

Theodor ADORNO (1903-1969). German poet and philosopher, also a composer. He was a pupil of Alban Berg and a member of Schoenberg's circle in Vienna. He emigrated to the USA in 1934 but returned to Germany later to teach. His writings about composers include the influential **Die Philosophie der neuen Musik** (1949), mainly about Schoenberg and Stravinsky.

Gilbert AMY (b.1936). French composer and conductor, and pupil of Olivier Messiaen. He attended Stockhausen's Darmstadt courses and met Pierre Boulez in 1957. He was appointed by Jean-Marie Barrault (q.v.) as Music Director of the Odéon Theatre, and later succeeded Pierre Boulez as Director of the **Domaine Musical**, and, still later, became Director of the Conservatoire in Lyon.

Hedli ANDERSON (Antoinette Millicent Hedley Anderson). (1907-1990). English singer and actress. She studied in Germany and, on her return, appeared in cabaret and plays by Auden, Isherwood and Louis MacNeice (to whom she was married from 1942-60). Composers who wrote for her included Benjamin Britten, Elisabeth Lutyens (q.v.) and William Alwyn. Auden's famous poem **Funeral Blues** was written for her and set to music by Britten. In later life she ran a seafood restaurant in Co. Cork.

Jean-Louis BARRAULT (1910-1994). French actor, director and mime artist. He portrayed Jean-Gaspard Debureau (q.v.) in Marcel Carné's 1945 film **Les Enfants du Paradis**. He was a member of the **Comédie Française** from 1940-46 where he directed famous productions of works by Claudel (q.v.) and Racine. He also acted in around 50 films. He married the actress Madeleine Renaud in 1940.

Bethany BEARDSLEE (b.1927). Distinguished American soprano, especially associated with contemporary music. Works written for her include Milton Babbitt's **Philomel**. She has made historic recordings of the Second Viennese School, including PIERROT LUNAIRE. Her first husband was conductor Jacques-Louis Monod (q.v.).

Maria BERGMANN. (1918-2002). Redoubtable German pianist, long attached to Südwestfunk, Baden-Baden as full-time radio pianist, able to cope with music of all genres, especially contemporary, including works of Boulez, Stockhausen and Henze as well as earlier 20th century classics. She accompanied many of the world's leading artists.

Pierre BOULEZ (b.1925). French composer, conductor (also pianist and writer). One of the most important and influential figures in today's musical world. He studied at the Paris Conservatoire under Olivier Messiaen and later privately with René Leibowitz (q.v.) At the forefront of the post-war 'avant-garde', he made a huge impact with works, such as **Le Marteau sans Maître** (1953-57) and continued to blaze a trail for others to follow, with a large body of works of many different genres, several of which he constantly revised and re-visited. He taught at Darmstadt (q.v.) and in 1970 was invited by President Georges Pompidou to found **IRCAM** (Institut de Recherche et Co-ordination Acoustique/Musique) in Paris. As a conductor he appears with all the world's leading orchestras, his repertoire now extending far beyond the 20th Century Classics for which he became renowned (Debussy, Bartok, Stravinsky and the Second Viennese School) and works by other living composers, to encompass Wagner, Bruckner, Schumann and Beethoven. He is also a fiercely polemical and perceptive writer on music.

Ernest BOUR (1913-2001). French conductor, whose teachers included Hermann Scherchen (q.v.). He conducted the Strasbourg Philharmonic Orchestra and the Strasbourg Opera and was principal conductor of the Südwestfunk Radio Orchestra from 1964-1979. He later became guest conductor of the Netherlands Radio Chamber Orchestra in Hilversum. He gave the French premiere of Hindemith's **Mathis der Maler** and Stravinsky's **The Rake's Progress**, as well as world premieres by Bussotti, Ferneyhough, Ligeti, Rihm, Stockhausen and Xenakis.

Susan BRADSHAW (1931-2003). Influential British pianist, also writer and translator, specialising in 20th Century music. She was a leading figure in the London contemporary music world in the 60s,70s and 80s, broadcasting regularly for the BBC, and instigating many premieres. She formed the Vesuvius Ensemble in 1967. A former composition pupil of Pierre Boulez, she later taught at Goldsmiths College, University of London.

Paul CLAUDEL (1868-1955). French poet, dramatist and diplomat and a controversial figure, yet admired by such as W.H. Auden. His sister was the sculptor Camille Claudel, whom he had committed to a mental institution. He wrote famous verse dramas reflecting his Catholic faith. The composer Darius Milhaud (q.v.) was at one time his secretary in Brazil.

Robert CRAFT (b. 1923). Distinguished New York born American conductor, writer and scholar. He had a very close association with Igor Stravinsky, writing the libretto of two of his works, as well as publishing many books and articles about him. He has conducted almost all the major American orchestras, specialising in twentieth century classics. His recordings include virtually all of Stravinsky's music, as well as historic performances of works by the Second Viennese School, including Schoenberg.

Jean-Gaspard DEBURAU. (1796-1846). Celebrated Bohemian-French mime artist, whose real name was Jean Kaspar Dvorák. He was famous for developing the character of Pierrot to its highest artistic level. He appeared at the **Théâtre des Funambules** right up to the year of his death. He is portrayed by Jean-Louis Barrault (q.v.) in Marcel Carné's classic 1945 film **Les Enfants du Paradis** under his stage name of Baptiste.

Marya DELVARD (Maria Joséphine Billère) (1874-1965). French actress and *chansonnière*, specialising in cabaret performances. She was active in Munich, especially for the pioneer cabaret entertainment **Die Elf Scharfrichter (The Eleven Executioners)** in which she dressed as a vamp all in black with a whitened face, singing in an idiosyncratic and highly stylised manner.

Max DEUTSCH (1892-1982). Austrian-French composer, conductor and pedagogue and pupil of Schoenberg. He founded the theatre **Der Jüdische Spiegel**, where many works of the Second Viennese School were given their French premieres. He served in the French Foreign Legion from 1940-45. His pupils included the composers Sylvano Bussotti, György Kurtág, Nicholas Maw and Luis de Pablo.

Dorothy DOROW (b.1930). Distinguished British soprano, specialising in 20th century music, but also active in the established repertoire. She made her London

debut in 1958 and gave the UK premiere of Schoenberg's **Herzgewächse** in 1960, as well as the first performances of many works by major British and European composers. She sang in the first British performance of Henze's opera **Elegy for Young Lovers** at Glyndebourne in 1961. Resident in Sweden from 1963-1977, she later lived in Holland and Italy. Many composers wrote for her agile voice, spectacular range and impeccable musicianship. She also has an extensive discography. Now retired and living in Cornwall.

Hanns EISLER (1898-1962). Austrian composer and Schoenberg pupil. His work became increasingly political, reflecting his left-wing views, and this eventually drew him away from Schoenberg. A crucial collaboration with Bertolt Brecht led to the creation of revolutionary songs and music for film and stage. He emigrated to the USA in 1938, but later fell foul of the McCarthy anti-Communist witch-hunts and was deported. He lived in East Berlin from 1950 onwards.

Marya FREUND. (1876-1966). French, Polish-born soprano and teacher. She was active as a performer of contemporary music, and created the art of the Wood Dove in Schoenberg's **Gurre-Lieder** (1913) (q.v.), as well as giving the French and English premieres of **PIERROT LUNAIRE**. She taught in Paris for many years, and her pupils included Cathy Berberian (1925-1983) the American mezzo, wife (and muse) of Italian composer Luciano Berio (1925-2003).

Roberto GERHARD (1896-1970) Catalan-born composer and pupil of Schoenberg, who stayed with him in Barcelona while writing **Moses und Aron**. He went into exile after the Spanish Civil War, settled in Cambridge and eventually became a naturalised British citizen. Gerhard's works are justly regarded as some of the finest of his time, and it is perhaps his lack of a defining nationality that has prevented him being recognised as one of the greatest of all Spanish composers.

Albert GIRAUD (real name Emile Kayenberghe) (1860-1929) French-speaking Belgian symbolist poet. His most famous work is **Pierrot Lunaire: Rondels Bergamasques** (1884), the German translation of which provided the source of the texts for Schoenberg's masterpiece.

Sir William GLOCK (1908-2000). British musical administrator and critic. He studied piano with Artur Schnabel in Berlin and was music critic, first for **The Daily Telegraph**, and later for **The Observer** and **The New Statesman**. In 1953 he founded the Dartington Summer School of Music, and directed it in its heyday for more than 25 years, attracting guests such as the composers Stravinsky, Hindemith, Enescu, and the Amadeus Quartet. He was the BBC's Controller of Music from 1959-1972 and also Controller of the Proms, for which he commissioned many new works. He was later Director of Bath Festival (1976-1984).

Yvette GUILBERT (1865-1944). Iconic French cabaret singer and actress, much celebrated for her performances at the **Moulin Rouge** in Montmartre. An innovative performer of monologues with fast-moving, often audacious, lyrics, sometimes to her own piano accompaniments. She was a favourite subject of the painter Toulouse-Lautrec, and other admirers included Sigmund Freud and George Bernard Shaw. Acclaimed internationally, she appeared in several films, both silent and 'talkies'. She

later became a novelist, writer and an authority on medieval French folklore, and was awarded the *Légion d'Honneur* in 1932.

Marie GUTHEIL-SCHODER (1874-1935) Distinguished operatic soprano who worked at the Vienna Opera under Mahler. She gave the premieres of Schoenberg's **Second Quartet** and **Erwartung**, but, according to sources at the time, found **PIERROT LUNAIRE** extremely difficult.

Otto Erich HARTLEBEN (1864-1905). German poet and dramatist. His translation of Giraud's **Pierrot Lunaire: Rondels Bergamasques** is his most famous work. From schooldays onwards he liked to form artistic groups, such as The Menschen Club, The Karlsbad Idealist' Club and the Berlin Free Literary Society, and, with the proceeds of his successful play **Rosenmontag** (1900) he bought a villa on Lake Garda, where he founded The Halkyone Academy of the Pure Sciences.

Richard HOFFMANN (b.1925) Viennese-born composer and academic, and a relative of Schoenberg (by the latter's second marriage). He was Schoenberg's Secretary from 1947 to 1951, and co-edited **The Complete Schoenberg Edition**. Professor of Composition and Theory at Oberlin College, USA from 1954 until his retirement, he is also a former Director of the International Schoenberg Institute in Vienna.

(Leslie) Keith HUMBLE (1927-1995). Australian pianist, composer, conductor and academic. A former child prodigy, he studied piano and composition in London and Paris, and became assistant to René Leibowitz (q.v.). Active in Europe as a performer and teacher, he established **Le Centre de Musique** at the American Centre for Students and Artists in Paris and was its Director from 1960 to 1966. He then took up various visiting academic appointments in Australia and the USA, before becoming Professor of Music at LaTrobe University in 1974, a post he held until his retirement in 1989. He co-founded and directed the Australian Contemporary Music Ensemble, and continued to be a major creative force in Australian musical life. He was awarded the Order of Australia in 1982.

Hans KELLER (1919-1985). Viennese-born musician and writer, who fled to London in 1938. A former violinist and violist, he became one of the most influential and radical musical thinkers in London's musical life, and friend and mentor to many leading composers and performers. An enthusiastic champion of the work of Britten and Schoenberg in particular, he was a prolific writer on the widest possible range of musical topics. His frequent broadcasts and lectures were memorably innovative (he invented the concept of 'functional analysis'). He was married to the distinguished artist Milein Cosman.

Rudolf KOLISCH (1896-1978). Austrian violinist (a rare left-handed player) who became Schoenberg's brother-in-law in 1924 when the composer married his sister Gertrud. He studied composition under Schoenberg and founded the Kolisch Quartet, which premiered many new works, including Schoenberg's 3rd and 4th Quartets. He later moved to the USA and took various academic appointments, which afforded the opportunity to give the US premieres of major works by Schoenberg, Stravinsky and Bartok. He prepared the ensemble and played in the New York recording of **PIERROT LUNAIRE** conducted by the composer. He also led the Pro Arte Quartet,

His final appointment was as Head of Chamber Music at Boston's New England Conservatory.

Max KOWALSKI (1882-1956). Polish-German composer, singer and voice teacher. A lawyer by profession, he wrote the song cycle **Zwölf Gedichte aus Pierrot Lunaire** (q.v.) in 1912-13, and composed many other later songs which remain unpublished. In 1938 he was imprisoned in Buchenwald but released in 1939, whereupon he emigrated to London, where he found work as a piano tuner and synagogue cantor, before becoming a much sought-after singing teacher.

Jules LAFORGUE (1860-1887). Innovative French-Uruguayan symbolist-impressionist poet, who wrote in free verse, influenced by Walt Whitman. He was a major influence on T.S. Eliot and Ezra Pound. **L'Imitation de Notre-Dame la Lune** (q.v.) written in 1885 when he was living in Berlin, is regarded as his masterpiece. He died tragically young of tuberculosis.

René LEIBOWITZ (1913-1972). French composer, conductor and pedagogue, born in Warsaw. He studied with Ravel and later with Schoenberg's pupil Webern (q.v.). In 1947 he established the International Festival of Chamber Music in Paris, which saw the French premieres of many works of the Second Viennese School. He wrote the book **Schoenberg et son École** (1947), later translated by Dika Newlin (q.v.) His pupils included Pierre Boulez (q.v.) Jacques-Louis Monod (q.v.) and Keith Humble (q.v.).

Elisabeth LUTYENS, CBE. (1906-1983). Prolific, pioneering English composer. The daughter of architect Sir Edwin Lutyens, she studied at the École Normale in Paris and the Royal College of Music, London. She is recognised as the first British composer to employ Schoenbergian serial techniques in her music. Her second husband, the conductor and BBC producer Edward Clark, was a pupil of Schoenberg. She co-founded London's MacNaghten Concerts and her pupils included composers Malcolm Williamson, Alison Bauld, Brian Elias and Robert Saxton. Apart from a large body of concert works, and several operas, she also wrote music for films.

Alma MAHLER (née Schindler) (1879-1964). Viennese-born socialite and song composer. Married to Gustav Mahler from 1902 until his death in 1911, and required by him to relinquish her own composing ambitions and play a subservient role, she later married the architect Walter Gropius, and the writer Franz Werfel. Her lovers included the painter Oskar Kokoschka. Her salon provided the setting for many important events in the musical and artistic life of Vienna, and, later, Los Angeles.

Joseph MARX (1882-1964). Austrian composer, teacher and critic. A particularly prolific writer of songs, he later wrote orchestral and chamber music. He was appointed Director of the Vienna Music Academy in 1922. As an influential music critic, writing for the **Neues Wiener Journal** and the **Wiener Zeitung**, he was not favourably disposed towards Schoenberg and his school.

Darius MILHAUD (1892-1974). French composer and teacher, and a member of *Les Six*. A prolific output included many pieces that were jazz-influenced, such as his ballet **La Création du Monde** (1923). Because of the Nazis, he left France in 1939

and emigrated to the USA. He obtained a teaching post at Mills College, California, where his pupils included Dave Brubeck.

Jacques-Louis MONOD (b.1927). French composer, pianist and conductor. He joined Messiaen's classes in harmony and analysis, where his fellow students included Boulez, Xenakis and Stockhausen. With René Leibowitz (q.v.) as his teacher and mentor, whom he followed to New York, he was an enthusiastic promoter of the works of the Second Viennese School, and, as pianist, took part in many historic performances, including the first recordings of the complete chamber music of Webern (q.v.), and, with his wife Bethany Beardslee (q.v.) premieres by Stravinsky and Webern. In London in the 1960s, he conducted the Virtuoso Ensemble and worked for the BBC for seven years, giving notable premieres by Dallapiccola, Gerhard, Nono and Maxwell Davies, before returning to the USA, where he continued to champion Schoenberg, and edited the most recent edition of PIERROT LUNAIRE.

Dika NEWLIN (1923-2006) was an extraordinary and colourful character. A child prodigy, she studied with Schoenberg as a teenager, the youngest pupil in his class at the University of California. She was a brilliant and wide-ranging academic, scholar, composer and writer, and, towards the end of her life, fearlessly embraced new trends as a punk rock artist and horror-movie actress. In 1999 she performed PIERROT LUNAIRE in her own English translation. Her book **Schoenberg Remembered** (see Bibliography) crackles with vitality and mischievous wit.

Nuria SCHOENBERG-NONO (b.1932). The eldest child of Schoenberg's second marriage, and widow of the Italian composer Luigi Nono (1924-1990). She is a committed and active supporter of her father's music and compiled the volume of his writings: **Arnold Schoenberg: Self Portrait**. (see Bibliography)

Helga PILARCZYK (b.1925). German dramatic soprano who made her operatic debut in 1951, and later appeared at Glyndebourne and for the Metropolitan Opera. A distinguished exponent of 20th Century music, she gave the world premiere of Henze's **König Hirsch**. Her recordings include Schoenberg's **Erwartung** and PIERROT LUNAIRE.

Hans ROSBAUD (1895-1962) Austrian conductor and tireless champion of contemporary music. He gave the world premiere (at 8 days' notice) of **Moses und Aron** in Hamburg in 1954, followed by its staged premiere in Zürich in 1957, and his recording of the work is a cherished classic. Principal Conductor of the Hessischer Rundfunk Orchestra in Frankfurt, he later held posts as Director of Music for the cities of Münster and Strasbourg. After the War, during which his new music activities had been restricted, he was appointed Director of the Munich Philharmonic but was later dropped because of his radical repertoire. In 1948 he became Chief Conductor of the Südwestfunk Orchestra in Baden-Baden, where he remained till his death.

Josef RUFER (1893-1985). Austrian musicologist and close associate of Schoenberg. He studied with Zemlinsky and Schoenberg in Vienna and later followed the latter to Berlin, becoming his assistant at the Prussian Academy. His writings about Schoenberg, including **Composition with 12 Notes**, 1954, and the catalogue **The Works of Arnold Schoenberg**, 1962, are regarded as of crucial importance.

André SCHAEFFNER (1895-1980). French musicologist, social historian and literary and musical critic. In 1932 he developed a definitive classification system for all instruments. His celebrated writings, most now available in re-printed editions, include **Origines des Instruments de Musique**, **Variations sur la Musique**, and **Stravinsky**. He kept up a lengthy correspondence with Pierre Boulez (q.v.), as mentioned earlier. (see Bibliography).

Hermann SCHERCHEN (1891-1966). German conductor, and former violist, who was an indefatigable advocate of contemporary music, but also recorded an exceptionally wide-ranging repertoire. For the 1912 European tour of PIERROT LUNAIRE, he shared the conducting (his debut) with Schoenberg. Founder of the musical journal **Melos**, and also of the publishing house **Ars Viva Verlag**, he left Germany for Switzerland in protest at the Nazi regime and became conductor of the City Orchestra of Winterthur from 1922-1950. His students included Karl Amadeus Hartmann, and one of his daughters, Tona Scherchen is a noted composer. He made a famous arrangement of Bach's **The Art of Fugue** and wrote a standard text book on conducting.

Peter STADLEN (1910-1996). Viennese-born, London-based pianist, composer and musicologist. He came to London after the *Anschluss*, and was music critic for the *Daily Telegraph* for 26 years. He gave the world premiere of Webern's **Variations for Piano Op.27**, and the European premiere of Schoenberg's **Piano Concerto**.

Erwin STEIN (1885-1958) Austrian conductor and musicologist, pupil and friend of Schoenberg. Resident in Vienna until the *Anschluss*, he worked in publishing with Universal Edition, and helped Schoenberg organise the **Society for Private Musical Performances**. On moving to London he became an editor for Boosey & Hawkes, where he was active in promoting the work of Benjamin Britten and helped to set up the contemporary music magazine **Tempo**. He edited the first collection of Schoenberg's letters.

Leonard STEIN (1916-2004). American pianist, composer and musicologist, and pupil of Schoenberg, also his teaching assistant at UCLA. An inspirational all-round musician, he dedicated much of his time to arranging and editing, as well as performing Schoenberg's music. He was editor of the second edition of **Style and Idea** and has written many articles about Schoenberg. An exceptional pianist and chamber musician, he took part in the historic complete Webern recordings for Columbia, conducted by Robert Craft, accompanying Marni Nixon in the songs. He became the first Director of the **Arnold Schoenberg Institute** at USC (where he was a Professor) from 1974 until his retirement in 1991.

Erika STIEDRY-WAGNER. (b. ??) US-based singer and narrator, who took part in several performances of PIERROT LUNAIRE conducted by the composer, including the historic pioneering recording made in 1940. She and her husband, the conductor Fritz Stiedry, were close friends and colleagues of Schoenberg.

Otto TAUBMANN (1859-1929). German composer, conductor, arranger, critic and teacher. His works include **Portia** (1916) and **Eine Deutsche Messe**. He was director

of the Wiesbaden Conservatory and taught at Berlin's Hochschule für Musik from 1920 to 1925.

Graham TREACHER (b. 1932). British conductor, composer and educator. He founded the New Music Singers on leaving the Royal Academy of Music, and later became conductor of the BBC Scottish Symphony Orchestra, the University of London Symphony Orchestra and the Northern Music Theatre. He also lectured at the Universities of Warwick and York. He was constantly involved in a variety of projects, many of them concentrated on creating and developing music for young people.

Otto VRIESLANDER (1880-1950). German composer, teacher and musicologist, a pupil of Schenker. He taught composition, piano and theory in Germany, Italy and Vienna, and later lived in Switzerland. He wrote many lieder, most notably, in 1904, the settings of Hartleben's (q.v.) German translations of Giraud's **Pierrot Lunaire** (q.v.). These were commissioned, but never performed by Albertine Zehme (q.v.) the original commissioner and dedicatee of Schoenberg's masterwork. Under Schenker's influence, he devoted the latter part of his life to musicological analysis and editing.

Anton von WEBERN (1883-1945). Austrian composer and conductor, and friend and pupil of Schoenberg. He was a leading exponent of serialism, and though his works are few, their exquisite precision has exerted a major influence on later generations of composers, including Boulez (q.v.) and Stockhausen. The manner of his death is one of the most unusual in musical history: just after the end of World War II, he was shot by mistake by an American soldier, having unwittingly broken a curfew.

Egon WELLESZ (1885-1974). Austrian composer and scholar, of Hungarian-Jewish extraction, who studied harmony and counterpoint with Schoenberg in Vienna, and was the first to write a book about the composer. He is remembered especially as an expert on Byzantine music. In 1938 he escaped the Nazis and settled in Oxford, where he held a Fellowship and was active as a teacher. A prolific composer in all genres, including ballets, operas and symphonies, he was instrumental in founding the **International Society for Contemporary Music**.

Albertine ZEHME (1857-1946). German actress, singer, and a pupil of Cosima Wagner, and a highly distinctive and intelligent interpreter of melodrama and cabaret. After she had commissioned, but not performed, the Hartleben **Pierrot** translations as set by Otto Vrieslander (q.v.) she asked Schoenberg to write some more ambitious settings of the poems especially for her. The result was **PIERROT LUNAIRE**. She gave the premiere in Berlin in 1912, coached in the role by pianist Eduard Steuermann, (1892-1964) and later toured the work successfully.