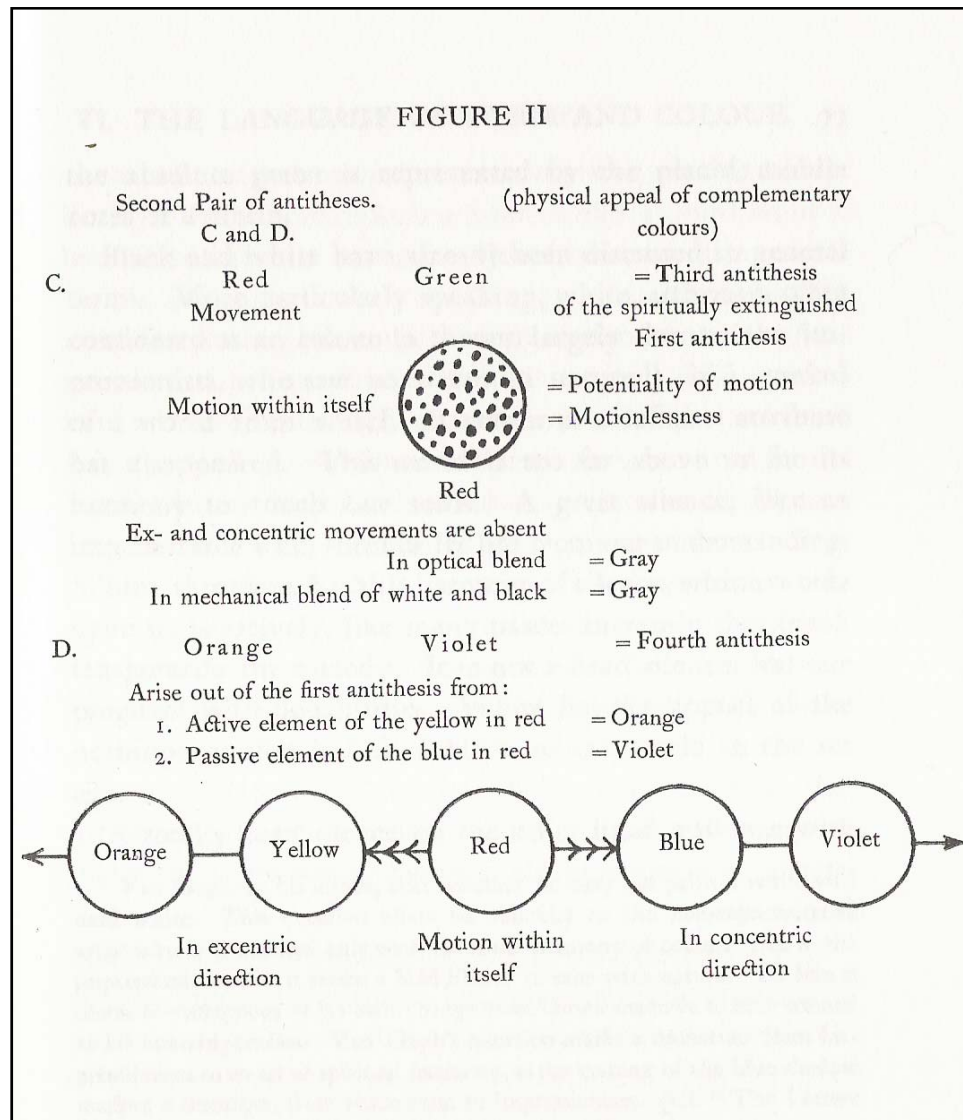
blue, the color turns deeper and continues to move concentrically inwards- so far in that it often expresses “grief that is hardly human.”⁶⁸ According to Kandinsky, dark blue truly expresses the inner spirituality of the soul because of the concentrated motion inward. On the contrary, when lightness is added to blue, its appeal is similar to that of yellow, which does not concentrate on inner reflection but on expanding outwards: its appeal as a statement of the inner appeal is weakened.

Figure 1 Diagram of motion for the first pair of antitheses Yellow and Blue, and White and Black. By Wassily Kandinsky. Figure in Wassily Kandinsky, *Concerning the Spiritual in Art*, translated by Michael T.H. Sadler (Boston, MA: MFA Publications, 2006), 72-3.



⁶⁸ Ibid, 75.

Figure 2 Diagram of motion for the second pair of antitheses Green and Red, and Orange and Violet. Figure in Wassily Kandinsky, *Concerning the Spiritual in Art*, translated by Michael T.H. Sadler (Boston, MA: MFA Publications, 2006), 76-7.



Like blue and yellow, white and black also move concentrically and ex-concentrically, as they form the second antithesis of the inner appeal, and thus complete what Kandinsky deems the “first pair of antitheses.” As a result, whenever white is added to a color, movement increases outwards; as black is added to a color, it retreats inward, reflecting and thus expressing the

internal truth of the soul. Despite motion in relation to the soul when added to a color, black and white are static by themselves (what Kandinsky refers to as “discordant”): neither color is able to move horizontally towards or from the viewer. First, white is in “eternal discord, but with possibilities for the future” (See Figure 1). Kandinsky associates it with silences, which are not dead, but full of possibilities: a mute color able to be set into motion at any moment, yet at present moment is motionless. Black, on the other hand, is in “absolute discord, devoid of possibilities for the future.” It acts as a sort of pigment punctuation that ends one idea, so another is able to begin. Consequently, black is motionless, yet it offers a neutral background for colors to stand forward in contrast. Although Kandinsky does not state it, this contrast may affect any horizontal motion towards the spectator or motion within any individual color that expresses internal truth.

The second *pair* of antitheses includes red and green, and orange and violet (Figure 2). Incidentally, each pair also relates to the first antithesis (yellow and blue). Red and green not only project the “physical appeal of complementary colors,” but spiritually extinguish the first antithesis. Green, which consists of blue and yellow, is thus comprised of two colors whose inherent and horizontal motions move contrarily to one another. Technically, if equal amounts of blue and yellow are combined, each color would act as a brake upon the other, resulting in no motion or projection of spirituality. In this regard, the first antithesis is extinguished because neither color is able to function. Exact equality in the amount of color, however, is impossible to achieve in painting; therefore, the more appropriate description of green considers the potential directions of motion. If more yellow appears it will move slightly forward horizontally; if more blue is present it will concentrate more on retreating inwards, away from the spectator. Despite the possibility of moving horizontally, the ex-concentric and concentric motion of yellow and

blue in green are absent. They are completely extinguished as soon as each color loses its individual identity, and thus spiritual motion. The most important aspect of green is to consider the color as a combination of movements towards the spectator, with potential of movement in either direction, but no possibility of completely returning to the pure states of blue or yellow.

Very similar to green is the color gray: it is comprised of two colors, white and black, and thus represents both colors of the second antithesis. These two motionless colors (even though white acts more as a pregnant pause, than the affirmative silence of black) result in lack of motion. Kandinsky expresses the stagnant gray as “being composed of two inactive colours, its restfulness having none of the *potential* activity of green [if more blue or yellow is added, it would move in one direction or another].”⁶⁹ Therefore, unlike green, gray is forever static.

In addition to green, red forms the third antithesis: this antithesis is the first of the second *pair* of antitheses. Unlike green, which is a secondary color, red is a primary color and does not function as a combination of two colors. As Kandinsky describes, red moves *within itself*, as opposed to blue, whose motion is directed inwards concentrically. Therefore, red also extinguishes the ex- and concentric motion of the first antithesis because no motion is directed inwards or outwards; motion is just within—glowing. Like yellow, red is able to reach horizontally outwards to the spectator, but in a more responsible manner (not bursting forth): “It glows in itself, maturely, and does not distribute its vigour aimlessly.”⁷⁰ In relation to all of the colors within Kandinsky’s antitheses, it is exactly in the middle (Figure 2). If black is added, however, “it quenches the glow” and reduces the ability of red to reach the spectator.⁷¹

⁶⁹ Ibid, 78.

⁷⁰ Ibid, 79.

⁷¹ Ibid, 80.

The last pair of colors, which form the fourth antithesis and thus completes the second pair of antitheses, is orange and violet (Figure 2). As a secondary color, orange may be aligned with yellow and red. Orange is the color which transforms red into a more active color, as it introduces the concentric motion of yellow to the inner motion of red. It moves towards the spectator. In regards to the maturity Kandinsky attributes to horizontal motion towards the spectator, orange is naturally in between the naivety, “bursting forth” of yellow and more responsible, controlled red.

Violet has the opposite effect from orange; instead of adding yellow to red, *blue* is added to red. This is quite intense because concentric motion concentrated on inner spirituality (blue) is essentially intensifying a color which moves strongly within itself (red). In regards to horizontal movement towards or away from the spectator, Kandinsky states: “Just as orange is red brought nearer to humanity by yellow, so violet is red withdrawn from humanity by blue.”⁷² Violet is able to express this retreat from the spectator and deep concentration of the inner appeal.

“Colour harmony must rest only on a corresponding vibration in the human soul” and this vibration relates to the types of movement (or stasis) exhibited by those colors. In summary, colors of motion include yellow, blue, orange, violet, and red.⁷³ Of these colors, yellow and orange move ex-concentrically, unconcerned with expressing the inner spirit, as well as horizontally towards the spectator. In opposition are blue and violet, which move concentrically, focused on the expression of inner spirituality, but in doing so they also retreat from the spectator in horizontal motion. Red, which has no concentric or ex-concentric motion only moves *within itself*, but it has the tendency to move towards the spectator as a result of its warmth. Colors not

⁷² Ibid, 81.

⁷³ Ibid, 52.

in motion include black, white and gray, although white is more of a pause than complete motionlessness. Green surfaces as a special color as a result of its ability to be restful or in motion; in motion it mirrors the horizontal and concentric movements of either yellow or blue. All of these colors and types of movement are affected by each other when united visually.

Kandinsky states:

Legitimate and illegitimate combinations of colours, contrasts of various colours, the over-painting of one colour with another, the definition of coloured surfaces by boundaries of various forms, the overstepping of these boundaries, the mingling and the sharp separation of surfaces, all these open great vistas of artistic possibility.⁷⁴

In order for these colors to ultimately express the inner truth, however, the delivery must surpass the visual realm. Kandinsky articulates the need to unite the idea of the expression of color across artistic disciplines by the end of the sixth chapter:

In this impossibility of expressing colour in words with the consequent need for some other mode of expression lies the opportunity of the art of the future. In this art among innumerable rich and varied combinations there is one which is founded on firm fact, and that is as follows. The actual expression of colour can be achieved simultaneously by several forms of art, each art playing its separate part, and producing a whole which exceeds in richness and force any expression attainable by the one art alone.⁷⁵

In *Die glückliche Hand*, Schoenberg seems to achieve what Kandinsky describes throughout the course of “The Language of Form and Color”: an expressive reflection of visual color. By incorporating colors of light which work with and inside the musical fabric of the piece, Schoenberg employs both music and visual color to correspond to the vibration of the human soul via vibrations of sound and light. I will now demonstrate how Schoenberg’s work for stage may be analyzed to consider the combination of colored light and sound that produces the total work of art. Such an analysis truly grasps the totality originally intended by Schoenberg so that colored light is not analyzed apart from musical elements, including pitch, rhythm, and

⁷⁴ Ibid, 87.

⁷⁵ Ibid, 83.

texture; nor is pitch, rhythm and texture analyzed separately from its analogous function in harmony with colored light.

4.0 ANALYSIS OF DIE GLÜCKLICHE HAND

The first page of the score for *Die glückliche Hand* labels the work as a “Drama mit Musik,” a drama *with* music. As a descendant of late nineteenth-century expressionist drama, Schoenberg’s *Die glückliche Hand* closely mirrors the theatrical genre in its psychological drive, inclusion of unnamed characters, and a plot lost in a stream of consciousness.⁷⁶ Despite the appearance of more ambiguous and subjective dramatic elements, Schoenberg clearly articulates their direction in the score; indeed he created an intricate system of icons to indicate the movement of characters, their dress, lighting, and change of scene.⁷⁷ All of these gestures of characters and light, however, are embedded *within* the score: the drama develops “with music.”

Pertinent to this analysis are those directions for the change of colored light: visual vibration and movement parallel to the constant pulsation of sound.⁷⁸ Not only does Schoenberg employ a wide range of colors throughout the four scenes of the monodrama, but, within short increments of time, he also presents a spectrum of colors, ranging from dull red to violet to bright yellow.⁷⁹ The evolution of color throughout the work correlates directly to the drama

⁷⁶ For parallels between *Die glückliche Hand* and Expressionist theater refer to: Tom Beck, “The Literary Sources of *Die glückliche Hand*” *Tempo*, new ser. 189 (June 1994): 17-23; Karl H. Wörner and Willis Wager, “Arnold Schoenberg and the Theater,” *Musical Quarterly* 48, no. 4 (October 1962): 444-460; and, John C. Crawford, “*Die glückliche Hand*: Schoenberg’s *Gesamtkunstwerk*,” *Musical Quarterly* 60, no. 4 (October 1974): 583-601.

⁷⁷ These symbols are included in the Universal Edition of the score, the score I use throughout my analysis.

⁷⁸ Although Schoenberg also assigns certain colors the dress of his characters, I am concerned with colored light, as it creates the atmosphere which mirrors the psychological states of *der Mann*.

⁷⁹ In particular is the “color crescendo” of the third scene, in which the grotto transitions from dull red to brown to dirty green to dark blue-gray to violet to blood red to orange to bright yellow.

unfolding on stage. Of the three nameless characters that appear—the Man, Woman, and Gentleman—only the Man sings; thus, in accordance to expressionist theater, it is unknown whether or not the drama has ever occurred. If the events did occur, the action infers presentation of them after the fact. The dream-like, unconscious portrayal of the events on stage, however, indicates action in the mind of the Man. This leaves one question: are the events in his memory or in his imagination?

Emphasis on the Man, and the world created or remembered in his mind in *Die glückliche Hand* signifies the importance of art in reflecting the inner state of the human soul, a goal articulated by Schoenberg in his “Breslau lecture on *Die glückliche Hand*,” (“art of the representation of inner processes”) and by Kandinsky in *Concerning the Spiritual in Art* (the “inner need” and “internal truth”). This similar emphasis on inner appeal and spirituality leads to one main question, and if positively answered, yet another: Because Kandinsky employs color harmony to reflect “vibration of the human soul,” does Schoenberg musically reflect the color theory proposed by Kandinsky in his use of colored light and sound in order to demonstrate the inner state of the Man’s soul? If so, *how* does the music reflect the colored light used on stage?

In order to answer these two questions I incorporate the dynamic theory of color established by Kandinsky in *Concerning the Spiritual in Art* in an analysis of *Die glückliche Hand*, which in turn, emphasizes the inner state of the human soul. For Kandinsky, the inner state of the soul corresponds to the movement of individual colors, explained in the previous chapter. Schoenberg mirrors this movement aurally by: the interaction of instrumental and vocal texture; recurring pitch-class sets; and persistent rhythmic figures as part of, or separate from melodic lines. Because Schoenberg does not use the twelve-note system in *Die glückliche Hand*, I employ set theory analysis as the most appropriate examination of pitch. Pitch, rhythm,

instrumentation, and texture correspond not only to color, but as a result of color's relation to the inner state of the man, to the action and characters which appear on stage.

Although color is an integral part of the scenery and costumes of *Die glückliche Hand*, I have chosen to focus on the colored light used to illuminate the stage, characters, and specific objects or parts of the scenery. Unlike the colors of clothes and unlit scenery which *reflect* vibrations of light, colored light *is vibration* and thus represents pure motion.⁸⁰ This motion is necessary for comparison to the movement of colors and dynamic relationships between colors as theorized by Kandinsky. Light changes to correspond with the staging directions often. I will only examine those moments in which color and music work together in order to portray the inner state of the Man's soul. Because all four scenes of *Die glückliche Hand* contain colored light, my discussion of the inner appeal of color will highlight one or two examples from each scene. Now that my stage is set, I shall begin the discussion.

4.1 SCENE 1: POTENTIAL MOTION

"The stage is almost completely dark. In front lies the Man, face down. On his back crouches a cat-like, fantastic animal (hyena with enormous, bat-like wings) that seems to have sunk its teeth into his neck.

*The visible portion of the stage is very small, somewhat round (or shallow curve). The rear stage is hidden by a dark-violet velvet curtain. There are slight gaps in this curtain from which green-lit faces peer: six men, six women."*⁸¹

⁸⁰ Synthetic colors are mainly associated with specific colors, (i.e., the Mann wears a yellow-brown jacket and black trousers; the Gentleman wears a dark-gray overcoat; the woman has yellow and red roses in her hair; and, there are silver-gray branches of pine trees), but Schoenberg never delineates any symbolism: "It [*Die glückliche Hand*] must never suggest symbols, or meaning, or thoughts, but simply the play of colors and forms." ("Breslau Lecture," Hahl-Koch, p. 100)

⁸¹ For the text and translation of *Die glückliche Hand*, please refer to: Jalena Hahl-Koch, ed., *Arnold Schoenberg, Wassily Kandinsky: Letters, Pictures, and Documents*, translated by John C. Crawford (London: Faber & Faber, 1984), 91-98. This excerpt is from p. 91.

Although darkness pervades for most of the first scene, one colored light permeates through the dark-violet curtain described above: green light.⁸² As explained in the previous chapter, for Kandinsky, the color green consists of two colors, blue and yellow; in combination, however, both colors lose their individual spiritual motion (ex-concentric and concentric motion), and also act as a brake upon one another's movement towards or away from the spectator (Kandinsky's "inner appeal" ("innerlichen Charakter"). Even though horizontal and spiritual motion has been hindered, green possesses the *possibilities* of motion. It is this potential motion that is embodied by the man on stage, and indicated by the chorus. While he remains face down on stage, twelve men and women sing about the Man's past and implore him *to be still*: "Still, o schweige; Ruheloser! Du weißt es ja; du wusstest es ja; und trotzdem bist du blind? Kannst du nicht endlich Ruhe finden?" As they sing their desire for the Man's stillness, their faces are illuminated by green light. Only seconds after they disappear behind the curtain, and the green light is extinguished, the man jumps to motion. The green light thus represents the potential motion of the Man's soul; made dynamic with a change in light. How does Schoenberg musically reflect the light and potential motion of the Man? Are there relationships in the music that parallel the inner appeal of green, and thus the color theory of Kandinsky? How does stillness exist in music if it consists of vibrations (motion) of sound?

Despite the impossibility of motionless sound, *potential* motion is strongly paralleled in the interaction between the voices and the instruments in the first scene of *Die glückliche Hand*. Individual instrumental lines often merge with the vocal lines of the six men and women. This

⁸²Schoenberg's drawing of the opening of Scene 1 is available online from the Arnold Schoenberg Center, in the "Catalogue raisonné," #173. Please visit: http://www.schoenberg.at/6_archiv/paintings/catalogue/buehne/173_e.htm (Accessed 14 April 2008).

interaction between the two groups parallels the interaction of blue and yellow in the formation of green.

There are multiple ways in which the instrumental lines interact with the vocal lines. The first way is the most detached manner in which the two groups relate: an instrumental motive begins on the same pitch as a line of text, but then diverges with different pitches and varied rhythm. This is the case between the solo violin and flute, and the 6 men in m.6. Although the violin mirrors the flute's melodic line in tremolo, it aligns with only two pitches of the vocal line, G and D of the first beat (see Example 1 below). Similarly, in m. 9, the oboe ends a motive it began in m. 8, on A, which aligns with the A in all six female voices in the middle of m. 9. Only one beat later, the trombone completes a phrase that began in m.9. The last note of this phrase, pitch class C, aligns with the first female of the chorus (see Example 2, p. 57).

Example 1 Scene 1, mm. 6-8. Flute and solo violin align with pitches G and D of “Kannst du nicht Ruhe finden?” in m. 6. The clarinet and women align rhythmically in m.7.

The image displays a page from a musical score, specifically measures 6 through 8. The score is written for a large ensemble, including woodwinds, strings, and voices. The instruments listed on the left are: kl. Fl. (clarinet in flute), 1.2.3. gr. Fl. (three flutes), Klar. (Es) (clarinet in E), 1.2. Klar. (B) (two clarinets in B), 3. Klar. (B) (third clarinet in B), 1.2.3. Fg. (three flutes), Hrf. (horn), Pke. (percussion), 1. Frau allein (I. Sopr.) (one female soloist), 6 Frauen (six females), 1. allein (one male soloist), 6 Männer (six males), 1. Solo-Gge. m. Dpf. (first solo cello with double bass), 2. Solo-Gge. m. Dpf. (second solo cello with double bass), 1.2.3. Solo-Br. m. Dpf. (three solo brass instruments with double bass), 1.2.3. Solo-Voll. m. Dpf. (three solo woodwinds with double bass), and Solo-Kirbss. (solo keyboard). The score includes various musical notations such as notes, rests, and dynamic markings. Annotations in German are present, including "noch etwas langsamer" (still a bit slower) and "ca. 88-92". A large bracket on the right side of the score indicates a specific section. At the bottom, there is a detailed instruction in German regarding the performance of the notes.

Diese Noten etc. sollen genau zur angegebenen Zeit gesprochen und solange ausgehalten werden, wie die Vorschrift anzeigt. Die Tonhöhen, insbesondere aber die Verhältnisse der einzelnen Tonhöhen zu einander, sind entsprechend wiederzugeben. Nicht durch Singen (d. h. Festhalten der Tonhöhe) sondern sprechend, indem die angegebene Tonhöhe sofort wieder aufgegeben wird.

Example 2 Scene 1, mm. 8-10. Oboe and trombone align with “Immer wieder glaubst du dem Traum?” in the first female voice mm.8-9.

The image shows a page from a musical score, specifically measures 8-10 of Scene 1. The score is written for a large ensemble, including woodwinds, brass, strings, and voices. The Oboe (1. Ob.) and Trombone (1. Hr. (F) m. Dpf.) parts are highlighted with boxes, indicating their alignment with the vocal lines. The lyrics are in German, and the score includes dynamic markings like *pp*, *p*, and *non legato*. The vocal parts are for 6 Frauen (1. 2. 3. 4. 5. 6.) and 6 Männer (1. 2. 3. 4. 5. 6.).

As Scene 1 continues, the interaction between the vocal and instrumental lines tightens: both lines begin to mirror one another in rhythm, but not always in pitch. Although this type of interaction begins in m. 7 (see Example 1, p. 46), between the clarinet and female voices (sixteenth-notes triplet figure), it occurs between the strings and voices as well. Parallel rhythm occurs in the form of sixteenth-note triplets in m. 15 (see Example 3, p. 48) between the violins and male voices, and in the form of eighth-note triplets between the violins and first female voice in m.17 (see Example 4, p. 49).

The most striking interactions between vocal and instrumental melodic lines are occurrences of passages which correspond in rhythm and in pitch; that is, the instrumental line becomes one with the voices for a short time. The first time an instrumental passage aligns exactly with the rhythm and pitch of the vocal line is between the string-bass and male voices in

mm. 12-13 (see Example 5, p. 50). As all six males singing “ans Unerfüllbare,” the bass reinforces the pitches of males 4, 5, and 6 by playing them in pizzicato. Immediately following this melodic parallel, the three bassoons support the three vocal lines of the six females in the middle of m. 13 (see Example 6, p. 51). When the women sing “immer wieder überlässt du dich den Lockungen deiner Sinne,” the bassoons join to play the exact same melody.

Example 3 Scene 1, m. 15. Violins align rhythmically with the male voices.

6 Männer:

Violin:1



Between Examples 5 and 6, the duration of melodic parallel in rhythm and pitch between the voices and instruments increases by a measure. In addition, the alignment only takes place between string *or* wind instruments, and female *or* male voices. From mm. 17-19, however, the alignment not only increases in duration by another measure, but also, two alignments of the same melody occur in imitation to encompass both groups of instruments, and male *and* female voices (see Example 4, p. 49). The first melody appears on the third beat of m. 17 in the first

Example 4 Scene 1, mm. 17-19. Rhythmic alignment in m. 17 between the violins and 6 Women. Exact parallel between the cello and the vocal line of the first Man. The flute parallels the vocal line of the first Woman (mm.17-18); the oboe parallels her vocal line in m.19.

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Example 5 Scene 1, mm.12-13. Solo string bass parallels the vocal line of Men 4-6 in pitch and rhythm.


6 Frauen:	
6 Männer:	
String Bass:	

With the conclusion of Scene 1, the interaction between the voices and instruments becomes more homogenous; consequently, the identities of both groups become ambiguous as melodic lines begin to relate to one another in exact rhythm and pitch, for longer periods of time. The dichotomy of instruments versus voices parallels the division of color in the green light which illuminates the chorus on stage, singing for the Man's stillness. It would be far-fetched to state which lines symbolize "yellow" or "blue": the instruments may represent the color blue and the voices yellow; or, the voices may represent blue and the instruments yellow. In addition, just as it is impossible to discover the strength of the amount of yellow or blue combined to make the color green, it is also impossible to determine the exact distribution of instrumental lines and their affect or presence within the vocal lines. Either musical combination results in a loss of identity, just as the combination of yellow and blue results in the loss of spiritual motion and hindrance of horizontal motion towards or away from the spectator. As a result, the interaction represents the *relationship of both colors* in the formation of green; thus, music and colored light


represent the inner state of the Man, presented by the illuminated chorus members and eventually the wind and stringed instruments as well, as one which may *potentially* move.


Example 6 Scene 1, mm. 12-13. The bassoons parallel the 6 Women beginning in m. 13. The line continues through m. 14 (not shown).

Bassoons:



6 Frauen:





The potential state of the Man's soul, which corresponds to the use of green light, is also reinforced musically by constant tremolo in the viola and cello, and an ostinato pattern of triplet eighth notes in the harp and timpani. Even after the six men and women disappear behind the violet curtains, both the ostinato and tremolo continue; they cease only when the man takes action vocally for the first time, exclaiming, "Ja, o ja!"⁸³ The warmth with which the Man exclaims ("sehr leise, aber warm") signals the beginning of Scene 2 and a stage now bathed in bright yellow light.

4.2 SCENE 2: VIOLET VISIONS

*"A somewhat larger stage area, deeper and wider than the first. In the background a soft blue, sky-like backdrop. Below, left, close to the bright brown earth, a circular cut-out five feet in diameter through which glaring, yellow sunlight spreads over the stage. NO other lighting but this, and it must be very intense. The side curtains are of pleated hanging material, soft yellow-green in color."*⁸⁴

In contrast to the darkness which envelops all but the green light of the first scene, Scene 2 opens with yellow light juxtaposed to a light blue backdrop; the very two colors that impose upon each other's motion in the creation of the color green.⁸⁵ In this case, however, yellow and blue are separated: one in the form of light; the other in the form of pigment. Their segregation, however, is of no surprise as there is no chorus in the second scene, illuminated by the combinatory green light. As a result, the musical lines of the instruments demonstrate a different interaction and relationship with the lines of only one voice: that of the Man. In their interaction,

⁸³ The Man physically takes action when an uproar of instruments and laughter interrupts the calm continuation of the ostinato and tremolo (mm. 26-28). This is only 3 measures after the chorus disappears.

⁸⁴ Hahl-Koch, 92.

⁸⁵ Schoenberg's own drawing of the opening of Scene 2 is available online in the "Catalogue raisonné," #176. Please visit: http://www.schoenberg.at/6_archiv/paintings/catalogue/buehne/176_e.htm (Accessed 14 April 2008).

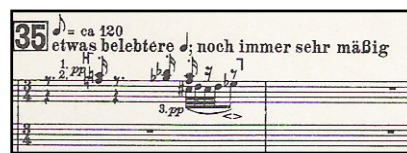
instruments are more independent than in Scene 1. Melodic lines of instruments do not occur in simultaneous rhythm and/or pitch with the vocal line of the Man. Instead, instrumental lines independently represent specific motives associated with colored light. Therefore, instrumental melodic motives and the intervals which construct them reflect vibrations of color independently from the voice.

In Scene 2, the only colored light added to the yellow light bursting forth on stage, is violet light. Schoenberg's intricate system of icons signifies that violet *must* shine down upon the chalice that the Woman possesses and offers the Man in m. 47 after her entrance in m. 35; she too is "clothed in a soft deep-violet garment, pleated and flowing." According to Kandinsky's theory of color, violet, which consists of red and blue, withdraws red from the spectator and intensifies concentric motion: it truly reflects the deepest state of the human soul. The human soul consistently reflected throughout *Die glückliche Hand* is that of the Man. If the deep concentric and inward motion of violet is considered, the deepest state of his soul is represented in Scene 2. Because the Woman is dressed in violet and is in possession of the object illuminated by violet light, *she* reflects and represents the inner processes of the Man throughout Scene 2. In this case, it is the Woman that is at the heart of the series of events in *Die glückliche Hand*. How does Schoenberg musically reflect this intensity and permeation of the Woman *as or part of* the Man's soul?

To answer this question, it is necessary to examine the first appearance of the Woman in the drama, which occurs in Scene 2. Schoenberg specifically articulates her entrance on the third beat of m. 35, four beats after the ending of the Man's phrase, "Das Blühen; o Sehnsucht!" (see Example 7, p. 54). Her presence responds to his painful cry of desire. The texture of m. 35 is quite sparse in instrumentation: only the celeste, harp, and flutes 1 and 2 quietly enter with

staccato sixteenth notes. By the third beat of the bar, however, flute 3 appears after a two-measure silence. This solo entrance, one beat in duration, aligns with the icon that indicates the woman's entrance with the chalice. The only other pitches that occur *exactly* on the first part of the third beat of m. 35 are two pitches that form a dyad between flutes 1 and 2.

Example 7 Scene 2, mm. 35-36. Entrance of the Woman in Flutes 1-3.



Despite their physical separation from the vocal line of the Man (that is, they do not occur simultaneously in unison or octaves), an examination of the set classes that may be formed from the flute motives associated with the introduction of the Woman, demonstrates how the instruments are able to “speak,” or “reflect” the soul of the man. That is, these motives contain intervals and entire set classes that are expanded upon and incorporated *within* the Man's vocal line.

Because the third flute is the only instrument to begin playing on the third beat of m. 35, the most significant motive consists of the pitches played only by flute 3 for the duration of the beat (see Example 8, p. 55). The pitches (C#, D, Eb) of this motive form set class (012), with an interval class vector of <210000> (see Table 3). This vector outlines the number of times certain intervals occur within the set.⁸⁶ In set class (012), two minor seconds and one major second

⁸⁶ In interval class vector <1.2.3.4.5.6.> if each number in this row corresponds exclusively to a list, then: 1. = number of minor seconds/major sevenths; 2. = number of major seconds/minor sevenths; 3. = number of minor

(which encompasses the former) occur. The recurrence of the minor second is thus outlined in the vector, as well as articulated literally within the melodic line: flute 3 alternates quickly between C# and D in steady thirty-second notes. As a result, the interval identifies the Woman.

Table 3 Measure 35. Entrance of the Woman and Violet Light.

Instrument	Duration	Pitches	Pitch-Class Set	Interval-Class Vector
Flute 3	3 rd beat	C#, D, Eb	(012)	<210000>
Flutes 1, 2, 3	3 rd beat	C#, D, Eb, F, A	(01248)	<221311>
Flutes 1, 2	last 16 th of 2 nd beat - first 16 th of 3 rd beat	F, Gb, A, Bb	(0145)	<201210>
Flutes 1, 2, 3	Last 16 th of 2 nd beat – 3 rd beat	C#, D, Eb, F, Gb, A, Bb	(0124589)	<424641>

Example 8 Scene 2, mm. 40-44. Integration of the minor second and set classes related to the “Entrance of the Woman,” embedded within the Man’s vocal line.

The image shows a page of a musical score, measures 40-44. The instruments listed on the left are: kl. Fl., 1. 2. Ob., D-Klar., 3. Klar. (A), 1. 2. Fg., 1. Hr. (F) m. Dpf., 1. Trp. (B) m. Dpf., Der Mann., Solo-Ggn., Br. o. Dpf., Viol. o. Dpf., and Kirbess. The vocal line for 'Der Mann.' is highlighted with a red box. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'wieder etwas langsamer' (tempo ca. 54). The score is numbered 40 at the beginning of the first system.

thirds/major sixths; 4. = number of major thirds/minor sixths; 5. = number of perfect fourths/perfect fifths; 6. = number of tritones. For further explanation please refer to Joseph Straus, Introduction to Post-Tonal Theory.

After her entrance, the vocal line of the Man supports this interpretation. In m. 40 he exclaims “O du!” and his vocal line descends a minor second (Bb to A). Even though he does not see the Woman because she is behind him, the Man sings to her. Only one measure later, the minor second returns as the Man cries out “Wie schön du bist!” Between “schön” and “du” the Man ascends from Eb to Fb then descends from Fb to Eb between “du” and “bist, outlining two semitones. In fact, every time the Man sings “du” in Scene 2 he refers to the Woman and in all but one instance, he sings the minor second: in m. 45, “Wie du lächelst!” (A descending to Bb); m.61 “Wie schön du bist!” (Eb ascending to E); mm. 62-63 “weil du bei mir bist!” (F# ascending to G); and in mm. 65-66, he prolongs the exact same text and pitches of m. 40 (“O du! Bb descending to A) (see Example 8 on p. 55, and Examples 9-11, pp. 56-7).

Throughout the course of these exclamations, the Woman offers him the illuminated violet chalice; it magically transfers to his hands and he drinks from it. Although the Man does not say “du” when she gestures forth the goblet, a minor-second association surfaces in a striking manner in m.47 (see Example 9 below). As he proclaims, “Deine schöne Seele!” Schoenberg sets “Seele,” or *soul* to a minor ninth (C descending to B), an interval that is part of the same interval class as the minor second.⁸⁷ Schoenberg indicates that she must offer the chalice *exactly* as the Man exclaims “soul”; thus the chalice she holds is an offering of her soul in text, colored light, and music.⁸⁸

Example 9 Scene 2, mm. 45-49. Minor second intervals in the voice of Der Mann.

⁸⁷ Straus, pp.10-11

⁸⁸ Schoenberg indicates this with one of his symbols in the score:



Example 10 Scene 2, mm. 59-62. Minor second interval.

Example 11 Scene 2, mm. 63-67. Minor second interval.

Once the Woman loses the chalice, she also loses interest in the Man. She becomes cold, then almost hostile, and physically retreats to the other side of the stage. As the Woman turns to withdraw, her facial expression immediately brightens. A handsome Gentleman appears and offers her his hand; she succumbs and leaves the stage in his arms. Immediately, however, the Woman returns and kneels before the Man; her facial expression now pleads for forgiveness. Even though he does not look down at her, the Man acknowledges the Woman: “Du Süsse, du Schöne!” (mm.76-77) (see Example 12, below). Despite her return, the Woman’s departure indicates that she has changed, and, as a result, so has the state of *his soul* (because she is the representation of his inner processes). Schoenberg reflects the change musically: this is the only time the Man does not incorporate the minor second in the vocal line with “du” (First “Du”: G to F).

Example 12 Scene 2, mm. 75-79. “Du” does not occur with the minor second interval in mm.76-77.

In addition to set class (012), two more sets relate to the entrance of the Woman: (01248), formed by the pitches of all three flutes on the third beat of m. 35, and (0145), formed by a descending motive in flutes 1 and 2 between the second and third beats of m. 35 (see Table 3, p. 55). In the latter set, both flutes independently identify the woman as well by descending a minor second: flute 1 from Bb to A, and flute 2 from Gb to F. Not only do set classes (012), (01248) and (01245) include two semitones each (See interval vectors in Table 3), but, all three of the sets manifest themselves within the vocal line of the Man. In this manner, the three set classes that identify the Woman are all subsets of larger collections derived from his melodic line. Table 4 (see p. 59-60) presents each line of text sung by the Man. Because Schoenberg divided the vocal line of the Man with eighth- and sixteenth-note rests according to sentence structure, I have segmented my sets in recognition of these divisions. Larger collections are formed by combining phrases (halves of sentences) and multiple sentences (mm. 40-42, 43-45, 45-46, and 62-63). The subsets of the Woman ((012), (0145), (01248)) may be found in all but two of the sets obtained from the vocal line of the Man; they are the integers highlighted in violet, in the sets of Table 4.⁸⁹ By creating subsets that identify the Woman, and encompassing them within the melodic line of the Man as he sings about her, or to her, Schoenberg musically embeds her within the character of the Man. Even before he obtains the chalice, she is a part of him musically (by semitone). As a result of her association with the color violet, she is a representation of the deepest inner state of his soul; her soul, a reflection of his.

Following the exchange of the chalice and the transfer of violet light to the Man, the relationship between the subsets created by the flutes and the sets formed by the vocal line

⁸⁹ The two sets derived from the vocal line that do not contain the subsets formed by the flutes when the Woman initially enters include set class (014) and (0146); however, both may be viewed as subsets themselves. For (014), the set is a subset of both (01248) and (0145), in which case the relationship between the vocal line and flute motives reverses.

weakens: only set class (012) continues within the Man's vocal line. For instance, after the Woman leaves the stage for the last time in Scene 2 the Man exclaims "Nun bestize ich dich für immer!" The pitches of this line of text form set class (0123578). Although set class (012) remains embedded, the Woman's initial entrance with the chalice fades; she is no longer on stage and does not reflect the inner state of his soul. But, because he is in possession of the chalice, the Man does not notice the change. Schoenberg incorporates the Woman as part of the drama – with the music and in light, but what drama is she part of- a drama unfolding on stage, or one unfolding in the mind of the Man? Was the Woman really a violet vision, a representation of the inner processes, or inner state of his troubled soul?

Table 4 Vocal Line of the Man. The integers highlighted correspond to Sets of Table 3.

Measure	Text	Pitches	Pitch-Class Set	Interval-class Vector
40	O Du!	A, Bb	m2	
40-41	O Du! Du Gute!	Eb, F, Gb, A, Bb	(01457)	<212221>
41-42	Wie schön du bist!	D, Eb, Fb	(012)	<210000>
40-42	O Du! Du Gute ! Wie schön du bist!	D, Eb, Fb, F, Gb, A, Bb	(0123478)	<533442>
43	Wie wohl es tut, dich zu sehn,	C, Db, D, E, F	(01245) or (01245)	<201210>
44-45	Mit dir zu sprechen, dir zuzuhören.	Bb, C, D, Eb, E, F#, G#	(012468T)	<262623>
43-45	Wie wohl es tut, dich zu sehn, mit dir zu sprechen, dir zuzuhören.	Bb, C, Db, D, Eb, E, F, F#, G#	(01234568T) or (01234568T) or (01234568T)	
45	Wie du lächelst!	F#, A, Bb, B	(0125)	<211110>
46	Wie deine Augen lachen!	A, Bb, B, C#, D, Eb	(012456) or (012456)	<432321>

45-46	Wie du lächelst! Wie deine Augen lachen!	A, Bb, B, C#, D, Eb, F#	(0124569) or (0124569)	<434541>
47	Deine schön Seele!	F#, G, Bb, B, C	(01256)	<311221>
61	Wie schön du bist !	A#, C, Eb, E	(0146)	<111111>
62	Ich bin so glücklich,	G#, A, Bb, Db	(0125)	<211110>
62-63	Weil du bei mir bist !	E, F, F#, G	(0123)	<321000>
62-63	Ich bin so glücklich, weil du bei mir bist !	E, F, F#, G, G#, A, Bb, Db	(01234569) or (01234569)	<656542>
65-66	O du Schöne.	A, Bb, C#	(014)	<101100>
76-77	Du Süsse, du Schöne!	G, G#, A, C#, D	(01267)	<310132>
87-88	Nun besitze ich dich für immer!	C#, D, D#/Eb, E, F#, G#, A	(0123578)	<443352>

4.3 SCENE 3: SPECTRUM OF EMOTION

“About at stage center, a small rocky plateau, flanked by high, sheer rocks that stretch right and left as far as the apron of the stage...In back of the plateau (and higher than it) are two grottos, hidden by dark-violet material. The scene must be lighted from behind and above, so that the rocks throw shadows over the otherwise rather bright stage. The entire effect should not imitate nature, but rather be a free combination of colors and forms. At first a grey-green light falls across the stage (only from behind). Later, when the grottos are illuminated, yellow-green light is cast from the front on to the rocks, and blue-violet light on to the ravine.

As soon as the scene grows bright, the Man is seen climbing out of the ravine...Just before the Man has completely emerged from the ravine, one of the two grottos (left) slowly grows bright, changing rather quickly from dark-violet to brown, red, blue and green, and then to a bright, delicate yellow.

In the grotto, which is something between a machine shop and a goldsmith's workshop, several workers are seen at work in realistic workingmen's dress. The light in the grotto now seems to come mainly from the lamps hanging above the workers (twilight glow). In the middle stands an anvil, near it a heavy hammer.”⁹⁰

⁹⁰ Hahl-Koch, 94-5.

The limited palette of colored light in the first and second scenes expands significantly in Scene 3. Although the system Schoenberg creates to denote specific changes of color is introduced in Scene 1, the complexity of it is revealed in the third scene: colors of light evolve continuously to present the escalated inner state of the Man's soul. How does Schoenberg musically reflect the evolution of color throughout Scene 3?

The darkness that engulfs the stage at the end of Scene 2 is promptly replaced by light, to reveal a rocky grey landscape, complete with two grottos and a ravine. Schoenberg indicates that grey-green light must illuminate the grotto from behind so that they both cast shadows across the stage. Like green, grey implies static motion; thus it does not move concentrically inwards towards the soul or ex-concentrically outwards from the soul. Kandinsky emphasizes however, that *unlike green*, which consists of two active colors, the colors that create grey are not active; therefore, grey does not have any potential horizontal motion towards or away from the spectator. In combination with green, however, potential motion must be considered; therefore the lighting signifies a temporary stasis.

Temporary stasis demands lack of motion, and in music, this is impossible: if a pitch sounds, there is movement in the form of vibration. To mirror the lack of movement in color musically, there must be no sound at the beginning of Scene 3: this is not the case. Instead, Schoenberg reflects stasis via musical texture. Scene 3 is the first instance in which no instrumental voices move in contrary motion; that is, the first four measures (mm.89-92) consist of instruments moving in parallel rhythm, with absolutely no deviants whatsoever (see Example 13, p.62). Although this section consists of *moving* instrumental lines, the repeated homorhythmic texture does not refer to any state of the soul: it pertains purely to the stage and set, devoid of the Man, his soul and psychological realm.

Example 13 Scene 3, mm. 89-93.

III. Bild
Kräftig bewegt
♩ = ca 100 **90**

Bss.-Klar. (B)
1. 2.
Fg.
3.
Ktr.-Fg.
Hör. (F)
1. 2.
Trp. (B)
1. 2. 3.
Hrf.

finster und sofort wieder hell. Nun ist bei vollständig ausgeglichener Bühnentiefe und -breite folgendes Bild zu sehen: Wilde Felsenlandschaft, schwärzlichgrau, mit wenigen Nadelbäumen (die silbergrauen Äste haben) bewachsene Felsen. Ungefähr von der Mitte der Bühnentiefe an sind Felsenparien aufgebaut, die hier ein kleines Plateau bilden. Dieses ist von hohen, steilen Felsen (die links und rechts bis vorn an die Rampe reichen) umschlossen. Das Plateau senkt sich vorne ein wenig. Etwas rechts von der Mitte der Bühnenbreite stürzt es steil ab (etwas schräg gestellt). Hier ist eine Schlucht anzudeuten, die zwischen zwei Felsenstücken liegt und deren Rand sichtbar ist. Vor ihr liegt ein niedrigeres Plateau, das vorn mit dem höheren zusammenhängt. Vor der Schlucht ragt ein mannsgroßes Felsenstück in die Höhe. Hinter dem Plateau (aber höher als dieses) liegen zwei Grotten, die durch dunkelvioletten Stoffe verläufig verborgen sind. Die Szene darf nur hinten von oben beleuchtet werden, so daß die Felsen über die sonst ziemlich helle Bühne Schatten werfen. Das Ganze soll nicht die Nachahmung eines Naturbildes, sondern eine freie Kombination von Farben und Formen sein. Anfangs fällt (bloß von hinten) graugrünes Licht auf die Szene. Später, wenn die Grotten beleuchtet werden, wird von vorne auf die Felsen gelbgrünes und auf die Schlucht dunkelblau violettes Licht geworfen.

4
4
Kräftig bewegt **90**

I. Gge.
II. Gge.
Br.
Voll.
Ktrbss.

arco
martellato
arco
martellato
arco
martellato

Knapp bevor der Mann ganz oben ist, erhellt sich langsam die eine der beiden Grotten (links), indem von dunkelviolettem Licht ziemlich rasch über braun, rot, blau und grün zu hellem, dünnem Gelb (Citronengelb) übergegangen wird. (Nicht sehr hell!). In der Grotte, die ein Mittelstück zwischen einer Mechaniker- und einer Gold-

In m. 93, however, the individualization of instrumental line, and thus contrary motion, begins. The change in synchronized rhythm occurs as the inside of the grotto lights via a

progression of color: dark-violet to brown to red to blue to green to delicate yellow. Schoenberg does not indicate when each of these colors should occur in relation to the music, but does mirror the use of multiple colors by employing multiple rhythmic lines layered on top of one another (mm. 94-96, Example 14, p. 64). Six rhythmic layers form, which I have designated by the predominating mensural unit of each layer. The layers and their corresponding instruments include:

1. Slurred sextuplets: flutes and clarinets
2. Slurred quarter notes: oboes and English horn
3. Pseudo-syncopated eighth- and sixteenth-note rhythm: bass clarinet, bassoons, contra-bassoon, celli, bass
4. Upward sixteenth notes: horns
5. Segregated eighth-notes (which fall on beats 1, 2, 3, and 4): xylophone, and by m. 96, horns
6. Sixteenth-notes with ties: violins and violas

None of these instruments or layers represent any certain color. Rather, the ambiguity musically and visually reflects Schoenberg's desire for "*a free combination of colors and forms.*"

As soon as the instrumental lines deviate rhythmically to form layers, the Man begins to emerge from the ravine. Motion in music and color announce the arrival of the soul and its movement in the Man on stage. When the Man emerges completely from the ravine three colors light sections of the stage: yellow-green shines on the front of the rocks; blue- violet illuminates the ravine; and, a delicate yellow light glows inside one of the grottos.⁹¹ Both the Man and the progression of colored light inside the grotto have transitioned from blue-violet to yellow. As a result, reflection has switched direction in motion: from concentric to ex-concentric in relation to the soul; and, from retreating to approaching in regards to the spectator.

⁹¹ Schoenberg does not indicate when the Man has emerged completely from the ravine. I believe, however, that this moment must occur by the time the texture changes in m. 97.

Example 14 Scene 3, mm. 94-96. Multiple rhythmic layers which mirror the change of colored light.

22

95

♩. 160-126
poco a poco rit. . . molto rit.

1.2.3. gr. Fl. *cresc.*

1.2. Ob. *cresc.*

3. *cresc.*

E. H. *cresc.*

D-Klar. *cresc.*

1.2. Klar.(B) *cresc.*

3. Klar.(A) *cresc.*

Bss.-Klar.(B) *cresc.*

1.2. Fg. *cresc.*

3. *cresc.*

Ktr.-Fg. *cresc.*

1.2. Hör. (F) *cresc.*

3.4. *cresc.*

1. Trp. (B) *cresc.*

2.3. *cresc.*

1.2. Pos. o. Dpf. *cresc.*

3.4. Bss.-Tf. *cresc.*

95

Pke. *cresc.*

Xyl. *cresc.*

Beck. *cresc.*

Trgl. *cresc.*

1. o. Dpf. *cresc.*

2.3. o. Dpf. *cresc.*

4. o. Dpf. *cresc.*

Holzschl&gel *cresc.*

Wenn der Mann ganz oben ist, geht er hinter dem Feststück vor bei gegen die Mitte zu, bleibt stehen und betrachtet nachden- poco a poco rit. . . molto rit.

schmiedewerkstatt darstellt, sieht man einige Arbeiter in realistischen Arbeitskostümen an der Arbeit. Einer feilt, einer sitzt an der Maschine, einer hämmert etc. Die Beleuchtung der Grotte scheint nunmehr hauptsächlich von den über den Arbeitsflächen hängenden Lampen auszugehen (Zweifelstimmung). In der Mitte steht ein Amboss, neben diesem liegt ein schwerer eiserner Hammer.

I. Gge. *cresc.*

II. Gge. *cresc.*

Br. *cresc.*

Voll. *cresc.*

Ktrbss. *cresc.*

U. E. 5070

Once the Man surfaces, he spends the first half of Scene 3 in the grotto.⁹² Immediately and without thoughts of consequence, the Man approaches the angry workers and states, “Das kann man einfacher!” His actions are mirrored by tremolos and trills in the winds and strings. As the flutes and horns fluttertongue and all instruments intensify in dynamic level, the Man picks up the hammer in preparation to strike the diadem in the center of the grotto. Out of the blue, however, the Man falls still, mesmerized by his raised left hand. The workers spring to attack, but he does not notice or care to flinch. Even though he has moved from the blue-violet ravine to a place illuminated by a soft yellow light, a color demonstrated by his dynamic actions and the physical vibrations of the instruments, why does the Man briefly return to a state of inner reflection?

From above, a bright blue light shines down on his hand. For one measure (m.110), the woodwinds freeze in a whole note and the strings shrink in volume to pianissimo (see Example 15, p. 66). The horn quietly enters with a descending melodic line. In this instant, both color and music reflect the withdrawal of the Man, entranced by his own hand.

Because the grotto glows yellow, the addition of blue light alters the perception of the color of the grotto: the viewer will perceive a green aura. As a result, even though the addition of blue signifies the reflection of the inner state of the Man’s soul, he remains in *potential motion*. Green light does not actually shine in the grotto and thus the aura is fleeting. By m. 111, the yellow light wins the optic struggle: instrumental vibrations recur as the woodwinds trill and the horns and trombones fluttertongue. The Man, “swelled with a sense of power” grasps

⁹² Schoenberg states that in the middle of the grotto “stands an anvil, next it a heavy hammer.” Although the Man first walks behind one of the rock formations on stage, he soon approaches the anvil, and it is assumed that he must also go to the grotto.

Focus on external representation is extinguished by darkness in m. 124 as “every trace of the workshop disappears behind the dark curtain.” Light slowly returns in a visual crescendo. From mm. 124 to 151, the lights of the stage transition from dull red to brown to dirty green to dark blue-grey to violet to intense blood red to orange to bright yellow. In this progression, the inner appeal of color begins with motion directed inwards, but concludes on yellow, a color bursting forth in approach towards the spectator.

The changes in light also induce a series of gestures by the Man. These gestures outlined intentionally by Schoenberg in the score and correspond to the inner appeal of colored light, and thus transforms from concentric to ex-concentric motion:

1. Dull red: the Man looks at his hands
2. Green: the Man’s eyes excite and widen
3. Blue-grey and violet induces convulsions
4. Blood-red: the Man stretches his arms out
5. Yellow: the Man opens his mouth as if his head is about to explode


Throughout this evolution of color and gesture, Schoenberg steadily intensifies the texture and increases the level of dynamics from pianissimo to fortissimo. In maintenance of “a free combination of colors and forms,” there is no *specific* addition of instrument, rhythm or pitch-class that corresponds to each change of color. The amalgamation of sound, transformation of light from red to violet to yellow, and the violence of gesture mirror the change from *reflection* upon the state of the Man’s soul to *demonstration* of the state of the Man’s soul: horizontal motion which approaches the viewer.

Darkness is interrupted by the color red in m.126 (see Example 16, p. 68). At this moment the first flute (the instrument associated with the Woman in Scene 2) enters quietly with a three-note motive that consists of two sixteenth notes, followed by a quarter note; it is immediately repeated. I will refer to this rhythm as the “light crescendo rhythmic motive.” The

three notes that create this motive form set class (012)—the same set class of the motive introduced by flute 3 in Scene 2, which indicated the initial entrance of the Woman. Even though she is not physically on stage, the Woman returns as the Man’s obsession, embedded within the musical lattice building the aural and visual crescendo. Because she reflects the inner state of the Man’s soul, she appears musically in its intensification.

Example 16 Scene 3, mm. 125-6. Introduction of the “Light Crescendo Rhythmic Motive” in Flute 1.

Flute 1:



The crescendo motive persists from m.126 until the explosion of yellow in mm. 150-1, most frequently in its UR-rhythmic form of two sixteenth-notes, followed by an eighth note. Table 5 (see p. 72) traces the motive and its permutations throughout the course of the crescendo. Permutations of the crescendo motive include alterations of rhythm (in augmentation), however most changes affect contour (inversions); and, in turn, alterations of contour create different trichords. The pitches of these trichords form set classes: (037), (024), (015), (013), (025), (014). Please refer to Table 5 for the set classes formed by permutations of the crescendo motive.

Despite the departure from set class (012), the Woman remains as a musical reflection of the Man's soul via the direct association of set class (012) with the UR-form of the crescendo motive.

Once the crescendo reaches a climax in m. 150, the storm of colors and sound breaks to reveal the calm of mild blue light. Upon the return to a visual representation of the inner state of the Man's soul, the Woman physically reappears on stage in m. 153. Her entrance is signified by a descending melodic motive in the solo violin in mm. 153-155 (see Examples 17-18, pp. 70-71). The melodic line forms set class (0123457). *Every* trichord associated with the rhythmic crescendo motive may be derived from this referential collection (7-2) (For trichords please refer to Table 5). In her appearance on stage, the Woman musically embodies the incessant obsession of the Man and the internal truth of his soul. She confirms her identity as the Woman of Scene 2 in mm. 159-160: the violin continues its solo line, this time creating set class (012).

Throughout the course of Scene 3, colored light, sound and motion transform the physical action of the Man into a representation of his inner occurrences: the Woman—the obsession and reflection of his own soul.

“Sliding on his knees, he tries to reach her, but she slips from him and hastens up the rock. He leaps after her and slides farther on his knees. She gains the top quickly and hurries to the man-sized stone near the ravine...”

At this moment the Man stands below and directly opposite the Woman, so that, when she gives the stone a slight push with her foot, it topples over and hurtles down upon him.”⁹⁴

⁹⁴ Hahl-Koch, 97.

Example 17 Scene 3, mm. 152-3. Re-entrance of the Woman in m.153, solo first violin. It continues in m.154 to form set class (0123457).

37

langsamer werden viel langsamer $\text{♩} = 52-44$ molto rit.

1.2. Picc. pp $pppp$ 2. Picc. nimmt wieder 3. Flöte.

1. gr. Fl. pp $pppp$

D-Klar. pp $pppp$

1. Klar.(B) pp $pppp$

Bss.-Klar.(B) ff pp ppp molto stacc.

1. ffp pp ppp molto stacc.

Fg. 2. ffp pp ppp molto stacc.

3. ffp pp ppp molto stacc.

Ktr.-Fg. ffp pp ppp molto stacc.

1.2. ppp

Trp.(B) 3. ppp

1.2. ppp

Pos. 3.4. ppp

Bss.-T \sharp $pppp$

Cbl. ppp

Hrf. ppp

Kl. Tr. ppp

Trgl. ppp

Xyl. ppp

Xylophon $pppp$

1. Solo-Gge. pp $pppp$

I. Gge. pp $pppp$

II. Gge. pp $pppp$

Br. pp $pppp$

Voll. pp $pppp$

Ktrbss. pp $pppp$

4 Solo-Br. pizz. ppp

Die Grotte ist in dieser Beleuchtung einen Augenblick leer.
Dann hüft mit schnellen, leichten Schritten das Weib (von links) in den Raum. (2)
Sie ist wie im zweiten Bild gekleidet, nur fehlt die linke obere Hälfte ihres Kleides, so daß diese

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♩ = 44-48 **155**
Grazioso ♩ = ♩ von früher.


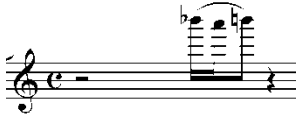
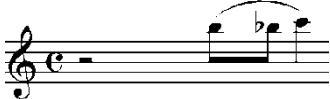

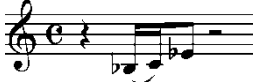


1. Picc.
1.2. gr. Fl.
1.2. Ob.
E. H.
1.2. Klar(B)
Bss.-Klar(B)
1.2. Fg.
3.
1.2. Hr.(F)
Cel.


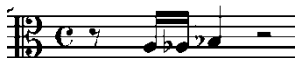






Halbte des Oberleibs bis zur Hüfte vollständig nackt ist. Wenn sie über die Mitte der Grotte hinaus ist, bleibt sie stehen und blickt eine Weile suchend um sich. Dann streckt sie die Arme dem Herrn entgegen, der im gleichen Augenblick (☒) auf der rechten Seite der Grotte sichtbar wird. Er hat das Stück ihres Kleides, das ihr fehlt, in der rechten Hand und winkt ihr damit. Des Mannes Verzweiflung nimmt inzwischen immer mehr zu. Er krümmt die Finger zu Krallen, preßt die Arme an den Leib, biegt






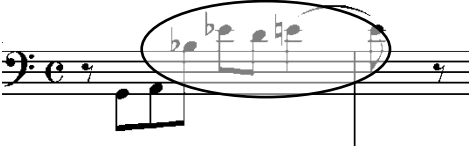

155
Grazioso ♩ = ♩ von früher.

1. Solo-Gg.
2. Solo-Gg.
4. Solo-Br.
5. Solo-Vcll.
Ktrbss.

m.129	Flute 1		(012)
m.131	English horn		(024)
m.131	Bass clarinet (B)		(024)
m.131	Horn (F)		(024)
m.131	Trumpet (B)		(023)
m.131	Trombone		(024)
m.131	Contra-Bass		(034)

m.131	Cello 1, 2, 3		(013)
m.133	Violin		(012)
m.133	Oboe 1		(012)
m.134	English horn		(012)
m.134	Bass clarinet (B)		(024)
m.136	Clarinet (B)		(012)
m.136	Bassoon		(012)

m.136	Trombone		(012)
m.136	Viola		(012)
m.137	Clarinet (B)		(013)
m.138	Violin		(012)
m.138	Viola 1		(012)
m.138	Viola 2		(013) (023)
mm.140-141	Oboes		(012)
mm.140-141	Horn 1 (F)		(037) (023)

mm.141-142	Horn 2,3,4 (F)		(012)
mm.140-141	Trumpet (B)		(012)
mm.140-141	Trombone		(023) (034)
m.142	Horns (F)		(012)
m.142	Trumpet		(012)
m.145	Trombone		(012)
m.144-145	Xylophone		(034)

4.4 SCENE 4: A STATIC SOUL

“The same as the first scene: the six men and six women. Their faces are now lit by a grey-blue light, and the fantastic animal is once again gnawing the neck of the Man, and he is lying on the ground in the same spot where the stone had been cast down on top of him.”⁹⁵

Throughout the first three scenes, blue light coincides with dramatic moments in which the internal soul of the Man is reflected. In Scene 3, blue-violet light illuminates the ravine from which he emerges. The Man moves away from the color which signifies deep concentric motion inwards and towards the soul. Once on stage, he remains bathed in yellow light and his actions coincide with ex-concentric motion away from the soul. As soon as he contemplates himself, however, blue light highlights his hand and he freezes in fixation upon the reflection of his own potential motion (the optical combination of blue and yellow light on stage to form a green aura). In addition, it is blue which intensifies the inward motion of red in the creation of violet light. Each of these occurrences of blue light demonstrates how color may showcase motion of the soul, and Schoenberg mirrors the motion musically via relationships in texture, rhythm, and pitch.

The conclusion of Schoenberg’s “Drama mit Musik” alters the motion of the Man (both physically and spiritually) by altering the deep concentric motion of the color blue. For a second time, the chorus of six men and six women appear; this time however, *grey-blue* light shines on their faces. As discussed in the analysis of the beginning of scene 3, Kandinsky describes grey as a motionless color, formed by the combination of black and white. Even though the addition

⁹⁵ Hahl-Koch, 97.

of white to a color results in concentric motion away from the soul, and the addition of black to a color results in ex-concentric motion directed inwards to reflect the soul, they are motionless in and of themselves.

The addition of grey to blue thus decreases or negates the horizontal and concentric motion of the color blue. Inward motion that may reflect the condition of the Man's soul becomes static as a result of grey overtones. The diminution of inward motion is reflected in mm.205-212 of the fourth scene (see Example 19, p. 78). Not only is there a reduction in tempo, but in these measures, all of the winds that play, as well as the celeste, harp, violas, celli, and basses, repeat the (012) trichord which represents the Man's internal struggle and obsession with the Woman. The repetition of the subset descends in pitch class in each of these instruments to portray the decrease in the motion of blue: she slowly fades. As the range and volume descend, the (012) set class melts into the return of the chorus and the solidification of grey and blue to create *grey-blue*.

Similar to the beginning of *Die glückliche Hand*, the chorus is illuminated by a combination of colors. Once again, this creation of color surfaces musically in the relationship between the voices and the instruments: both groups begin to converge in melodic line. The relationship is set in motion in m. 220. As each voice enters in this measure with, "Noch immer nicht!" the horns accentuate the beginning of each entrance. The two groups demonstrate individuality, but also a tendency to melodically conform to reflect the creation of one color. Although the voices and instruments temporarily diverge in hopes of retaining individuality, their relationship intensifies after the fermata at the end of m. 223. In m. 224, the oboe enters with a melodic line parallel in pitch and rhythm to the first female line, "Was aber in dir ist und

Example 19 Scene 4, mm. 205-9. Set class (012) descends and melts away. The Woman has disappeared.

79

Example 20 Scene 4, mm. 224-6. Exact parallel between the oboe and the vocal line of the first Female voice.

sehr fließende ♩ (Adagio) ♩ = ca 92-100 **225**

Picc. Flattersunge *pp*

1. gr. Fl. *pp*

1. Ob. *ppp espress.*

E. H. *ppp espress.*

D. Klar. *pp espress. zart!*

1. Klar. (B) *fpp pp > fpp*

Bss. Klar. (B)

1. Hr. (F) *o. Dpf.*

Trp. (B) *ppp*

m. Dpf. *ppp*

2. 3. *2. 3. m. Dpf.*

Cel. *pp*

Hrf. *f*

Xyl. *pp*

Tamt. *ppp*

alles gesungen *ppp*

1. allein, äußerst zart *pp!* *alle cresc. und decresc. der Phrasierung äußerst gering*

6 Frauen *pp*

2. 3. gesungen *pp*

4. 5. 6. gesungen *pp*

Was a - - - ber in dir ist und

1. allein gesungen *ppp äußerst zart *pp!**

6 Männer *pp*

2. 3. gesungen *pp*

4. 5. 6. gesungen *pp*

Was a - - - ber

sehr fließende ♩ (Adagio) ♩ = ca 92-100 **225**

1. Solo-Gge. *ppp*

1. Solo-Voll. *ppp*

1. Solo-Krbss. *pp*


Die mit dem Gesang gehenden Instrumente (im 1. und 2. Takt sind es z. Bsp. 1. Ob., Solo-Voll. und 1. Trp.) dürfen die Gesangsstimmen nicht übertönen. Aber sie sollen färben.

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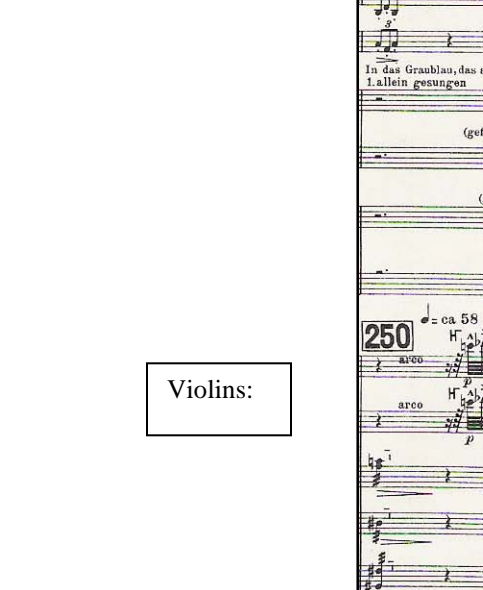
paralleled by the English horn, bass clarinet, and string bass. From mm. 224 to 240 every vocal line is doubled exactly by an instrument. The relationship breaks in mm. 240-244, but returns once more in mm. 245-6 as the chorus completes “Und bist ruhelos!” The groups of instruments and voices mirror the two parts of the colored light that illuminate the faces of the chorus. The chorus warns the Man and brings him into the reality of the situation and to stasis. The colored light thus demonstrates the cessation of inward reflection. Because the music no longer represents the Woman by incessantly repeating set class (012), the reflection of the Man’s internal state ends. By demonstrating the individuality of blue and grey as instruments and voices, but aligning them exactly by pitch and rhythm in melodic line, the music acts as the combination of colored light.

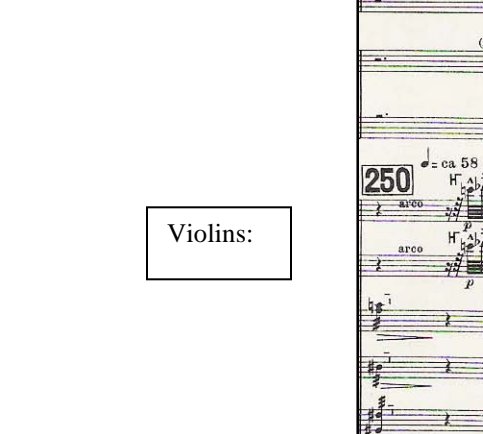
Before the drama ends, one more change in light occurs in m. 250, to introduce the final text of the chorus: “Du Armer!” In this measure, red light tints the gray-blue light on their faces thus transforming grey-blue into grey-*violet* light. With the creation of the color violet, traces of the Woman return in the music. Both the harp and the violins alternate between C-Db-D-C#. The alternation between C# and D is reminiscent of the third flute’s musical presentation of the Woman’s first entrance in Scene 2 (see Example 21, p. 81). Not only is the contour and pitch identical, but the half-step motion of the melodic line also showcases set class (012). The Woman’s return in music and colored light is fleeting: all light extinguishes slowly only two measures after her return. The cessation of light and music terminates the motion of the Man’s soul, and Schoenberg’s “Drama mit Musik” ends.

Harp:



Violins:





5.0 CONCLUSION

Schoenberg created *Die glückliche Hand* with a palette of vibrating sound, light and motion. My analysis of colored light and music demonstrates how to consider each of these parts so that “gestures, colors and light are treated...similarly to the way tones are usually treated – that music made with them; that figures and shapes, so to speak, are formed from individual light values and shades of color, which resemble the forms, figures and motives of music.”⁹⁶ Schoenberg uses sound, light, and motion equally to express the internal struggle and state of the Man’s soul. In doing so, the composer abstracts something – the soul – and represents it aurally and visually. Abstract representation, however, is of something *not of the external world*. Instead, Schoenberg takes a subjective concept, something that is usually not seen, and creates a representation, thus objectifying it. This representation in which the subjective is transformed into the object is exactly what Kandinsky discusses in *Concerning the Spiritual in Art*: “the subjective element is the definite and external expression of the inner, objective element.”⁹⁷ Schoenberg struggled with what has been deemed expressionism, or what he referred to as the “*art of the representation of inner processes*” from 1911 until the first World War, because this art represents inner occurrences by abstracting then *and* objectifying them.⁹⁸ It is not “abstraction

⁹⁶ Hahl-Koch, 106-107.

⁹⁷ Kandinsky, 67-68.

⁹⁸ Hahl-Koch, 105.

or representation”; rather, in *Die glückliche Hand*, the expression of inner processes is both in abstraction and in representation.

Kandinsky’s color theory outlined in his *Concerning the Spiritual in Art* and employed in my analysis of *Die glückliche Hand* not only provides an outlet with which to consider Schoenberg’s *entire* palette, but also illuminates the musical and aural possibilities of abstracting and objectifying human spirituality, a subjective concept. As Schoenberg introduces certain colors of light to abstract-cum-objectify the state of the Man’s soul, he simultaneously creates something musical to aid the colored light in its function; therefore, vibrations of light and sound work as one. For instance, the most intense representation of the Man’s internal state occurs in Scene 2. In this scene, the Man’s physical actions are slow and deliberate; they do not instigate plot, but rather reflect what is portrayed in music and light. In color, deep violet light introduces set class (012) to signify deep reflection into, and abstraction of, the Man’s soul. With this light and set class, however, the Woman appears as a physical embodiment of the Man’s inner desire. By abstracting and embodying the Man’s subjective state, his soul, becomes the object of expression in *Die glückliche Hand* and exemplifies Kandinsky’s concept of the ‘inner truth.’”

The analytical approach that I take in this study releases Schoenberg from stylistic boxes, in which his music is labeled exclusively in relation to his treatment of pitch. In addition to set classes, I consider other elements of the music, including texture, instrumentation and rhythm. Moreover, as a stage drama, however, *Die glückliche Hand* offers a unique opportunity to consider how these musical elements work with visual expression to suggest the possibility of objectifying the subjective, and weaken the dichotomy between what is internal and external. These vibrations of sound and light are a dynamic reflection of the Schoenberg’s transitional period between 1908 and 1914.

The complex “art of representation of inner processes” in Schoenberg’s “Drama mit Musik” surfaces when the surrounding artistic context is taken into account. Because it may be proven that Schoenberg corresponded and agreed with Wassily Kandinsky throughout the duration of the development of *Die glückliche Hand*, the discussion and application of the painter’s philosophy offers an interdisciplinary approach to analysis which considers the artistic environment of early, twentieth-century Europe, neglected in the historical and analytical accounts thus far. The comparison of Schoenberg and Kandinsky’s theoretical writings and correspondence demonstrates a kinship deeply rooted in Romantic spirituality and in the belief in the power of art *to express* “and express oneself directly!”

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