

The Works of Joseph Schillinger

A Catalogue Raisonné

By Ned Quist
Brown University
Providence, RI, USA



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Abbreviations: DLC -- The Library of Congress, Washington, D.C. ; MdBPC – Arthur Friedheim Library, Peabody Institute of The Johns Hopkins University, Baltimore, Md. ; NN – New York Public Library; New York, N.Y. [NYPL JPB 86-08] ; NNC -- Columbia University Library, New York, N.Y. ; PP -- Free Library of Philadelphia, Fleisher Collection, Philadelphia, Penn. ; WyU -- University of Wyoming, Laramie, Wyo.

Writings

A. Books (in chronological order by date of publication)

- *Kaleidophone*. New York: M. Witmark, 1940.

Kaleidophone (1940) was the only work published during his lifetime. The reviewer in *Downbeat*, identified only as D.E.D., described it somewhat hyperbolically as a "Godsend to young arrangers."¹ *Kaleidophone* appears to have been, together with the *Encyclopedia of Rhythms* one of two works where Schillinger took the trouble to write out all possible permutations of a compositional element -- in this case scales -- done, perhaps for those who hadn't studied his method.

Other eds: New York: Charles Colin, [197-?]

Reviews: D.E.D. *Downbeat* (Nov. 15, 1940); *Music Trades* (April, 1940); Ray Brown *Washington Post* (Oct. 27, 1940); *Musical Courier* (Nov. 1, 1940); Milona Moore *Westwood Hills News Press*, 14th year, no. 40 (Jan. 31, 1941), 8.

- *Schillinger System of Musical Composition*. New York: C. Fischer, 1946.

His magnum opus, *The Schillinger System of Music Composition*, derived from the lessons Schillinger had written down as a correspondence course for students who often found themselves on the road. In the 1930's his students came primarily from the commercial and popular music business where travel was the norm.² In the late 1930's he dictated the work to his wife Frances, filling (in its original version) twenty-four loose-leaf binders. According to her, he incorporated this early written form into his lessons for several years before setting them down in their final form.³ Copies of the original versions exist at the New York Public Library and a shorter (perhaps later version) was deposited for copyright with the Library of Congress in 1941. When Arnold Shaw and Lyle Dowling prepared the final manuscript for publication in 1946, they added a useful introduction and a glossary.⁴ Of all his works, SSMC certainly received the most critical attention. There are at least nine reviews. It is the only book known to have received two reviews in *MLA Notes*.⁵ Schillinger apologists Nicolas Slonimsky and Charles Seeger generally

¹ D.E.D. "Schillinger Book a 'Godsend' to Arrangers, Writers," *Downbeat* 7, no. 22 (Nov. 12, 1940): 17

² Among his students in the 1930's were George Gershwin, Benny Goodman, Tommy Dorsey and Glen Miller all of whom had busy and demanding performance schedules.

³ Frances Schillinger, *Joseph Schillinger*, 38-9.

⁴ While Schillinger from all accounts had an excellent command of English, his writing style presupposes a familiarity with Schillinger's complex teaching style.

⁵ J. Murray Barbour *Notes* 3, no. 3 (June, 1946): 274-83 and Charles Seeger *Notes* 4, no. 2 (March, 1947): 183-84. The *Notes* editor, Richard S. Hill remarked in a rather long and apologetic footnote: "Now with regard to any book of more than sixteen hundred pages there is likely to be room for a number of different attitudes ... Mr. Seeger, while recognizing completely the validity of Dr. Barbour's attitude and opinion, found that his own experience led him to a rather different conclusion." (183).

praised the work. Slonimsky while finding some faults with it, praised it for revitalizing a stagnant academic tradition and taking a progressive view of music.⁶ Seeger gently lauded Schillinger's attempt to "handle the problem of the content and critique of music through the concept of 'semantic continuity.'"⁷ Among its many critics, J. Murray Barbour found SSMC at fault for its pompous tone, errors of historical fact and its promotion of "parlor tricks."⁸ Perhaps though, the royalty statements ultimately spoke louder than the critics. SSMC was still earning healthy royalties until the 1960's when it dropped (temporarily) out of print.⁹

MSS: DLC (10 v. MT40.S31S3), NN

Reprints: New York: Da Capo, 1977

Reviews: Joseph P. Blickensdorfer *The United States Quarterly Book List* 2 (1946): 272-73; G. S. Dickinson *Library Journal* 71 (1946): 121; Nicolas Slonimsky *Musical Quarterly* 32 (1946): 465-70; J. Murray Barbour *Notes* 3:3 (June 1946): 274-82; Edmund Rubbra *Music & Letters* 28 (1947): 389-90; Charles Seeger *Notes* 4:2 (1947): 183-84; Arnold Dresden *Scripta Mathematica* 13 (1947): 71-7; Geoffrey Sharp *The Music Review* 8 (1947): 311.

- *Mathematical Basis of the Arts*. New York: Philosophical Library, 1948.

The Mathematical Basis of the Arts, or MATHBART, was actually largely complete at Schillinger's death and like SSMC was published with Arnold Shaw's assistance and Frances Schillinger's persistent efforts. Using the rhythms and symmetry of nature Schillinger set forth in MATHBART a vision that embraces the visual arts, poetry, and prose as well as music.

MSS: NN

Other eds: New York: Da Capo, 1976.

Reviews: Rockwell Kent *Musical News* 40/2 (1948): 6-; Joseph Yasser, *MLA Notes* 6 (1949): 465-68; *Music News* 41 (Jan. 1949): 39-; [no author] *Etude* 67 (Apr. 1949): 217; [no author] *Metronome* 66 (Jan. 1950): 31-2; J. Murray Barbour *Scripta Mathematica* 16/1-2 (1950): 81-7; Albert Wellek *Die Musikforschung* 4 (1951): 278-80

- *Encyclopedia of Rhythms*. New York: Charles Colin, 1966.

The Encyclopedia of Rhythms compliments Schillinger's earlier work *Kaleidophone*. Like *Kaleidophone*, the *Encyclopedia of Rhythms* is a by-product of the Schillinger method. While *Kaleidophone* demonstrated the seemingly infinite variety of scale material available using his method, the *Encyclopedia of Rhythms* demonstrated his principles of rhythmic interference with hundreds of written out rhythmic permutations.

Other eds: New York: Da Capo, 1976.

⁶ Nicholas Slonimsky, "Review of The Schillinger System of Musical Composition," *Musical Quarterly* 32 (1946): 470.

⁷ Charles Seeger, "Review of The Schillinger System of Musical Composition," *Notes* 4, no. 2 (March, 1947): 184.

⁸ J. Murray Barbour, "Review of *The Schillinger System of Music Composition*," *Notes* 3, no. 3 (June, 1946): 274-83.

⁹ SSMC was reprinted by Da Capo in 1977, but as of this writing is again is out-of-print.

- *Graph Method of Dance Notation*. London: Cervera Press, 1985.

The *Graph Method of Dance Notation* provides a practical application of his theories of kinetic art. Like *The Encyclopedia of Rhythms* it was prepared from materials left completed, but unpublished, at the time Schillinger's death.

MSS: NN [Autograph and typescripts]

Reviews: Janet Wickline Moekle *Dance Chronicle* 9/3 (1986): 403-4.

B. Articles and Pamphlets (in chronological order by date of publication)

Students of twentieth-century music theory have long been familiar with Schillinger's published articles, the most influential of which may be "Electricity: a Musical Liberator," published in the League of Composers' journal *Modern Music*.

- "O kompozitsii simfonicheskoi rapsodii, 'Oktiabr'" *Persimfans* 3-4 (1927-28): 12
- "Electricity: a Musical Liberator," *Modern Music* 8/3 (1931): 26-31.

Schillinger briefly traces the history of electronic instruments and proposes that the music of the future must necessarily make use of these new technologies. This theme would be repeated in the SSMC and might be the source of Arnold Shaw's naming of Schillinger as "the father of electronic music."¹⁰

- "Excerpts from the Theory of Synchronization" *Experimental Cinema*, No. 5 (1934): 28-31.
- "Destiny of the Tonal Art" in *Proceedings of the Music Teacher's National Association* (1937): 31-40. (Also published in *Papers Read by Members of the American Musicological Society at the Annual Meeting Held in Pittsburgh, PA Dec. 29 & 30, 1937* (1937): 98-107)
- "Plain Talk on Musical Genius," *Tomorrow* 1 (March, 1942): 33-36.
- "At Long Last - Here It Is - An Explanation of Swing," *Metronome* 58 (July, 1942): 19, 23
- "Variations of Music by Means of Geometrical Projections," *Musicology* 1/2 (1946): 197-214. [slightly edited from Book III, Chapter 2, pp. 208-212 of *The Schillinger System of Musical Composition*]

[Unverified Russian publications -- English titles are from Schillinger's typed works list -- MdBPC]

Perhaps the most incomplete and still uncharted section of his articles are the nine items referred to in Schillinger's various lists of his works as "Russian publications." Unfortunately, he left no precise citations to those articles among his American papers, preferring to translate most references to them into English. Judging by his other lists, in which published articles are occasionally confused with lectures, it is difficult to discern if they were in fact published. It is tempting to speculate that these articles might include some of Schillinger's dead ends, blind alleys, and early thinking towards what would later become his "method." Surprisingly, he omitted from his list any publication resulting from his 1927 mission to the Caucasus, a mission undertaken to collect indigenous music.¹¹

¹⁰ Arnold Shaw, "Joseph Schillinger? The Father of Electronic Music, That's Who," *Los Angeles Times* (June 11, 1972).

¹¹ In 1927, Schillinger, acting on behalf of the State Institute for the History of the Arts, collected folk music in the Caucasus Mts. While fragments of some of the tunes have surfaced in the collection of his

"Impressionism in Music"
 "Ways of Modern Music"
 "New Era of Polyphony" [Modern Polyphony]
 "Conductorless Orchestra"
 "Music and Electricity"
 "Symphonic Drama"
 "Rudiments of Music Theory", 1921
 "A System of Musical Harmony", 1928
 "Evolution of Musical Instruments", 1930

C. Poetry

While not known for his poetic works, Schillinger published two collections of poetry in Russia entitled (in English translation) *Bright Message* and *Theurgian's Commandments*. Daniel Augustine observed that the second of these two collections, *Theurgian's Commandments*, offers a vision of the art of the future where the poet foresees a "fusion of the senses."¹²

- Светлая Весть [Bright Message]. Kharkov: "Seb," 1921.
Photocopy MdBPC
- Скрижаль Теурга [Theurgian's Commandments]. Kharkov: "Seb," 1922.
Photocopy MdBPC

D. Unpublished writings

- General Theory of Harmony [separate section of what would later become SSMC].

MSS: NN [ZB-3578 ; Microfilm MNZ-Amer]

- Manual for Playing the Space-Controlled Theremin. 1930 [1929?] [Manual of Playing Victor-Theremin ether-wave instrument] [School for playing the thereminovox]

Among his unpublished writings, perhaps the most sought after is his "Manual for Playing the Space Controlled Theremin." The first mention of this work may be found in an affidavit Leon Theremin prepared for the U.S. government in 1930 to help prolong Schillinger's residence in the United States.¹³ In it, Theremin states that Schillinger (who worked for Theremin from 1928 to 1931) was preparing a method for playing his experimental instrument. Two manuscript copies of it exist at the New York Public Library, but it does not appear to have been completed.¹⁴ Theremin's student, Lydia Kavina, recommends it in her 1996 article in the *Leonardo Music Journal*.¹⁵

MSS:

NN [JPB 86-8, ser. 3, no. 8]

NN [MNY-AMER Schillinger Box 1] -- Notes on the Theremin

materials at Lincoln Center, the actual publication, if any, remains a mystery. According to his vita in the Frances and Joseph Schillinger papers "phonograms" were deposited in the archives of that Institute.

¹² Daniel Augustine "Four Theories of Music in the United States, 1900-1950: Cowell, Yasser, Partch, Schillinger" (Ph.D. diss., University of Texas, Austin, 1979), 311

¹³ "Leon Theremin" folder, Frances and Joseph Schillinger Collection.

¹⁴ This should not be confused with the small printed manual RCA supplied with their RCA Theremins which is for the most part simply a schematic and directions for turning it on and off.

¹⁵ Lydia Kavina "My Experience with the Theremin" *Leonardo Music Journal* 6 (1996): 54.

- Musical Propedeutics, 1925

"Musical Propedeutics," appears to be nothing more than a series of unconnected phrases. It is not clear whether these were lecture notes intended for publication, or merely his method of outlining his ideas before preparing a draft.

MSS:

NN [*MNY-AMER Schillinger (1)]

- Problems of Musical Education, 1930

MSS:

Typescript English translation in "Biography: Articles by and About Schillinger" --
MdBPC

Typescript (carbon) -- NN [*MNY-AMER Schillinger (1)]

- The Process of Harmonic Formation of the Musical Tissue

MSS:

NN [*MNY-AMER Schillinger (1)]

- Plain Talk About Music

"Plain Talk About Music" was a project to collate Schillinger's published articles into a book-length collection. It was most likely a collection assembled either by Frances, or Arnold Shaw, or both rather than by Schillinger himself.

MSS:

MdBPC: two copies in 3-ring binders

- Musofun ©1942

Perhaps the most viable of the remaining unpublished manuscripts is "Musofun." Here Schillinger (or Frances and/or Shaw) gathered together all of his "parlor games" for use as an entertaining means of learning composition.

MSS:

Typescript MdBPC

- Rhythmic Art: Sourcebook of Industrial Design

MSS:

MdBPC -- 12 sample pages in binder

Musical Works

Several lists prepared by Schillinger and his wife Frances have aided considerably the task of identifying his works.¹⁶ From them, there appear to be thirty-three complete works, and eight to ten fragmentary (or abandoned) works. All of the known incomplete works reside with his music manuscript

¹⁶ Frances and Joseph Schillinger Collection

material at the New York Public Library. Of the thirty-three completed works, the whereabouts of three (potentially four) remain unknown. Those include his Russian-period works, op. 4 (*Four Romances on Poems by Verlaine*) and op. 8 (*Incidental Music for the Play Hercules*), and his American-period op. 24 (*The People and the Prophet*) and perhaps *Study in Rhythm II*. The former two, if they still exist, are likely in Russia. Of the latter two, *The People and the Prophet* exists in sketches at the New York Public Library, but once must have existed in a more complete form since it was performed by the Benjamin Zemach Group in 1931 in New York City.¹⁷ It remains an open question as to whether or not *Study in Rhythms II* is in fact, missing or even a musical work at all. *Study in Rhythm II* was either an exercise along the lines of his Rhythmicon recordings, or it may in fact be a work of visual art.¹⁸ Rhythm, as Schillinger asserts in the first chapter of SSMC, is at the foundation of his approach to all the arts. It is also possible that there are several works in different media by this title.

Only nine of his works -- or about 25 percent of his total output -- were ever published. In 1926, the Russian State Publishers released his first published works, *Orientalia*, op. 10 and the *Zwei Gedichte*, op. 15. Oddly, with the possible exception of the *Tanzsuite*, the only works printed (and this includes later publications) were those works written in Russia. Nothing after op. 20 has yet been published. Since 2000, two new editions of earlier works have been published in Germany, his hitherto unpublished, op. 7, Three Pieces for Double Bass and Piano and a new edition of the op. 14 piano work, *L'Excentriade*. The only two works commercially recorded, are from his American years.

There appears to be a gap in his composing between the years 1935 and 1940 or 1941. Possible reasons for this hiatus might be his heavy teaching schedule and his courtship and marriage to Frances.¹⁹ His last completed compositions appear to be the *Four Popular Songs* he wrote for Frances in 1941. Further research may show that some or all of the fragmentary works at the New York Public Library could date from this period. Since almost all are written on G. Schirmer music paper, they are likely works written in the United States.

Clearly Schillinger wrote all of his works through op. 19 while in Russia. His op. 20 (*Tanzsuite*) both by its date (1928) and the titles of the movements (which include "Blues" and "Valse-Boston") suggest that this was either written in anticipation of his arrival in the United States or once he arrived. Its German title may even suggest it was written en route as he was in Germany that year. Of the ten works written in the United States, it is significant that four of them employ the theremin.

The performance history seems to indicate that his most popular works have been the *March of the Orient*, op. 11, the *Sonata Rhapsody*, op. 17, the *Symphonic Rhapsody*, op. 19 and the *First Airphonic Suite*, op. 21.²⁰ The American Society for Cultural Relations with Russia provided a number of performance opportunities after his arrival in the United States. Judging by a printed program, dated 1929, his first American performances likely occurred at a reception that included a concert of some of his smaller works.²¹ The Society also assisted in arranging for orchestral performances by the Cleveland and Philadelphia Orchestras. The performances list here, with only a few exceptions, do not list the performances presumed to have been given in Russia.

Op. 1 Two Romances (Balmont, Shelley) for voice and piano (1917)

[Два Стихореия]

MSS:

- Score -- NN [JPB 86-8, ser. 5, box 23]
- Score -- PP

¹⁷ Benjamin Zemach and his Group. [Program at the Civic Repertory Theatre, Sunday Evening, Jan. 25, 1931] Frances and Joseph Schillinger Collection.

¹⁸ See *Study in Rhythm II* listed below on p. XXX among the Schillinger works of visual art at the Guggenheim Museum

¹⁹ Frances Schillinger, *Joseph Schillinger*, 38

²⁰ See "List of works and performances" [3-ring binder] Frances and Joseph Schillinger Collection

²¹ Music Committee of the American Society for Cultural Relations with the U.S.S.R., [Invitation], Frances and Joseph Schillinger Collection.

- Op. 2 Venice: Two Poems by Rilke for voice and piano (1918)**
[Два Стихореия Р. М. Рилька]
- MSS:**
- Score in pencil -- NN [JPB 86-8, ser. 5, box 26]
- Op. 3 Sonata for Violoncello and Piano (1918)**
[Соната для Виолончели и Фортепяно]
- MSS:**
- Score in pencil and part in ink – NN [JPB 86-8, ser. 5 box 26]
- Performances:**
- G. Pozenshtein, violoncello; G. Abramovich, piano. Moscow, Dec. 2, 1918
- Op. 4 Two Romances (Verlaine) for voice and piano (1918) -- Unlocated**
[Два Романса на Франц. Яз.]
- Op. 5 Piano Sonata “Sea Sonata” (1918-23) [Морская Соната]**
- MSS:**
- 2 copies: ink + pencil – NN [JPB 86-8, ser. 5, box 22]
- Recordings:**
- (33 1/3 rpm NN [LJ16 1384]) – Mario Janaro, piano
 - April 19, 1941 (33 1/3 rpm NN [LJ-12 992]) – First version
- Op. 6 Three Poems (Petnikov) for voice and piano (1918) [Три Стихотвоения Г. Петникова]**
- MSS:**
- Score + part in ink NN [JPB 86-8, ser. 2, box 26]
- Op. 7 Three Pieces for Double Bass and piano (1921) [Poeme Nocturne]**
[Маленькая Сюита]
- MSS:**
- Score in pencil – NN [JPB 86-8, ser. 5, box 22]
 - Negative Photostat – WyU
- Printed Ed.:**
- Bonn: R. Forberg, 2000. Ed. by Yuri Goloubev
- Op. 8 Music for the play "Hercules" by Richard Pobodimsky, for orchestra (1921) -- Unlocated**
[Музыка к Представлению Р. Победимского 'Подвиги Геркулеса']
- Performances:**
- Imperial Theatre for Children, Kharkov, 1921
- Op. 9 Sonata for Violin and Piano (1921-22) [Соната для Скрипки и ю-р]**
- MSS:**

- 2 scores + 1 part (ink) – NN [JPB 86-8, ser. 5, box 22]

Performances:

- Nathan Milstein, violin; Alexander Markarov, piano, Kharkov, 1922
- Naoum Blinder, violin; Emmanuel Bay, piano, American Society for Cultural Relations with Russia, New York, Feb. 2, 1929
- Jerome Gross, violin; Lawrence Stevens, piano, Town Hall, New York, Feb. 27, 1942.

Op. 10 Orientalia: 2 Vocalises for voice and piano (1921)

[Два Воточных Вокализа]

Printed Editions:

- Moskva: Muz. Gos. Universal'noe izd'vo, 1926 (NN [JPB 86-8, ser. 5, box 23]; MdBPC; Photocopies; NNC; WyU)

Performances:

- [arr. of First Vocalise] Leon Theremin, theremin; Carnegie Hall, New York, March 2, 1928.
- Moses Rudinoff, baritone; Emanuel Bay, piano; American Society for Cultural Relations with Russia, New York, Feb. 2, 1929.

Op. 11 March of the Orient (1921-1924)

[Поступь Востока]

MSS:

- Pencil and ink scores (2) – NN [JPB 86-8, ser. 5, box 26]
- Pencil score -- MdBPC
- Negative photostat -- MdBPC
- Score and parts -- PP
- Arr. For 3 Pianos – NN [JPB 86-8, ser. 5, box 26]

Printed Ed.:

- New York: Leeds, c1948.
Copies at DLC, MdBPC, WyU

Performances:

- Leningrad Philharmonic, Nicolai Malko, Leningrad, May 12, 1926
- Persimphans, Moscow, 4-11 Oct. 1926 [see *Персимфанс* No. 1 (4-11 Oct. 1926): [6, 11].
- Cleveland Orchestra, Nikolai Sokoloff, conductor, Carnegie Hall, New York, Dec. 4, 1928. (Reviewed in *Musical America*, Dec. 1928)
- Königsberg Symphony Orchestra, Erich Seidler, conductor. Broadcast, Ostmarken Runkfunk AG 8 May 1931

Op. 12 Cinq Morceaux pour piano (1923)

[Пять Пьес]

1. Poeme Heroique
2. Danse
3. Pagoudka
4. Danse excentrique
5. Grotesque

Printed Eds.:

- Moskva: Muz. Gos. Universal'noe izd'vo, 1929
Copies at NN, MdBPC (2 copies); NNC
- New York: Russian-American Music Publishers, 1947
Copies at MdBPC, DLC, WyU

Recordings:

- Pogoudka, February 15, 1941 (NN [LJ-12 984])
- Poeme Heroique February 15, 1941 (NN [LJ-12 984])
- Poeme Heroique February 15, 1941 (NN [LJ-12 985])

Performances:

- Irene Westermann, piano. Berlin, 15 December 1929.
- [Danse and Grotesque] Irene Westermann, piano. Broadcast from Munich, Germany 25 July 1930
- [Grotesque] Isaiah Seligman, Steinway Hall, New York, 11 December 1929
(Reviewed in *NYTimes* 12 December 1929)

Op. 13 Chanson Russe: for 2 voices and piano (1930) [Песенка]**Printed Eds:**

- Moskva: Modpik, 1927
Photocopies -- MdBPC, WyU

Performances:

- Nina Koshetz, Gabriel Leonoff, voices. Fourth Lecture Recital, Schola Cantorum of New York, Ballroom of the Colony Club, New York 8 January 1930.

Op. 14 L'Excentriade. (Three pieces) (1924) [Эксцентриада]**Printed Eds:**

- Moskva: Muz. Gos. Universal'noe izd'vo, 1928
Copies at MdBPC, NNC
- New York: Russian-American Music Publishers, [1947]
Copies at MdBPC, DLC, WyU
- Niedernhausen: Edition Kemel, 2005.

Recordings:

- Excentriade (NN [LJ-12 983]; 33 1/3 rpm NN [LJ-12 954])
- Excentriade No. 2 (NN [LJ-12 1013]) – Mario Janaro, piano
- Excentriade No. 3 (NN [LJ-12 1006])

Performances:

- Nicolai Kopeikine, piano. American Society for Cultural Relations, New York, Feb. 2, 1929.
- Irene Westerman, piano. Broadcast from Munich, Germany 25 July 1930
- Alexander Hellman, piano. Town Hall, New York, Dec. 1932.

Op. 15 Zwei Gedichte (Nicolai Aseev) for voice and piano (1924)

[Два Стихотворения Н. Асеева]

1. Russland von weiten
2. Nordlicht

Printed Eds.:

- Moskva: Muz. Gos. Universal'noe izd'vo, 1926.
Copies at MdBPC, NNC

Performances:

- Alice Schuster, voice, Walter Kaempfer, piano; Gemeinnützige Vereinigung zur Pflege Deutscher Kunst, Berlin, November 17, 1928.

Op. 16 Incidental Music to The Merry Funeral Repast ["The Merry Ghost"] for Men's Chorus, 2 flutes, violoncello, piano and percussion (1927)

[Веселые Поминки]

MSS:

- Score and 8 parts in ink NN [JPB 86-8, Ser. 5, box 23]
- Score (dated March 24, 1927): PP

Performances:

- Anniversary Imperial Institute of Art, Leningrad, 1927.

Op. 17 Sonata Rhapsody (1925) for piano

[Соната-Рапсодия]

MSS:

- Score in black and red ink – NN [JPB 86-8, ser. 5, box 22]
- Score in black and red ink -- PP

Recordings:

- April 2, 1941 (33 1/3 rpm NN [LJ-12 992]) – Mario Janaro, piano

Performances:

- Imperial Academy Philharmonic, Leningrad, 1926.
- A. Kamenskii, Persimphans Concerts, [Moscow?], 21 & 28 November 1927.
- Nicolai Kopeikine, piano. American Society for Cultural Relations with Russia, New York, Feb. 2, 1929.
- M. A. Russolo, piano. Milan, April 9, 1929.
- Keith Corelli, Musical Research Society, Library of Congress, 1929-30

Op. 18 Two Vocalises for voice and piano, op. 18 (1927-28)

[Два Вокализа]

MSS:

- 3 scores: 2 in pencil, 1 in ink -- NN [JPB 86-8, ser. 5, box 23]

Performances:

- Association of Modern Music, Leningrad, 1928.
- Moses, Rudinoff, baritone; Emanuel Bay, piano. American Society for Cultural Relations with Russia, New York, Feb. 2, 1929.

Valse for piano (1926)

[Little Waltz]

MSS:

- NN [JPB 86-8, ser. 5, box 22]

Printed Ed.:

- New York: Leeds, [1948]
Copies: DLC, MdBPC

Recordings:

- Little Waltz (NN [LJ-12 1013]) – Mario Janaro, piano February 15, 1941 (NN [LJ-12 982])

Op. 19 Symphonic Rhapsody for Large Orchestra “October” (1927)

[Симфоническая Рапсодия 1917 Октябрь]

His *Symphonic Rhapsody*, op. 19 was a work commissioned by the Soviet Government for the 10th Anniversary of the October Revolution. Schillinger proudly told Frances that the work was named the most important work written in the first ten years of the Soviet Union, an honor apparently later withdrawn during the Stalin years.²² The work's premier in Moscow, generated a substantial critical outcry.²³

MSS:

- 2 Scores, one in ink, one in pencil -- NN [JPB 86-8, ser. 5, box 26]
- Score and parts -- PP
- Sketch in pencil -- NN [JPB 86-8, ser. 5, box 26]

Performances:

- Persimphans, Moscow, October, 1927 [Reviewed by Georgii Orlov, “Oktiabr’ (1917-27) *Persimfans* 3-4 (1927-28): 14-6; Nikolai Malkov “Simfonicheskie novinki k Oktiabriu.” *Zhizn’ iskusstva* 45 (1927): 34-35; D. Kabelevsky “Persimfans” *Muzykal’noe obrazovanie* 1 (1928): 72-73; S. Korev, “Sovetskaia simfonicheskaia muzyka,” *Sovetskoe iskusstvo* 7 (1927): 84-52.].
- Philadelphia Orchestra, Leopold Stokowski, conductor, Academy of Music, Philadelphia, April 12-23, 1929.

²² Frances Schillinger, *Joseph Schillinger*, 25

²³ Amy Nelson Music for the Revolution: Musicians and Power in Early Soviet Russia. (University Park: Pennsylvania State University Press, 2004): 198-199.

Op. 20 **Tanzsuite fur Violoncello (1928)**

1. Blues
2. Valse-Boston
3. Rag-time

MSS:

- 4 copies, 2 in pencil, 2 in ink – NN [JPB 86-8, Ser. 5, box 22]

Printed Ed.:

- New York: Leeds, 1948. [DLC M52.S; copies at WyU]

Performances:

- Evsei Belousoff, violoncello. American Society for Cultural Relations with Russia, New York, Feb. 2, 1929.

Music to “Profitable Job” (Ostrovsky) for Chamber Orchestra (1928) -- Unlocated

[Музыка к 'Доходному Месту' Островского]

Performances:

- Imperial Academy of Drama, Leningrad, 1928.

Marche Funebre for piano (1928)

[part of Profitable Job?]

MSS:

- Photocopies (2) – NN [JPB 86-8, ser. 5, box 22]

Recordings:

- February 15, 1941 (NN [LJ-12 982])

Performances:

- League of Composers, Mar. 2, 1930, New York
- Vladimir Brennen, Israel Schlein, pianos. Benjamin Zemach and his Group, New York, January 25, 1931.

Version for orchestra: [Unlocated]

Op. 21 **First Airphonic Suite for Theremin and Orchestra (1929)**

The Cleveland Orchestra premiered his *First Airphonic Suite* in 1929 with Theremin himself as the soloist. Albert Glinsky credits the work as the “first concerto for RCA Theremin and orchestra.”²⁴ More recently, the *First Airphonic Suite* was performed by the Civic Orchestra of New Haven in 1980 and in 2005 by the Orchestra of St. Luke’s.

MSS:

- Reduced score (pencil) – NN [JPB 86-8, ser. 5, box 22]
- Score and part – NN [JPB 86-8, ser. 5, box 22]
- Score and parts -- PP

²⁴ Albert Glinsky, *Theremin Ether Music and Espionage* (Urbana: Univ. of Illinois Press, 2000), 107

Performances:

- Cleveland Orchestra, Nikolai Sokoloff, conductor; Leon Theremin, soloist, Nov. 28, 1929 (Reviewed by James H. Rogers in *Cleveland Plain Dealer* November 29, 1929)
- Cleveland Orchestra, Nikolai Sokoloff, conductor; Leon Theremin, soloist, Carnegie Hall, New York December 3, 1929 (Reviewed in *Musical America* December 10, 1929; by W.J. Henderson in *New York Sun* December 4, 1929; by Leonard Lieblich in *New York American*, December 4, 1929; by Oscar Thompson, *New York Evening Post*; by Olin Downes *New York Times*, Dec. 4, 1929)
- Civic Orchestra of New Haven, Gordon Emerson, conductor; Juliet Shaw, soloist, Sprague Hall, New Haven, May 13, 1980 (Reviewed by Lenny Cavallaro, *New Haven Register*, May 14, 1980)
- Hochschule für Musik, Karlsruhe, Zsolt Nagy, conductor, Lydia Kavina, soloist, 1996.
- Mary d'Angelo Performing Arts Center, Mercyhurst College, Erie, Pennsylvania, Frank Collura, conductor, Lydia Kavina, soloist.
- Ipolitov-Ivanov Institute Ensemble of Contemporary Music, Lydia Kavina, soloist, Politenchnical Museum, Moscow, Oct. 2, 2004.
- Orchestra of St. Luke's, Michael Barrett, conductor, Lydia Kavina, solist, Caramoor Center, Katonah, NY, Aug. 13, 2005 (see Michael Beckerman "Electronica from the 1920s, Ready for Sampling" *NYTimes* Aug. 11, 2005: E3)

Melody for Theremin and piano (1929)**MSS:**

- Photocopies (2) – NN [JPB 86-8, ser. 5, box 22]

Recordings:

- *Music from the Ether: Original Works for Theremin*. MODE 76 (Lydia Kavina, theremin)

Op. 22 North Russian Symphony (1930)

(Commissioned by RCA Photophone)

MSS:

- Score and piano transcription (pencil) – NN [86-8, ser. 5, box 22]
- Score and parts (WPA copy) -- PP
- Negative Photostat score and parts -- WyU

Recordings:

- North Russian Symphony, April 25, 1941 (NN [LJ-12 986/87]) – Mario Janaro [?]
- Sept. 22, 1941 (33 1/3 rpm – NN [LJ-16 1379])

Piano Transcription:

- Negative photostat of ms. -- WyU

Op. 23 Bury me, Bury Me Wind, for voice, Theremin and piano (A. Akhmatova) (1930)

MSS:

- 2 pencil scores -- NN [JPB 86-8, ser. 5, box 23]

Performances:

- Nina, Koshetz, Leon Theremin, Boris Kogan, Town Hall, New York, Jan. 4, 1931

Op. 24 The People and the Prophet (1931). Ballet -- Unlocated

Performances:

- Benjamin Zemach Group, Civic Repertory Theatre, New York 25 January 1931 (see *New York Times* (Jan. 26, 1931): 14:7; reviewed by Mary F. Watkins, *New York Herald Tribune* January 26, 1931)

Mouvement Electrique et Pathetique for Space Control Theremin and piano (1932)

MSS:

- Photocopies (2) – NN [JPB 86-8, ser. 5, box 26]

Recordings:

- *Music from the Ether: Original Works for Theremin*. MODE 76 (Lydia Kavina, theremin)

Songs for Children (H. Leavitt) (1933)

[Very lovely – Radio lullaby]

MSS:

- Ink score and photocopy – NN [JPB 86-8 Ser. 5, box 23]

Study in Rhythm I for piano (1935)

MSS:

- Pencil score -- NN [JPB 86-8, ser. 5, box 22]

Recordings:

- February 15, 1941 (NN [LJ-12 985]) – Radio Broadcast

Study in Rhythm II (1940) -- unlocated

Four Popular Songs (1941)

1. Of All My Loves
2. You're the Last on My List for Love
3. I'm Through with Love
4. Get Together and Dance

MSS:

- Pencil score -- MdBPC
- Ink scores (copyist hand] -- MdBPC

Recordings:

- Radio Broadcast, Jan. 22, 1941 (NN [LJ-12 1011]) – without “Of All My Loves”
- “Get Together and Dance,” January 14, 1941 (MdBPC)
- “I’m Through With Love,” January 14, 1941 (MdBPC)
- “Of All My Loves,” January 14, 1941 (MdBPC)
- “Of All My Loves”, January 22, 1941 (NN [LJ-12 1012])
- “You’re the Last on My List for Love,” January 14, 1941 (MdBPC)

III. Recordings of Schillinger Works (in alphabetical order – unpublished 78 rpms unless otherwise noted)

The section of the *catalogue raisonné* bearing the title "Recordings of Schillinger Works" is a problematic category since many of the titles listed do not match any of his known published or manuscript compositions. Most appear to have been made in his own studio, where he had an impressive array of custom-built recording equipment.²⁵ Some, such as the ones entitled "Binary" "Ternary" and "Quaternary" Synchronizations may be recordings of the Rhythmicon. Others such as the one entitled "Piano improvisations" and perhaps "Jazz" are perhaps just that, recordings of spontaneous performances. Others are either improvised works, or works for which the scores do not survive. Surprisingly, until the release of Lydia Kavina's 1999 compact disc that includes two Schillinger works, there have been no commercial recordings of his compositions.²⁶

- Accordion Dance, February 15, 1941 (NN [LJ-12 984])
- Automatic Composition (NN [LJ-12 933])
- Binary Synchronization
 - (33 1/3 rpm – NN [LJ-12 931])
 - (2 -78 rpms – NN [LJ-12 993/94])
 - (33 1/3 rpm – NN [LT-10 3307]) – Radio Broadcast
- Declamation (NN [LJ-12 1012])
- Direct Piano Recordings (NN [LJ-12 1008, 936])
- Eccentric Dance, February 15, 1941 (NN [LJ-12 982])
- Foxtrot (NN [LJ-12 1012])
- $G6\sqrt{2}$; $G6/7\sqrt{2}$ (NN [LJ-12 978]) – Ted Royal, performer
- Grotesque, February 15, 1941 (NN [LJ-12 982])
- Invention 8 in 4 Geometrical Inversions (NN [LJ-12 906])
- Jazz (NN [LJ-12 1012])
- Lullaby (NN [LJ-12 1012])
- Multiples (NN [LJ-12 1009-1010]) – Joseph Schillinger, piano

²⁵ Frances Schillinger, *Joseph Schillinger*, 97-98

²⁶ Lydia Kavina. *Music from the Ether: Original Works for the Theremin*. NY: Mode, 1999. [compact disc]. There are a number of instantaneous recordings made chiefly in Schillinger's studio at the New York Public Library, several at Peabody and the Rhythmicon recordings at the Smithsonian Archives Center, but not one commercial recording before 1999! Other than the one CD and rare modern performances, there are few opportunities to hear his music.

- Piano Improvisations
January 22, 1941 (NN [LJ-12 990/91]) – Joseph Schillinger, piano
March 15, 1941 (NN [LJ-12 988/989]) – Joseph Schillinger piano
- Quarternary Synchronization (33 1/3 rpm NN [LT-10 3307])
- Rhumba (NN [LJ-12 1012])
- Rhythmicon, June 20, 1938 (NN [LT-10 3307])
- Ternary Synchronization (33 1/3 rpm NN [LT-10 3307]) – Radio Broadcast
- Two Dances (NN [LJ-12 964])

IV. Works of Visual Art (by location)

Schillinger's career as a visual artist is a complex issue and one will receive little discussion here. Much of the artwork, with the possible exception of the larger paintings, appears to be material prepared to illustrate his *Mathematical Basis of the Arts*. Perhaps more than any other category of his work, the works of visual art along with the supporting charts and diagrams were widely dispersed to a number of museums, mostly in New York City.

Buffalo, New York

- Albright-Knox Art Gallery
"Red Rhythm"
"Unfinished Study in Rhythm"

New York City

- Brooklyn Museum
"Key Yellow"
"Study in Rhythm: Blue and Yellow"
- Cooper-Hewitt Museum (Smithsonian Institution, National Museum of Design)
"Blue and Gray Cross"
"Closed Patterns No. 1"
"Closed Patterns No. 2"
"Color and Gray Rhythms in Squares"
"Orange Key"
"Painting in form of Screen"
"Peach and Orange"
"Rhythm:5:4"
"Rhythmic Groups"
"Squares and Curves"
"Wheel Green"
- Cooper Union
"Axis and Value Varied"
"Color Rhythm"
"Blue Green Rhythm"
Jewel tones No. 2"
- Finch College
"Instruments"
"Rhythm, with Notations"
Instruments: Photographic Permutations"
- Metropolitan Museum of Art
Twenty-eight designs and five photographs by Joseph Schillinger

- Museum of Modern Art. Schillinger Archive of Art. [Notebooks and visual materials related to *Mathematical Basis of the Arts* -- See Museum of Modern Art Library. Library Bulletin No. 82]
- Solomon R. Guggenheim Museum
 - "Study in Rhythm II"
 - "Geometric Man in Proportioned Frame"
 - "Graph Sketch for Geometric Man"
- Whitney Museum of American Art
 - "Study in Rhythm"

Newark, New Jersey

- The Newark Museum
 - "Splash Red"
 - "Red Violet"

Washington, D.C.

- Smithsonian Institution. National Museum of American Art
 - "Area Broken by Perpendiculars"
 - "Blue Gray Violet Wheel"
 - "Green Squares"
 - "Key Blue"
 - "Study in Rhythm: Red and Gold"

Other Schillinger Materials (by location)

In the category of "Other Schillinger Materials" perhaps the most interesting item is the Rhythmicon. Henry Cowell, frustrated with human capabilities to reproduce complex rhythms, had described the device in his *New Musical Resources*.²⁷ In 1931 Cowell commissioned Theremin to build it and it was completed and demonstrated at the New School for Social Research early in 1932. Two Rhythmicons were built, one of which Nicolas Slonimsky sold to Schillinger, whose widow donated it to the Smithsonian in 1966.²⁸ Schillinger himself described it in MATHBART as an instrument that composes music automatically.²⁹ It is demonstrated by Nicholas Slonimsky in Steve Martin's film *Theremin: an Electronic Odyssey*.³⁰ A second instrument may also survive in Theremin's studio in Moscow. Recordings of the device made by Schillinger survive in the Smithsonian Archives.

Cambridge, Massachusetts

- Harvard College Library
 - Collection of 48 Russian books

London

- British Library

²⁷ Henry Cowell, *New Musical Resources*, with notes and an accompanying essay by David Nicholls. (Cambridge: Cambridge University Press, 1996), 45-108. A more recent and thorough treatment of the Rhythmicon can be found in Margaret Schedel's "Anticipating Interactivity: Henry Cowell and the Rhythmicon" *Organized Sound* 7/3 (2002): 247-254.

²⁸ Glinsky, *Theremin*, 135-136, 140-141.

²⁹ Joseph Schillinger, *The Mathematical Basis of the Arts* (New York: Philosophical Library, 1948), 665.

³⁰ Steven M. Martin. *Theremin: an Electronic Odyssey*. [s.l.] : Orion Home Video, 1995. [video cassette]

Collection of 11 Russian Concert Programs including Schillinger as lecturer or composer, 1917-1928.

New York

- Columbia University. Butler Library
Joseph Schillinger Papers

Washington, D.C.

- Smithsonian Institution
Schillinger-Theremin Rhythmicon
Nine phonograph recordings of the Rhythmicon [Smithsonian Archives, Collection no. 162]
- Smithsonian Institution. Archives of American Art
2 Photograph albums
Notebook: Art Continuum: Classifications and Definitions
Negative photostats, notes and diagrams, original drawings, clippings for 1934-35 course taught at Columbia University

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