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Viewing Heinrich Schenker through the Lens of Disability

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Viewing Heinrich Schenker through the Lens of Disability

A Thesis Presented

by

CHARLES HSUEH

Submitted to the Graduate School of the
University of Massachusetts Amherst in partial fulfillment
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Viewing Heinrich Schenker through the Lens of Disability

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DEDICATION

To Dirk DuHei, Lucy Wei, Kathy Gross, and Charles Atkinson,
four teachers that shaped my understanding and passion for music.

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There are a number of people who were instrumental to the creation of this thesis. I would like to take this opportunity to express my gratitude to them.

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I want to thank Professor Joseph N. Straus for his inspirational works. It was after reading multiple monographs of his that inspired me to write this thesis on disability and Schenker. I thank the candid conversation he had with me in person regarding my thesis and thank him for the guidance he provided.

I want to thank Dr. Erin Jerome for helping me locate almost all of the monographs used in this thesis. As the music librarian at the University of Massachusetts Amherst W. E. B. DuBois Library, she spent a good chunk of her busy schedule to help me locate a number of Schenker's publications and helped secure items that were previously unavailable. She also advocated on my behalf to get almost all of Schenker's works digitized, which greatly aided the crafting of chapter 3. Without her, this thesis could not possibly have been written.

I want to thank Professor Christopher White for providing feedback on my thesis. His work on making the music classroom more accessible for individuals with disabilities has certainly inspired me to write this thesis, and his input into my thesis has allowed me to consider taking this thesis beyond the master's level.

I want to thank Dr. Jason Hooper for being a member of my committee. It was Dr. Hooper who introduced me to Professor Ewell and allowed me to have that conversation with him. His expertise on Schenker and Schenkerian analysis has definitely been a valuable resource for me when crafting this thesis.

And last, but certainly not least, I want to thank Professor Emiliano Ricciardi for being my research advisor. Even though neither disability nor Schenker was his area of expertise, he still agreed to advise me in writing this thesis. He has always been supportive of everything I do and has been a pillar of support for me during my time at the University of Massachusetts Amherst.

ABSTRACT

VIEWING HEINRICH SCHENKER THROUGH THE LENS OF DISABILITY

SEPTEMBER 2021

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Many scholars have discussed Austrian music theorist Heinrich Schenker (1868-1935). While discourse has mainly focused on Schenkerian analysis, recent scholarship has started to examine the role of Schenker as a person (e.g., Schenker as a Jewish individual, Schenker as a racist, etc.), and how these identities influenced his views on music. Yet, within these new explorations and discussions, the aspect of disability and Schenker as an individual with a disability have not been as seriously examined. After examining his biography through the lens of disability in the introduction (Chapter 1), this thesis discusses disability's influence on Schenker through two additional chapters. The second chapter explores disability within the social context of *fin-de-siècle* Vienna and attempts to deduce, from the opinions of Schenker's contemporaries, what Schenker's own views on disability might have been. The third chapter then demonstrates, through statistical analyses, that disability affected the everyday mechanics of writing for Schenker and how this in turn influenced his style of prose. The thesis concludes (Chapter 4) that there was a correlation between Schenker's disability and the different writing styles observed in his earlier work and his later, post-disability work. By shedding light on Schenker's disability, the thesis aims to provide a platform for future discussion on this subject, either in the field of musicology, music theory, or disability studies.

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CHAPTER 1
INTRODUCTION

Heinrich Schenker has been a heavily discussed figure throughout the years. Scholarship in music theory and analysis on Schenker is vast; today, there are individuals who specialize in Schenkerian analysis and in the various stages of Schenker's life, from the time Schenker was most prominently known as a pianist and composer, to the time Schenker was primarily known as an editor and music theorist (activities for which most of us know him today). In the field of music history, however, Schenker is not as vastly discussed as some of his contemporaries, such as Arnold Schoenberg, even though there are certainly aspects of Schenker's life and work that can be further discussed by music historians. These include, but are most certainly not limited to, the fact that he was an Austrian Jew living in a time when anti-Semitism was rampant; the fact that, even as an Austrian Jew, he was a staunch German nationalist; or the fact that he was an individual plagued with a number of medical conditions, one of them diabetes, leading to the gradual deterioration of his eyesight and other physical capabilities.¹

In a (seemingly) separate vein, disability has played a significant role in music. Research has primarily focused on how music can participate heavily in either palliative or stimulating procedures for individuals with disabilities.² Until recently, however, in the field of music history disability was often treated almost as an anecdotal topic, an aspect of life people experience and overcome; while more recent scholarship, owing to the work, among others, of Joseph Straus, Robin Wallace, and Balder Neergaard, does engage in more substantial discussion beyond anecdotes, publications of this nature

¹ See various references to Schenker's Jewish heritage and declining health in Schenker's diary entries and correspondence with others, at *Schenker Documents Online*, <http://www.schenkerdocumentsonline.org/>.

² See, for example, Mary S. Adamek and Alice-Ann Darrow, *Music in Special Education*, 2nd ed. (Silver Spring, MD: American Music Therapy Association, 2010); Edith Hillman Boxill and Kristen M. Chase, *Music Therapy for Developmental Disabilities*, 2nd ed. (Austin: Pro-Ed, 2007); Frans Schalkwijk, *Music and People with Development Disabilities*, 2nd ed. (London: Jessica Kingsley, 2000); Jane Q. Williams, *Music and the Social Model: An Occupational Therapist's Approach to Music with People Who Have Been Labelled as Having Learning Disabilities* (London: Jessica Kingsley, 2013).

did not start emerging until the twenty-first century, which means that there is still substantial room for research to grow in these areas.³

This introduction contains three sections (excluding this prefatory section). The first provides a biographical account of Schenker, especially pertaining to the ailments that led to his disability. The second provides a review of existing scholarship on Schenker and identifies lacunae in the field to justify this thesis. The concluding section outlines the two main chapters, one of which historicizes disability and attitudes towards disability in Schenker's time, and the other provides a statistical analysis that demonstrates that disability directly influenced Schenker's writing style during his later years.

Schenker's Life before Disability

Heinrich Schenker was born in Wisniowczyk, Galicia in the Austro-Hungarian Empire (present-day Vyshnivchyk, Ukraine).⁴ Sources disagree on when exactly he was born: both 19 June 1868 and 19 June 1867 have been given as his date of birth.⁵ Austrian musicologist Hellmut Federhofer writes that the discrepancy has been explained by Schenker in a letter to Moriz Violin (dated 29 December 1927): "I was made out to be a year older than I really was, only so that I could [attend grammar school in] Lemberg."⁶ He attended two Polish-language schools, first in Lemberg (present-day Lviv, Ukraine), and then in Brzeżany (present-day Berezhany, Ukraine), and studied history, social science, Latin, Greek, Polish, and German language and literature.⁷ While in Lemberg, he also studied piano with Karl Mikuli, a student of famed

³ Joseph N. Straus, *Extraordinary Measures: Disability in Music* (New York: Oxford University Press, 2011); Robin Wallace, *Hearing Beethoven: A Story of Musical Loss and Discovery* (Chicago: University of Chicago Press, 2018); Balder Blankholm Neergaard, "Schumann as Aspiring Pianist: Technique, Sonority and Composition" (PhD diss., Royal College of Music, 2018).

⁴ Hellmut Federhofer, *Heinrich Schenker: Nach Tagebüchern und Briefen in der Oswald Jonas Memorial Collection, University of California, Riverside* (Hildesheim: Georg Olms, 1985), 1-2. Even though some sources list Podhaje, Galicia (present-day Pidhaitsi, Ukraine) as Schenker's birthplace, the fact that Podhaje was the seat of local government of which Wisniowczyk fell under jurisdiction (which is where most official documents would have come out of), the fact that Podhaje and Wisniowczyk are relatively close together, and the fact that Schenker has never claimed Wisniowczyk as his birthplace, makes these claims less credible.

⁵ *Ibid.*, 2.

⁶ *Ibid.*, 3. Federhofer's citation is partially incorrect, as the letter he was referring to was not dated 29 December 1927 but rather 23 June 1928; Heinrich Schenker, handwritten letter to Moriz Violin, 23 June 1928, transcribed and translated by William Drabkin, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/correspondence/OJ-6-7_38.html.

⁷ Ian Bent and William Drabkin, "Heinrich Schenker (1868-1935)," *Schenker Documents Online*, http://schenkerdocumentsonline.org/colloquy/heinrich_schenker.html.

Polish composer and pianist Frédéric Chopin.⁸ He then went on to study law in 1888 at the University of Vienna, having moved there in the year of his graduation from high school, and graduated with a doctorate in 1890.⁹

While studying law, he also concurrently enrolled at the Vienna Conservatory of Music, studying under the tutelage of Anton Bruckner, Ernst Ludwig, and Johann Nepomuk Fuchs.¹⁰ It is interesting to note that Schenker did not exactly appreciate Bruckner's music, as illustrated in a letter to publisher J. G. Cotta, justifying his criticism of Bruckner, Max Reger, and Richard Strauss in his new work *Harmonielehre*, which he was presenting to Cotta for publication.¹¹

In order to support his family following the death of his father in 1887, Schenker turned to private piano instruction from home (a practice that would frame his career for life), as well as becoming a music critic for a brief ten years (between 1891 and 1901), writing a number of critical essays that laid the foundation for his work later on as a theorist.¹² He also did a brief but successful stint in both music composition and musical performance (he had become acquainted with other musical figures of his time, such as Eugen d'Albert and Ferruccio Busoni), but soon ceased the activity after dedicating himself to making editions for keyboard compositions and writing on theory and analysis.¹³ Hellmut Federhofer would compile these early critical writings into a single monograph that would be published towards the end of the twentieth century.¹⁴

When Universal Edition was founded in 1901, Schenker was commissioned to edit several keyboard works, including a selection of keyboard works by C. P. E. Bach, the *Chromatic Fantasy and Fugue* by J. S. Bach (BWV 903), and an assortment of works by Ludwig van Beethoven.¹⁵ Later on, towards the end of his life, he would also serve as an editor for the facsimile edition of a compilation of parallel intervals and

⁸ Federhofer, *Heinrich Schenker*, 4. There is some debate about whether or not Schenker can actually be considered a "student" of Mikuli's, as it could very well be possible that Schenker only took a few lessons with him.

⁹ Bent and Drabkin, "Heinrich Schenker."

¹⁰ *Ibid.*

¹¹ H. Schenker, handwritten letter to J. G. Cotta, 8 November 1905, transcribed and translated by Ian Bent, *Schenker Documents Online*, <http://schenkerdocumentsonline.org/documents/correspondence/CA-1-2.html>.

¹² Bent and Drabkin, "Heinrich Schenker."

¹³ Federhofer, *Heinrich Schenker*, 15, 20-21.

¹⁴ H. Schenker, *Heinrich Schenker als Essayist und Kritiker: Gesammelte Aufsätze, Rezensionen und kleinere Berichte aus den Jahren 1891-1901*, ed. Hellmut Federhofer (Hildesheim: Georg Olms, 1990).

¹⁵ Bent and Drabkin, "Heinrich Schenker."

related progressions made by Brahms.¹⁶ The focus on Brahms, as well as the harsh criticism of Bruckner, Reger, and Strauss as previously mentioned, can lead one to conclude that Schenker, at odds with his mentor Bruckner, was very much on the conservative side of the War of the Romantics.¹⁷

Schenker's Diabetes and Associated Disabilities

Around 1903, Schenker first became acquainted with Jeanette Kornfeld (the wife of his friend Emil Kornfeld), and would go on to marry her in 1919, even though Jeanette would leave her husband much earlier (in 1910) to focus on helping Schenker with his work.¹⁸ By 1911 Jeanette was writing Schenker's diary entries in shorthand, and by 1912 his lesson notes.¹⁹ Even though the first mention of Schenker's medical ailments was not until 1914 in a letter to Universal Edition director Emil Hertzka complaining about how the preparation of the volumes of *Die letzten fünf Sonaten von Beethoven* was affecting his eyesight, I believe that Schenker was already suffering from his debilitating condition from much earlier.²⁰

Several elements support this hypothesis. As mentioned above, Jeanette already left her then-husband, Emil Kornfeld, in 1910 to be with Schenker to help him with his work. Also, there are claims that works published as early as 1910 (specifically, the first volume of *Kontrapunkt*) were possibly dictated, which could mean that Schenker was already suffering medically as early as 1910, rather than 1914, when he first reported his medical ailments.²¹ People studying Schenker know today that the medical condition Schenker suffered from was in fact

¹⁶ Johannes Brahms, *Oktaven und Quinten und Anderes aus dem Nachlass herausgegeben und erläutert*, ed. Heinrich Schenker (Vienna: Universal Edition, 1933).

¹⁷ One can also conclude that Bruckner was leaning towards the progressive side of the aforementioned debate. Even though Bruckner never participated in that debate actively, his symphonies have been identified to be a musical nod towards Wagner, which lead some scholars to claim that Bruckner was in fact a progressive; the fact that Schenker had a rift with Bruckner, as well as the fact that Schenker was a staunch conservative, would solidify and reinforce that claim. For more information, see Mark Evan Bonds, "Symphony: II. 19th Century," in *Grove Music Online* (Oxford University Press, 2020), <https://doi.org/10.1093/gmo/9781561592630.article.27254>

¹⁸ Federhofer, *Heinrich Schenker*, 37; Bent and Drabkin, "Heinrich Schenker."

¹⁹ *Ibid.*

²⁰ Nicholas Marston, *Heinrich Schenker and Beethoven's "Hammerklavier" Sonata*, Royal Musical Association Monographs 23 (Farnham: Ashgate, 2013), 19.

²¹ John Rothgeb, "Translating Texts on Music Theory: Heinrich Schenker's 'Kontrapunkt,'" *Theory and Practice* 9, no. 1/2 (July/December 1984): 72.

diabetes, even though that diagnosis was not made until 6 April 1914, when Schenker mentions the diagnosis in his diary entry.²²

In the present day, it has been established that diabetes has a multitude of symptoms and ailments associated with it. We know that there are two major types of diabetes, Type 1 and Type 2. Based on the fact that patients who suffer from Type 1 diabetes develop symptoms before the age of 20 (Schenker was not displaying symptoms until his forties), and the fact that patients who suffer from Type 2 diabetes are also beset from obesity (Schenker was documented to be obese), it is more likely that he suffered from Type 2 diabetes rather than Type 1.²³ Type 2 diabetes comes with a number of ailments, including eye disease, neuropathy, nephropathy, and several other symptoms and debilitating conditions.²⁴ While scholars today know eye disease certainly directly impacted Schenker's ability to see and write, there may be more to the diabetes than just the eye disease that disabled Schenker.

Neuropathy, especially peripheral neuropathy, can cause fatigue in patients, and diabetic patients may suffer from a subtype of peripheral neuropathy known as distal symmetric polyneuropathy (DSPN).²⁵ It is documented that Schenker complained of fatigue, which may have been a resultant of DSPN as a complication to his diabetes.²⁶ For his diabetes, Schenker's physician prescribed him a strict diet that he did not always keep.²⁷ For his fatigue, Schenker and his wife frequented the outdoors of the Tyrolean mountains, especially around the town of Galtür.²⁸ However, the fact that there was not an efficient treatment of diabetes at the time of Schenker's life, and the fact that Schenker did not scrupulously take care of himself by adhering to the strict diet that his physician prescribed him, resulted in his condition worsening, and the complications would eventually cost him his life.

²² H. Schenker, diary entry, 6 April 1914, transcribed by Marko Deisinger and translated by William Drabkin, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/diaries/OJ-01-14_1914-04/r0008.html.

²³ Alvin C. Powers, Kevin D. Niswender, and Carmella Evans-Molina, "Diabetes Mellitus: Diagnosis, Classification, and Pathophysiology," in *Harrison's Principles of Internal Medicine*, ed. J. Larry Jameson, et al., 20th ed. (New York: McGraw-Hill, 2018), 2:2854-56; Federhofer, *Heinrich Schenker*, 45.

²⁴ Powers, John M. Stafford, and Michael R. Rickels, "Diabetes Mellitus: Complications," in *Harrison's Principles of Internal Medicine*, 2:2875.

²⁵ *Ibid.*, 2879.

²⁶ Federhofer, *Heinrich Schenker*, 45.

²⁷ *Ibid.*

²⁸ *Ibid.*

Schenker's Later Life and Death

The First World War had a significant impact on Schenker. When one reads publications by Schenker during this period (especially his editions of Beethoven's late piano sonatas and *Der Tonwille*), one can observe political reactions and opinions that were controversial already during his day (Universal Edition's director Emil Hertzka felt compelled to suppress some of Schenker's material as a result), and are even more so in the present day (scholar Michael Mann claims that some of Schenker's writings are so polarizing that they could be mistaken as writings of Adolf Hitler).²⁹

After a tumultuous relationship with Emil Hertzka and the eventual severing of relations with Universal Edition in 1925, Schenker started collaborating with a publisher in Munich, Drei Masken Verlag.³⁰ It was with them that he published *Das Meisterwerk*. Then in 1928, communications resumed tentatively with Hertzka and Universal Edition. Around this time, Schenker started working on his final draft of his last work, *Der freie Satz*.³¹ In this work, the elements of Schenkerian analysis we know today (background, middleground, foreground, the *Urlinie*, and comprehensive graphs) culminated into one defining monograph. But before he could finish correcting the proofs of *Der freie Satz*, Schenker passed away on 14 January 1935, being 66 years old at the time of his death.³²

Literature Review and Relevance of Research

The literature on Schenker and disability is scant. Only a few works on Schenkerian analysis mention disability and do so only in passing. The ones that do, like the preface to the English edition of *Der freie Satz*, written by Ernst Oster, briefly touch on the things Schenker did to accommodate his disabilities but never explicitly address the disabilities themselves. Oster writes, "Schenker dictated the greater part of his later works to his wife," but does not go into

²⁹ Bent and Drabkin, "Heinrich Schenker"; Michael Mann, "Schenker's Contribution to Music Theory," *Music Review* 10 (1949): 9.

³⁰ Bent and Drabkin, "Heinrich Schenker."

³¹ There is evidence that appears to suggest that preliminary work on *Der freie Satz* can be traced back to before 1928 and was in fact originally intended to be another volume of *Kontrapunkt*. There is also evidence that suggests that earlier versions of *Der freie Satz* were quite different from the final draft we know today. For additional information, see Hedi Siegel, "When 'Freier Satz' Was Part of Kontrapunkt: A Preliminary Report," in *Schenker Studies*, ed. Carl Schachter and Hedi Siegel (Cambridge: Cambridge University Press, 1999), 2.

³² Bent and Drabkin, "Heinrich Schenker."

any detail explaining why.³³ Numerous essays and monographs have been written by different theorists over the years on Schenker, but most of the essays are of a theoretical nature and less so of an in-depth discussion of Schenker's personal experiences affecting his ideas on music.³⁴ In 2007, musicologist Nicholas Cook published a monograph called *The Schenker Project*, which does narrate the life of Schenker to a not-so-comprehensive degree; said monograph, however, does not touch on Schenker's disabilities at all in making a biographical narrative of him, nor does it mention diabetes (or the disabilities that resulted from diabetes).³⁵ Only in the recent years have scholars, inspired by *The Schenker Project*, begun to discuss the connection between Schenker's personal identity and his view on music, but even these discussions are focused on Schenker's ethnic or national identity (and not his disability identity).³⁶

In 2006, Joseph Straus, music theorist and leading scholar in music and disability studies, published an intriguing article titled "Normalizing the Abnormal: Disability in Music and Music Theory" describing the relationship between disability and music, the connections and personal experiences many composers had with disability, and how music theorists attempt to reconcile aspects of disability in music with some level of normativity.³⁷ Five years later, ideas from this article would also be incorporated into his monograph on music and disability, *Extraordinary Measures: Disability in Music*.³⁸ Besides Straus's works, however, there are no other significant pieces of scholarship that explicitly, or even implicitly, mention Schenker and disability together.

³³ Ernst Oster, "Preface to the English Edition," preface to *Free Composition*, by Heinrich Schenker (New York: Longman, 1979), xii.

³⁴ See, for example: Marston, *Heinrich Schenker and Beethoven's "Hammerklavier" Sonata*; L. Poundie Burstein, "Strolling through a Haydn Divertimento with Two Heinrichs," in *Bach to Brahms: Essays on Musical Design and Structure*, ed. David Beach and Yosef Goldenberg (Rochester: University of Rochester Press, 2015); Charles Burkhart, "The Suspenseful Structure of Brahms's C-Major Capriccio, Op. 76, No. 8," in *Bach to Brahms: Essays on Musical Design and Structure*; and for more scholarship, consult chapters 3-5 of Benjamin McKay Ayotte, *Heinrich Schenker: A Guide to Research* (New York: Routledge, 2004).

³⁵ Nicholas Cook, *The Schenker Project: Culture, Race, and Music Theory in Fin-de-siècle Vienna* (New York: Oxford University Press, 2007).

³⁶ See, for example, Andrea Reiter, "A Literary Perspective on Schenker's Jewishness," *Music Analysis* 34, no. 2 (July 2015); Martin Eybl, "Heinrich Schenker's Identities as a German and a Jew," *Musica Austriaca*, 2018, <http://www.musau.org/parts/neue-article-page/view/54>

³⁷ Straus, "Normalizing the Abnormal: Disability in Music and Music Theory," *Journal of the American Musicological Society* 59, no. 1 (Spring 2006).

³⁸ Straus, "Disability within Music-Theoretical Traditions," in *Extraordinary Measures: Disability in Music* (New York: Oxford University Press, 2011).

This problematic lacuna invites a discussion of the definition of "disability" and how it applies to Schenker. Are scholars unaware that Schenker was "disabled," or are scholars hesitant to label Schenker's ailments as a "disability?" Both explanations are plausible. After all, scholars have been focusing on Schenker's work rather than his personal life and identity for decades, and discussion of his personal identity (with regards to his Jewishness) has only emerged in this millennium; it could be possible that scholars have not had the opportunity to explore Schenker's disability because they were unaware of his ailments.

A second possibility that should also be examined is the dichotomy of "impairment" versus "disability," especially in the field of disability studies. Disability studies scholars, especially those in the humanities, often consider two perspectives on an ailment: the medical perspective ("impairment") and the cultural/social perspective ("disability"). In other words, if one's quality of life and daily life functions are affected by an ailment, one is "impaired," but if, on top of that, society treats one differently than any other "unimpaired" individual, one is also "disabled." By that dichotomy, there is very little doubt that Schenker had an "impairment," but perhaps there is some doubt about whether or not that "impairment" was also a "disability."

One must also consider that blindness and visual impairment are sometimes associated with deep isolation and sadness, bitterness and envy, and other negative sentiments, as portrayed, for example, in the poems of Georg Heym (who was active during the years of the Weimar Republic, which, even though is not the same country as the country Schenker lived in, shared the same language, ethnic groups, and cultural ideas).³⁹ This concept will be expanded on in chapter 2 of this thesis, but with that taken into account, I believe it is valid to argue that *fin-de-siècle* Vienna treated blindness (and in turn, blind individuals) with the same disdain as Weimar Germany, and that Schenker, on top of being "impaired," was also "disabled."

Because scholars' perceptions of and definitions of disability vary from individual to individual, this variance has resulted in a lacuna in the field of Schenkerian studies, where no one has attempted to discuss the implications of Schenker's own disabilities on his ideas

³⁹ Carol Poore, *Disability in Twentieth-Century German Culture*, Corporealities: Discourses of Disability (Ann Arbor: University of Michigan Press, 2007), 19.

and theories. Because few scholars have had an opportunity to think actively of Schenker as a disabled individual, very little investigation has been done on his personal experience with disability and his opinions on disability.

Layout of Thesis

The thesis is composed of two central chapters (Chapters 2 and 3), framed by an introduction (Chapter 1) and a conclusion (Chapter 4). Each of the central chapters discusses Schenker and some aspect of his disability.

The second chapter examines through a historical lens the society and culture in which Schenker lived. It discusses how other thinkers who lived around Schenker's time viewed key issues of gender, sexuality, race, and (most importantly) disability. In so doing, it paints a picture of the norms and values of *fin-de-siècle* Vienna to surmise what Schenker's own views on the aforementioned issues might have been.

The third chapter uses statistical analysis to establish that Schenker's disability to some degree did alter the style in which his ideas were conveyed. It compares Schenker's frequency of usage of certain terms more commonly associated with conversational German with frequency of usage of those same terms among his contemporaries, including musicians and non-musicians, and establishes that Schenker's writing style shift could be correlated to the emergence of his disability.

This thesis will explore Schenker's impairments and disabilities, and in turn, will discuss how Schenker's disability affected his method of production and his views on music. In so doing, it will reveal a number of controversies within Schenker's life, for example how he could very well have been ableist while being disabled.

This thesis can bear several implications, the most important of which is to open the door to a new way of viewing Schenker, through the lens of disability, something that has not been done in the past. Obviously, this lacuna cannot be filled by a master's thesis, and more scholarship is required to fully saturate this subject, but my hope is that this thesis will propel conversation among my colleagues and encourage them to view Schenker in a different light.

CHAPTER 2

CULTURES OF NORMATIVITY IN SCHENKER'S VIENNA

Introduction

The goal of this chapter is to examine the cultural and social environment in which Schenker came to experience his diabetes (which, for him, led to blindness and fatigue), namely that of *fin-de-siècle* Vienna. To do so, I will explore the rich cultural and scientific discourse surrounding disability and more generally the idea of normativity, which extended to issues of gender, sexuality, and race during this time period, when normative philosophers very much employed black-and-white thinking, either rhetorically praising an aspect of society or rhetorically destroying it, which, while on the surface, may appear to embody a very "polarized" thinking method, is in fact more conflicted and complex than what meets the eye. More specifically, I will examine the works of select thinkers who played an especially important role in creating cultures of normativity, directly or indirectly related to disability.

Although scholarship on disability in *fin-de-siècle* Vienna is relatively scarce (most scholarship on disability during this historical era focuses on England, France, and the United States) there exist several primary sources that allow us to reconstruct how disability related to the cultures of normativity that were becoming increasingly dominant in Vienna at the time.¹ This chapter will discuss the scant scholarship on disability in *fin-de-siècle* Vienna, more specifically on the social movement focusing on disability during that time. This chapter will also discuss primary sources, including published works of notable turn-of-the-century thinkers, such as Ernst von Brücke, Otto Weininger, and Sigmund Freud, as well as the writings of Schenker himself, both private and published.

By focusing on their writings, I aim to provide a cultural framework surrounding Schenker's medical condition and the disability

¹ See the following sources: Susan Burch and Michael Rembis, eds., *Disability Histories*, *Disability Histories* (Urbana: University of Illinois Press, 2014); Patrick McDonagh, "Visiting Earlswood: The Asylum Travelogue and the Shaping of 'Idiocy,'" in *Intellectual Disability: A Conceptual History, 1200-1900*, ed. Patrick McDonagh, C. F. Goodey, and Tim Stainton, *Disability History* (Manchester: Manchester University Press, 2018); Rosemarie Garland Thomson, ed. *Freakery: Cultural Spectacles of the Extraordinary Body* (New York: New York University Press, 1996); David Bolt, *The Metanarrative of Blindness: A Re-reading of Twentieth-century Anglophone Writing*, *Corporealities: Discourses of Disability* (Ann Arbor: University of Michigan Press, 2014); and Henri-Jacques Stiker, *A History of Disability*, trans. William Sayers, new ed., *Corporealities: Discourses of Disability* (Ann Arbor: University of Michigan Press, 2019).

that resulted from it. This framework will shed light not only on how Schenker's social circle might have perceived his disability, but also on how he himself, a man who was very much aware of Viennese cultural and social discourse, may have approached his own diabetes and consequent disabilities.

The Disability Movement in Austria and Germany

The interwar period saw the rise of an advocacy movement for individuals with disabilities in both post-Imperial Austria and the Weimar Republic. Soldiers of the defeated Second Reich and the Austro-Hungarian Empire were returning from battle, maimed by shrapnel, gas, and all sorts of other horrors of the war. During this time, attitudes toward disability were gradually shifting; people were not treating these disabled veterans simply as beggars, like they did after previous wars, but rather were approaching them with a different mentality, one that sought to rehabilitate and advocate for these disabled warriors. These advocacy movements sought to resist the culture of normativity that was already existing and sought to brandish these abnormalities as prides and not shames.

In the Weimar Republic, orthopedic surgeon Konrad Biesalski advocated for the rehabilitation of disabled war veterans, arguing that he wanted to create "taxpayers rather than charity recipients," and that "the numerous war cripples should merge into the masses of the people as if nothing had happened to them."² Biesalski was making two different arguments here: one that disabled veterans had a right to be integrated back into society and not be stigmatized as outcasts, the other that "rehabilitation" had the capabilities, and should have the objective, of allowing disabled veterans from forgetting that they were ever disabled.³ However, not everyone shared the cheerful outlook of Biesalski. German studies scholar Carol Poore writes that "the demonstrations of disabled veterans that took place [. . .] were self-representations on a massive scale [. . .] to make themselves visible to the public and interpret the meaning of their bodies for the nation."⁴ It should also be noted that when disabled veterans portrayed themselves as victims, people treated them as a stigmatized people. The

² Konrad Biesalski, *Kriegschrüppelfürsorge: Ein Aufklärungswort zum Troste und zur Mahnung* (Leipzig: Voss, 1915).

³ Poore, *Disability in Twentieth-Century German Culture*, 8.

⁴ *Ibid.*, 16.

willpower of these veterans to overcome their own disabilities, as encouraged by rehabilitation experts, was not enough for them; they were not getting enough financial support to survive, resulting in many disabled veterans having to present themselves as "invalids" to be able to survive financially.⁵

A similar movement was happening outside the Weimar Republic. Interwar Austria had a disabled veteran population, in addition to a population of disabled workers who were mutilated as a result of poor working conditions in factories and other industries. The need for a system to take care of this population resulted in efforts for the establishment of rehabilitation programs in Austria. As in Germany, however, there were also financial issues that plagued disabled individuals in Austria. What is notable, however, is that there existed a periodical published by disability activist groups in Austria called *Der Krüppel*, or *The Cripple*, that provides good historical documentation of the disability rights movement in Austria.⁶

Despite efforts to destigmatize disability, one can surmise that, as with any other advocacy movement, such attempts were very much a work in progress at its infancy stages. While most certainly aware of these movements (evidenced through his small monetary contributions to movements advocating for disability, which will be described later in this chapter), Schenker probably viewed the disability community very much as his contemporaries would: a community so stigmatized that no one even wanted to discuss it.

Schenker's Contemporaries

Schenker lived during a time when the field of medicine was burgeoning. For instance, insulin treatment for diabetes, the condition from which Schenker was afflicted, was only discovered in 1921, and was just beginning to go into mainstream medicine toward the end of Schenker's life. In fact, a diary entry by Jeanette Schenker indicates that Schenker received insulin treatment on the day of his death.⁷

⁵ Ibid., 18.

⁶ Institut für Erziehungswissenschaft der Universität Innsbruck, "Einleitungstext zum Archiv zur Geschichte der Behindertenbewegung - Selbstbestimmt Leben Bewegung in Österreich" [Introduction to the Archive on the History of the Self-Determined Life Movement in Austria], bidok,

<http://bidok.uibk.ac.at/projekte/behindertenbewegung/geschichte.html#Behindertenbewegung>.

⁷ Jeanette Schenker, diary entry, 22 January 1935, transcribed by Marko Deisinger and translated by William Drabkin, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/diaries/OJ-04-08_1935-01/r0015.html.

Schenker's contemporaries, aside from philosophers and psychologists who had their thoughts about disability, also included medical professionals who had their own theories and ideas regarding physiological and medical aesthetics, and (along those lines) disability in society. The discussion of the thoughts of these medical aestheticists, therefore, is also relevant. As aestheticists, these thinkers sought to abnormalize disability by condemning it.

The following sections will track the writings of some of the most important figures of the time, such as the physiologist Ernst von Brücke, philosopher Otto Weininger, and psychologist Sigmund Freud, whose respective works circulated widely in Vienna. In so doing, I will seek to reconstruct the discourse surrounding the issues of body aesthetics, gender, sexuality, Jewishness, and disability. The final section will then track the writings of Schenker himself to try to establish the effect that these thinkers had on him or on the society that influenced him. It will then attempt to decipher Schenker's own views on the topics listed above.⁸

Ernst von Brücke (1819-1892)

Ernst von Brücke was a physiologist and physician who taught anatomy and physiology at various institutions across Europe, most notably at the University of Vienna, which housed one of the most pioneering medical schools of the time and where groundbreaking research (such as treatment methods for diabetes) was being conducted. Even though Brücke, being in his late forties when Schenker was born, was not exactly a true contemporary of Schenker, *Schönheit und Fehler der menschlichen Gestalt* (roughly translated as *Beauties and Errors of the Human Form*), a book Brücke wrote after his retirement, was still influential among physiologists during Schenker's time. *Schönheit und Fehler der menschlichen Gestalt* outlined Brücke's ideals for human body aesthetics, an ideal that he advocated for and spread throughout his teaching career.

Brücke goes into painstaking detail to describe what the ideal human body should look like. Regarding the neck, he writes, "when the neck is at once thin and cylindrical, it is beautiful; when it is

⁸ I do not agree with, nor endorse, any of the ideas referenced in the sections following, but in order to paint a holistic picture of the kind of thought in *fin-de-siècle* Vienna, I must provide as much context and background so that the reader might be able to understand how problematic a society Schenker lived in.

cylindrical and likewise thick, it may be very ugly, but even uglier when it is thin and yet not cylindrical," which seems to imply that anyone with a neck condition, such as goiter, for example, would be considered "ugly," which is quite harsh a designation.⁹ When discussing the back, he condemns the wearing of corsets by women (which was commonplace), writing that "the tightly-laced body is at once [recognizable] in back view by the contraction which manifests itself on either side of the spinal column in the lower thoracic region [. . .] such a back is repulsively ugly."¹⁰

It has been claimed that Brücke's views were not at all controversial during his time. In the preface to the English translation of the book, anatomist William Anderson writes that "[t]he learned author of 'Schönheit und Fehler der menschlichen Gestalt' requires little introduction either to the scientific or to the artistic world in this country, for his name has been closely associated with the progress of human physiology in all its branches for upwards of forty years, and during the whole of his professional career he has applied much of his knowledge and power of research to the elucidation of questions of art."¹¹ Historian Michael Hau writes that Brücke perpetrated such arguments because he was tired of "ugly" naturalistic art that had emerged during that time period.¹² However, in doing so, Brücke alienated not only individuals who were able-bodied but did not conform to the ideal human form as prescribed by classical aesthetics, but he also alienated individuals with disabilities. Therefore, in the broadest terms, Brücke's work does not paint a friendly picture of disability; rather, it seeks to establish a normalized view of the human body, condemning and abnormalizing disability.

Otto Weininger (1880-1903)

A prominent thinker contemporary to Schenker, Otto Weininger lived a tragically short life, committing suicide at the mere age of 23 in 1903. Despite his premature demise, Weininger extensively influenced the culture of the time with his works and theories, particularly with

⁹ Ernst von Brücke, *The Human Figure: Its Beauties and Defects* (London: Grevel, 1891), 19.

¹⁰ *Ibid.*, 111.

¹¹ William Anderson, preface to *The Human Figure: Its Beauties and Defects*, by Ernst von Brücke (London: Grevel, 1891), vii.

¹² Michael Hau, *The Cult of Health and Beauty in Germany: A Social History, 1890-1930* (Chicago: University of Chicago Press, 2003), 38.

his misogynistic, homophobic, and anti-Semitic views. His best-known work, *Geschlecht und Charakter (Sex and Character)*, was circulated widely, with a new edition published almost every year between 1903 and 1932.¹³ By today's standards, however, this work is extremely offensive on multiple fronts.

In *Sex and Character*, Weininger essentially paints women as sex objects, capable of only sex and nothing else. When speaking of emancipated women (in terms of women who seek equal rights), Weininger completely dismisses the notion that this yearning is at all feminine but attributes it to instead the masculinity in these women, writing that "it is only the man in them who wants to be emancipated," and thus implying that women do not have the intellectual capability to comprehend emancipation if they were to only employ the feminine aspects of their being.¹⁴

In the same book, Weininger also criticizes homosexuality (or "sexual inversion," as he and many other intellectuals of the time refer to it), and advocates for "treating" homosexuality, writing that "if there must be a 'cure' for sexual inversion, and if we cannot do without developing one, this theory recommends that one sexual invert should be guided to another sexual invert, the homosexual to the tribade."¹⁵ He then insinuates that some heterosexual figures in history may in fact be homosexual based on their friendships, writing that "Franz Liszt[,] whose life and work always contain a thoroughly feminine element, [had a] friendship with Wagner, another far from completely masculine individual and indeed something of a pederast, involved almost as much homosexuality as the effusive veneration of King Ludwig II of Bavaria for Wagner."¹⁶

Weininger never directly discusses disability in *Sex and Character*. In a section of aphorisms from a posthumous publication, *Über die letzten Dinge (On Last Things)*, however, he remarks that "[n]ot only does the criminal not have a centred gaze, but also does not have an even gait (lop-sided gait of the dog). The criminal also walks continually bent over (all degrees up to a true hump; the

¹³ Daniel Steuer, "A Book That Won't Go Away," introduction to *Sex and Character: An Investigation of Fundamental Principles*, by Otto Weininger, trans. Ladislaus Löb, ed. Daniel Steuer and Laura Marcus (Bloomington: Indiana University Press, 2005), xix.

¹⁴ Otto Weininger, *Sex and Character: An Investigation of Fundamental Principles*, trans. Ladislaus Löb, ed. Daniel Steuer and Laura Marcus (Bloomington: Indiana University Press, 2005), 60.

¹⁵ *Ibid.*, 45.

¹⁶ *Ibid.*, 59.

hunchback, the cripple, always seems to be evil)."¹⁷ This aphorism seems to reflect Weininger's view on physical disability; it implies that Weininger had a negative view towards disability, attributing it to the ways and means of criminals.

Certainly, by today's standards, Otto Weininger would be considered a particularly troubled and troubling figure. And he did have critics also during his time. Psychiatrist Ferdinand Probst even went as far as claiming that Weininger wrote *Sex and Character* because he was insane.¹⁸ A contemporary of Weininger, Ferdinand Ebner, is cited to have argued that Austrian intellectuals in his generation had to "overcome four 'spiritual-intellectual illnesses': Richard Wagner, Otto Weininger, psychoanalysis, [and] Karl Kraus."¹⁹ But Weininger also had his defenders and fanatics. The writer Karl Kraus praised Weininger's work by bizarrely reversing his misogynistic evaluation of women, claiming, as Steuer writes, that Weininger is actually "glorifying women's position as sexualized inspirational accessories for creative men."²⁰ Some scholars today argue that Weininger was "the most widely read anti-Semite and antifeminist of fin-de-siècle Vienna," citing the fact that *Sex and Character* became a bestseller upon publication.²¹ His work would also go on later in history to influence Nazis.²²

As Weininger was so widely read in Vienna, it would be plausible to assume that Schenker was familiar with his work. In fact, there exists a mention of Weininger in a diary entry dated 24 September 1919: "[Hans] Weisse comes to me at the 11th hour with [a work by] Weininger for Lie-Liechen."²³ From this diary entry, it is clear that Schenker was at least aware of the existence of Weininger's work.

More can be said, however, regarding Weininger's influence over Schenkerian thought. In *Sex and Character*, Weininger continued the investigation of the long-standing (and now controversial) concept of

¹⁷ Weininger, *A Translation of Weininger's Über die letzten Dinge (1904/1907), On Last Things*, trans. Steven Burns (Lewiston, NY: Edwin Mellen Press, 2001), 54.

¹⁸ Steuer, "A Book That Won't Go Away," xxi.

¹⁹ David S. Luft, *Eros and Inwardness in Vienna: Weininger, Musil, Doderer* (Chicago: University of Chicago Press, 2003), 46.

²⁰ Steuer, "A Book That Won't Go Away," xxiii.

²¹ David G. Stern and Béla Szabados, "Reading Wittgenstein (on) Reading: An Introduction," introduction to *Wittgenstein Reads Weininger* (Cambridge: Cambridge University Press, 2004), 7.

²² Chandak Sengoopta, *Otto Weininger: Sex, Science, and Self in Imperial Vienna*, The Chicago Series on Sexuality, History, and Society (Chicago: University of Chicago Press, 2000), 137.

²³ H. Schenker, diary entry, 24 September 1919, transcribed by Marko Deisinger, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/diaries/OJ-02-14_1919-09/r0024.html.

"genius," at one point arguing that women cannot appreciate "genius" because "any extravagance of nature that makes a man visibly stand out from the common crowd is as able as any other to satisfy their sexual ambition."²⁴ While Weininger's main discussion of "genius" centered on the gender and sexual implications of this concept (as that was his main area of exploration), Schenker also joined in on the investigation of "genius" and discussed how race and nationality works around the concept, writing an entire essay titled "The Mission of German Genius," where he sang praises of the genius of Hindenburg and Ludendorff (two generals who led the defeated German military), and dismissing the notion that Louis XIV of France was ever a genius, arguing that the notion that Louis XIV was to be referred as "genius of the people" was merely an example of "the lying maw of that infamous civilization."²⁵ Schenker, who contributed to the discourse on "genius" through his own works, may have known Weininger's writing on the subject, perhaps being even influenced by it; at the very least they appear to have shared the same vivid interest in this concept.

Sigmund Freud (1856-1939)

During the same time Weininger and Schenker were active lived the famed psychoanalyst Sigmund Freud, who took great issue with Weininger's work, which created a rift between the two figures.²⁶ As a psychoanalyst, Freud also wrote extensively on women, homosexuality and homophobia, and disability. Freud, like Weininger, was Jewish (but also famously atheist), but he was not anti-Semitic.²⁷ Unlike Brücke and Weininger, who used derogatory and vitriolic rhetoric to criticize what they saw as abnormal behaviors or conditions, Freud resorted to somewhat more poised and rational arguments for his day, though still controversial by today's standards.

For instance, Freud does not paint women as sexual objects like Weininger does, but he does attempt to rationalize women's behavior, albeit still in a somewhat misogynistic manner. He writes that women

²⁴ Weininger, *Sex and Character*, 91.

²⁵ H. Schenker, "The Mission of German Genius," trans. Ian Bent, et al., introduction to *Der Tonwille: Pamphlets in Witness of the Immutable Laws of Music*, ed. William Drabkin (New York: Oxford University Press, 2004), 5.

²⁶ Sengoopta, *Otto Weininger*, 137.

²⁷ That being said, his Jewishness was the cause of controversy amongst the Austrian public, who labeled psychoanalysis, a field that he created, as a "Jewish science," a label that he wholeheartedly rejected. Stephen Frosh, *Hate and the 'Jewish Science': Antisemitism, Nazism and Psychoanalysis* (New York: Palgrave Macmillan, 2005), 9.

care about physical appearance of self because they do not have a penis (which, for him, implies inferiority), writing that "[t]he effect of penis-envy has a share, further, in the physical vanity of women, since they are bound to value their charms more highly as a late compensation for their original sexual inferiority."²⁸

On the topic of homosexuality, Freud does not condemn it as Weininger does, but rather, at one point he says that it is acceptable to be homosexual, writing that "inverts cannot be regarded as degenerate."²⁹ He discusses how people tend to reinforce a concept that acts contrary to a repressed notion in the unconscious, writing that "the reactive thought keeps the objectionable one under repression by means of a certain surplus of intensity."³⁰ By that, he implies that homophobic individuals, such as Weininger, are homophobic because they themselves are homosexual (and we know that was the case with Weininger).

Unlike Weininger, Freud did discuss disability directly. In 1989, psychologists Maxwell Cabbage and Kenneth Thomas published an article titled "Freud and Disability," where they analyzed Freud's ideas and theories pertaining to individuals with disabilities. They wrote the following regarding their findings:

With the exception of "Some Points for a Comparative Study of Organic and Hysterical Motor Paralysis," Freud did not write directly about the psychology or nature of persons with disabilities.³¹ Relevant statements are interspersed throughout his writings, however [. . .] Several of his statements about people with disabilities would now be considered derogatory, e.g., he called them "misshapen," "crippled," and "miserable people" and he equated them with

²⁸ Sigmund Freud, *Freud on Women: A Reader*, ed. Elisabeth Young-Bruehl (New York: W. W. Norton, 1990), 360.

²⁹ Freud, "The Sexual Aberrations," trans. James Strachey, in *A Case of Hysteria, Three Essays on Sexuality, and Other Works*, ed. James Strachey, et al., trans. James Strachey, vol. 7, *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (London: Hogarth Press, 1953), 138.

³⁰ Freud, "Fragment of an Analysis of a Case of Hysteria," trans. James Strachey, in *A Case of Hysteria, Three Essays on Sexuality, and Other Works*, ed. James Strachey, et al., trans. James Strachey, vol. 7, *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (London: Hogarth Press, 1953), 55.

³¹ Freud, "Some Points for a Comparative Study of Organic and Hysterical Motor Paralysis," trans. James Strachey, in *Pre-Psycho-Analytic Publications and Unpublished Drafts*, ed. James Strachey, et al., trans. James Strachey, vol. 1, *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (London: Hogarth Press, 1966).

beggars and poor people.³² His views reflected the attitudes widely held in society at that time.³³

The last sentence from the above quote is particularly significant. Freud was not alone in thinking negatively about individuals with disabilities. In the previous section, I showed that Weininger also had negative thoughts toward disabled individuals, and it appears that Freud, along with the society of the time at large, regarded disability in the same way. Though it is not known if either of these two figures were disabled themselves, the rhetoric they adopt with regards to disability is highly ableist by today's standards.

Freud's theories and ideas were well circulated during his day, and there is evidence that Schenker was exposed to them. There are two separate diary entries by Schenker, one from 8 February 1931 and another from 24 August 1933, which mention Freud. Schenker wrote in the first of those entries, "I refer to Freud, Müller, Kayserling [. . .], who sought to obtain the means to further their work through journals, through care in the hospital, through the "School of Wisdom!"³⁴ In the second of those entries, he wrote, "Poetry: magic (in the Freudian sense), which makes the marriage between Menelaus and Helena newly possible; the music lacking in character, repeating the ideas of the earlier Strauss, unadventurous, in the entire first act not a single interesting note!"³⁵ Even though these are brief mentions, they indicate that Schenker was aware of Freud as a figure in *fin-de-siècle* Vienna.

Further evidence and emerging scholarship seem to indicate that Schenker not only was aware of Freudian thought but may have shared some of Freud's ideas as well. Freud condemned the masses for their rejection of reason, writing that "the masses are lazy and unintelligent, they have no love for instinctual renunciation, and are

³² Freud, "On the History of the Psycho-Analytic Movement," trans. James Strachey, in *On the History of the Psycho-Analytic Movement, Papers on Metapsychology, and Other Works*, ed. James Strachey, et al., trans. James Strachey, vol. 14, *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (London: Hogarth Press, 1957); Freud, "Fragment of an Analysis of a Case of Hysteria,"; Freud, "From the History of an Infantile Neurosis," trans. James Strachey, in *An Infantile Neurosis and Other Works*, ed. James Strachey, et al., trans. James Strachey, vol. 17, *The Standard Edition of the Complete Psychological Works of Sigmund Freud* (London: Hogarth Press, 1955).

³³ Maxwell E. Cabbage and Kenneth R. Thomas, "Freud and Disability," *Rehabilitation Psychology* 34, no. 3 (January 1989): 163.

³⁴ H. Schenker, diary entry, 8 February 1931, transcribed by Marko Deisinger and translated by William Drabkin, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/diaries/OJ-04-04_1931-02/r0008.html.

³⁵ H. Schenker, diary entry, 24 August 1933, transcribed by Marko Deisinger and translated by William Drabkin, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/diaries/OJ-04-06_1933-08/r0024.html.

not to be convinced of its inevitability by argument [. . .] men are not naturally fond of work, and arguments are of no avail against their passions."³⁶ Similarly, Schenker issued a condemnation of the masses for their rejection of the German genius, writing that "the fact that Germans recognize and value their own great minds so little now - worse, that they deprecate them, indeed betray them, preferring those of foreigners - merely confirms that the propagating soil of humans is, after all, only soil." The notion that the masses cannot appreciate sophisticated thought was certainly something that Schenker and Freud shared.³⁷ Furthermore, scholar Nathan Fleshner has written the following regarding the parallels between Freud and Schenker:

Like Freud, Schenker recognized a conflict between the instinctual development of an individual tone and the organized "society" of the tonal harmonic system. Schenker used strikingly Freudian language to describe this in *Harmonielehre* [. . .] Schenker's *Der freie Satz* shows many parallel thoughts on society at large [as Freud's *Das Unbehagen in der Kultur* . . .] Schenker, like Freud, saw "the love that procreates" as the highest of instinctual processes.³⁸

Given the evidence that Schenker and Freud shared a mutual distaste for the mass population in society, and Fleshner's demonstration that Schenker and Freud shared more than just a disdain for the masses, it is safe to say that not only was Schenker aware of Freud's work, but also his opinions and thoughts shared some similarities to that of Freud.

Heinrich Schenker (1868-1935)

Schenker is a controversial figure today. Philip Ewell, citing insurmountable evidence from Schenker's writings, recently claimed that Schenker was a racist, and that scholars have attempted to whitewash his work to make him more appealing to today's audience.³⁹ I would like to argue that, not only was Schenker a racist, but that in an effort to conform with the culture of normativity around him, he was also a

³⁶ Claud Sutton, "Freud," in *The German Tradition in Philosophy* (New York: Crane, Russak and Company, 1974), 118.

³⁷ It is important to note, however, that Freud and Schenker were not the first thinkers to consider such a stand against the masses; rhetoric that rejects mass society can be documented as early as the Industrial Revolution.

³⁸ Nathan Edward Fleshner, "The Musical Psyche: Interactions between the Theories of Heinrich Schenker and Sigmund Freud" (PhD diss., University of Rochester, 2012), 228-230.

³⁹ Philip A. Ewell, "Music Theory and the White Racial Frame," *Music Theory Online* 26, no. 2 (June 2020), <https://doi.org/10.30535/mt.26.2.4>.

sexist, a homophobe, and possibly an ableist. He was so hateful in character in part because he shared some of the values that figures of his time, like Brücke, Weininger, and Freud, held.

On the subject of women, Schenker does not hold back on his views of the feminism movement, attacking it rather viciously in several diary entries. In a diary entry dated 12 June 1913, describing his experience after attending a women's rights meeting, Schenker writes that "the order of the meeting as well as the oratorical accomplishments show good imitation [of that of men]; the difference - apart from male political geniuses who, like geniuses in general, shall according to my firm conviction always be absent from the female sex - may consist entirely in the fact that the drive of the women is animated, or disfigured by stronger degrees of vanity."⁴⁰ He also writes, in an essay on Christian Hebbel's *Judith*, that Judith saving her home city of Bethulia is an "unimaginable strength," and that said "unimaginable strength" is a result of "her lover [proving] to be equally little a man in the face of the enemy and of her; and so she, as it were out of necessity, through the sight of the weak ones, through the woeful deficiency of manhood before her [. . .] becomes raised to the level of manhood."⁴¹ What Schenker is essentially implying is that Judith could not be the "unimaginable" man that she was in the face of Holofernes if she had had sex with her husband, which, alongside the arguments made in the diary entry cited prior, is extremely patronizing rhetoric. The patronizing language, as displayed by his writings, indicates that Schenker was a sexist and an anti-feminist, and that he thought of women in a rather demeaning manner.

On the subject of homosexuality, Schenker's rhetoric does not get any better. When discussing the news of Alfred Redl's treason and subsequent forced suicide, Schenker explores the possible allegations of homosexuality on Redl's part, writing the following regarding the matter:

To some extent, homosexuality was adduced as a mitigating factor [. . .] My view of the matter remains unshakeable: that the basis of the above-named perversion lies [. . .] first in curiosity; then acclimatization (all the more

⁴⁰ H. Schenker, diary entry, 12 June 1913, transcribed by Marko Deisinger and translated by William Drabkin, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/diaries/OJ-01-12_1913-06/r0014.html.

⁴¹ H. Schenker, diary entry, 27 November 1910, transcribed and translated by Ian Bent, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/diaries/OJ-01-09_1910-11/r0002.html.

under the protection of a confidant and an accomplice), possibly even a frightening experience [. . .] Our morbidly sentimental age [. . .] wishes even to make the case for homosexuality to go unpunished! Woe betide us if the criminal code brings this idea to fruition.⁴²

What Schenker essentially wrote was a homophobic attack against Redl, as well as all homosexuals more generally, calling them weak. He claims that homosexuals must have had traumatizing experiences with women and are hence taking the easy way out by fraternizing with other men.

On the subject of Jewish people, on the other hand, his view was more sympathetic. It is clear that Schenker, who himself was Jewish, has often fallen victim to anti-Semitic behavior around him, and even directed towards him. When discussing hygiene habits of Jews, Schenker defends them in a diary entry dated 1 December 1914, writing that critics of Jews "[make] the slip of comparing the poor Jews with, say, the rich Germans, French, English, or Russians and, with this comparison, of establishing the unhygienic nature of the Jews as a general vice . . . but what deserves special emphasis in defense of the Jews is the fact that even the poorest Jews are cleaner than the poorest peasants of German, Polish or Russian origin."⁴³ Writing about a letter he had received from Otto Vrieslander, a student and friend, in a diary entry dated 20 February 1931, he writes that "[Vrieslander] dares to attribute my behavior simply to avarice, and draws a contrast between me, as the representative of the typical Jewish money-bag, with himself as a Christian- or Buddhist-tinted Aryan, who perseveres in his rigid uncompromisingness. Thus I am finally supposed to get the name pig-Jew thrown in my face!"⁴⁴ Clearly, Schenker was a man who had been the brunt of anti-Semitic attacks, and one cannot help but sympathize with his plight.

It is also important to note, however, that Schenker was one of the many proponents advocating for Aryan supremacy during his time, even though he himself was Jewish. This is evident especially in his published writings, which appear to contradict his private writings

⁴² H. Schenker, diary entry, 8 June 1913, transcribed by Marko Deisinger and translated by William Drabkin, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/diaries/OJ-01-12_1913-06/r0009.html.

⁴³ H. Schenker, diary entry, 1 December 1914, transcribed by Marko Deisinger and translated by William Drabkin, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/diaries/OJ-01-16_1914-12/r0001.html.

⁴⁴ H. Schenker, diary entry, 20 February 1931, transcribed by Marko Deisinger and translated by William Drabkin, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/diaries/OJ-04-04_1931-02/r0020.html.

where he defends those of Jewish descent. Take, for example, the following passage from volume 1 of his published work, *Der Tonwille* (translated as *The Will of the Tone*):

Shameless betrayal has been perpetrated during the World War on the genius of Germanity as a whole, and on the genius of those two time-honored generals, Hindenburg and Ludendorff . . . betrayal was perpetrated on their own territory . . . by that trouble-making megalomaniac wage-church of Karl Marx . . . by certain novelists and spiritual "vassals" of Frenchness . . . by Magyars . . . by some Slavic nations belonging to Austria . . . Europe, even more so after the Franco-Senegalese business, needs purifying, in body and spirit!⁴⁵

One can easily be jarred by such hateful rhetoric against non-Germans and communists. Scholar Michael Mann writes that "the introductory chapter of vol. I of [*Der Tonwille*] or the introduction into [*Der letzten fünf Sonaten*] – two random samples which, in style and spirit, could well have come from the pen of [Hitler] himself."⁴⁶

Schenker does not talk much about disability in his writings. There are incidental remarks, however, of times when he did donate to disabled people. In his diary entry from 19 December 1923, Schenker recorded himself as having donated 10,000 kronen to disabled postal workers who came to him begging for money.⁴⁷ In another diary entry dated 31 July 1925, he records having donated to the Blind War Veterans, Blind Israelis, and the Red Cross 2 shillings each.⁴⁸ One should note that 10,000 kronen and 2 shillings of Austrian currency in 1923 and 1925 (respectively) was worth around 2 and 5 dollars (respectively) of US currency today, so Schenker's donations were not generous at all.⁴⁹ Since there is only scant record of him doing that and no subsequent thoughts recorded, we really cannot conclude from these two diary entries whether or not he felt positively or negatively towards people with disabilities. However, given the claim from Cubbage and Thomas that was cited earlier on in this chapter (that Freud was ableist as were people of his time), the fact that he was familiar with the

⁴⁵ H. Schenker, "The Mission of German Genius," 1:4-7.

⁴⁶ Mann, "Schenker's Contribution to Music Theory," 9.

⁴⁷ H. Schenker, diary entry, 19 December 1923, transcribed by Marko Deisinger and translated by Scott Witmer, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/diaries/OJ-03-06_1923-12/r0019.html.

⁴⁸ H. Schenker, diary entry, 31 July 1925, transcribed by Marko Deisinger and translated by Scott Witmer, *Schenker Documents Online*, http://schenkerdocumentsonline.org/documents/diaries/OJ-03-07_1925-07/r0031.html.

⁴⁹ Lawrence H. Officer, "Exchange Rates between the United States Dollar and Forty-one Currencies," *Measuring Worth*, <https://www.measuringworth.com/datasets/exchangeglobal/>.

literature of Freud and Weininger, one can probably surmise that Schenker's perception of individuals with disabilities may have aligned with Freud's normative perception of individuals with disabilities.

Further supporting the notion that Schenker may have looked down on the disability community is Schenker's use of the word "invalide" to describe disability, rather than the more neutral term "behindert." "Invalide," literally translates as "invalid," whereas "behindert" can be translated as "hindered [from certain abilities]." In the English language, calling someone an "invalid" rather than an "individual with a disability" carries a rather derogatory tone, and in the present day, some might argue that calling someone "invalid" may be considered ableist. While it is true that Schenker probably used words with the same implicit connotation as his contemporaries, one must also remember that *fin-de-siècle* Viennese society had ethical standards that differ from those of present-day society. I, as a present-day scholar, believe that we should not excuse these thinkers, even if their beliefs and offensive behaviors were widely accepted at the time, and I encourage my contemporary colleagues to consider this when making arguments in their own writing.

With Schenker's ideology so closely aligned to that of Brücke, Weininger, and Freud (as demonstrated in the sections previous), a suggestion can be made that Schenker was, as most of his contemporaries were, probably ableist to some degree. And even though this cannot be explicitly proven, the implicit claim would probably be difficult to challenge, absent writings from Schenker discussing disability in a more positive regard.

Conclusion

By today's standards, Schenker lived during an extremely unforgiving time. His contemporaries were thinkers who spewed anti-feminist, misogynistic, sexist, homophobic, racist, anti-Semitic, and ableist rhetoric. Even though there was an emerging movement which sought to advocate for individuals with disabilities, that movement was very much in the stages of infancy during the early twentieth century, which meant that the effectiveness of such advocacy still had significant room for improvement. Schenker himself shared some of these views; he was anti-feminist, homophobic, and racist, and those mentalities bled through into his writings, both private and published.

Like Weininger, he diminished the feminist movement and considered the Aryan race the most superior of all races. Like his contemporaries, he shunned homosexuality. But perhaps what is most surprising is the fact that he, at one point in his life disabled, was possibly ableist. Schenker's mindset was possibly in line with the period and culture that he lived in, both unforgiving and normative, which reflects through his own character as well.

CHAPTER 3

AN EXAMINATION ON HOW DISABILITY AFFECTED SCHENKER'S WRITING STYLE

Introduction

When poring through archival material for Schenker, one will observe that not all of the documents that are supposedly the thoughts of Schenker are in fact penned by Schenker. Many of them are penned by his wife Jeanette, some by his student Angi Elias, and some by his other students and friends. One might wonder why so many different hands were involved in the crafting of the works now integral in Schenkerian theory and analysis; but if one knew that Schenker developed a visual impairment due to his debilitating diabetes, one would understand why so many of Schenker's later works were dictated.

Typically (but especially in Schenker's case), when one dictates to another person to produce written works, conversational and colloquial words in the language are picked up and written down. Not unlike the English terms "like," "well," and "also," the German language is also riddled with similar auxiliary terms: "auch," "doch," "eben," "gar," "nur," "schon," "sonst," "wohl," and "zwar." When plugged into reputable online German-to-English dictionaries (such as dict.leo), each term yields multiple different results ("auch," for example, can be translated as "also," "as well," or "too"), and translators of Schenker's work have to determine the most appropriate definition and translation of each of these colloquial terms, depending on their context. Table 1 shows a list of some of the definitions of each term above as provided by the online edition of the *Collins German Dictionary*:¹

¹ Collins German Dictionary (Collins, 2021), <https://www.collinsdictionary.com/us/dictionary/german-english>.

Table 1: German auxiliary terms and their definition(s).

Term	Definition(s)
<i>auch</i>	also, too, as well, even [emphasizing term]
<i>doch</i>	but, but still/yet, after all, anyway/all the same [emphasizing term]
<i>eben</i>	just, exactly/precisely, simply
<i>gar</i>	at all, even, really/indeed
<i>nur</i>	only, just, -ever
<i>schon</i>	already, ever, just, all right, really [emphasizing term]
<i>sonst</i>	else/other, otherwise, in other ways, usually
<i>wohl</i>	well, probably/no doubt/surely, perhaps/possibly [interchangeable with <i>zwar</i>]
<i>zwar</i>	in fact/actually [interchangeable with <i>wohl</i>]

The multifaceted nature of these colloquial terms proves to be a constant headache for non-German speakers. Writer Alfred Hammer, author of the German rudiments textbook *Hammer's German Grammar and Usage*, writes that "[c]olloquial German stands or falls by an ample scattering of *denn, doch, ja, mal, schon, so* etc. without which it sounds bleak and impersonal; their correct use is a considerable test for the foreigner."² Not only is the correct use of these auxiliary terms a "considerable test" for non-German-speaking foreigners, it is also a headache for Schenkerian scholars. Schenkerian scholar and translator John Rothgeb claims that often times the translations in German-English dictionaries cannot be applied to the text without awkwardness, which then leads to the temptation of translators to just omit the "filler" term, but doing so would force the scholar to discard the rhetorical power in the passage.³ This is why there is still an ongoing quest for Schenkerian scholars to marry the sentiment behind the German colloquial language and the coherence in the English language to create a translation that will do Schenker's prose justice.

Take, for example, the passage below from Schenker's *Kontrapunkt*, volume 1, discussing an exercise out of Johann Joseph Fux's *Gradus ad Parnassum*:

² A. E. Hammer, *Hammer's German Grammar and Usage* (London: Edward Arnold, 1978), 145.

³ Rothgeb, "Translating Texts on Music Theory," *Theory and Practice* 9, no. 1/2 (July/December 1984): 72.

Desto auffallender ist denn aber eine (freilich vereinzelt) Stimmführung in Tab. IV, Fig. 1: [example follows] bei der, wie man sieht, auf dem Aufstreich eine Sept gar angesprungen wird.⁴

In this passage, the auxiliary term "gar" is used. The clause in which it appears reads "auf dem Aufstreich eine Sept gar angesprungen wird," which roughly translates to "at the upbeat a seventh [gar] is leaped." However, if one were to insert the aforementioned definitions of "gar" in table 1, none of them would fit. While a translation that omits the auxiliary term (such as "at the upbeat there exists a seventh leap") would be a completely valid one, more diligent translators, such as Rothgeb, have looked deeper into the context, speculated that "gar" is used as an intensifier of the word "angesprungen" (leap), and take special approaches to translate the clause to preserve the rhetorical power of the passage.⁵ For example, for the aforementioned passage, Rothgeb's translation reads, "Thus the following voice leading, in Tab. IV, Fig. 1 (admittedly an isolated case), is all the more striking: [example follows]. As can be seen, a seventh is taken *by leap* at the upbeat," which perfectly addresses the "gar" with his italicized phrase "by leap."⁶

However, multilingual individuals will know that performing a word-for-word translation from one language to another is practically impossible. Not only that, but colloquial language is also especially difficult to, first of all, transcribe, and second of all, translate. For example, a Cantonese speaker and a Taiwanese speaker might have different ways to convey the same idea, even though Cantonese and Taiwanese employ the same written language (Chinese). Dialectical differences may also create unmitigable discrepancies in how an idea is dictated. Therefore, when an idea is dictated to someone who writes it down, there is some part of said idea that may have already been lost, either by means of tacit editing on the part of the individual notating the dictation, or through the loss of essence that is inherently inevitable in dictation.

This chapter explores how far and wide the colloquial nature of Schenker's prose extends and affects the way in which scholars and

⁴ H. Schenker, *Kontrapunkt I*, vol. 2, part 1, *Neue musikalische Theorien und Phantasien* (Vienna: Universal Edition, 1910), 243-44.

⁵ Rothgeb, "Translating Texts on Music Theory," 72.

⁶ H. Schenker, *Counterpoint: A Translation of Kontrapunkt*, trans. John Rothgeb and Jürgen Thym, ed. John Rothgeb (Ann Arbor: Musicalia Press, 2001), 1:181.

translators perceive his work. It demonstrates the presence of how by-products of the dictation process, which correlates with the observation that the colloquial nature of Schenker's language did not emerge until after he started developing his visual impairment. Statistics demonstrates that the use of the aforementioned colloquial terms increases as the years progress, which means that Schenker's later works do become increasingly difficult to understand and translate. By doing so, one can reach the conclusion that disability did affect Schenker's writing style quite literally and confounds essence and connotation, especially in his later works.

Studies Outlined in this Chapter

This chapter outlines three separate studies that I conducted. The first study investigates Schenker's prose and establishes that the usage of the auxiliary terms mentioned in the introduction of this chapter did increase after Schenker was afflicted with disability. The second study compares the usage of auxiliary terms in Schenker's works post-disability with the usage of said terms in three works by three of his contemporaries: music theorist and composer Arnold Schoenberg, music thinker and composer Ferruccio Busoni, and conductor and music analyst Alfred Lorenz. Said study reveals that Schenker's usage of these terms was significantly greater than that of some of his contemporaries (the ones that the study examines). The third study compares usage of auxiliary terms in Schenker's works during the interwar period with usage of said terms in selected works of journalist Karl Kraus, a figure Schenker admired and whose rhetorical pattern Schenker sought to imitate. Said study proves that, even as colloquial a writer as Kraus was, Schenker still used auxiliary terms more frequently than he; as a result, one can deduce that, while there may have been a shift in rhetorical style to reflect Kraus's influence on Schenker, Schenker's writing style correlates more closely with the emergence with his disability than with his exposure and emulation of Kraus. The results of these three studies will demonstrate that Schenker's disability did affect the way that he wrote, resulting in more difficult understanding of his work for scholars to come.

Study 1 Methodology

In the first study, I analyzed a number of published prose works by Schenker, as well as music edited by Schenker. These include published works that are pure prose (e.g., *Harmonielehre*) and published editor commentaries of musical works in which Schenker was the editor (e.g., Johannes Brahms's *Oktaven und Quinten*). Unpublished works were not analyzed for the purposes of this study, partially because some of these works did not have transcriptions readily available and partially because the purpose of this study is to prove that Schenker's disability affected the way scholars perceive his more well-known, published works. I also excluded published musical works without independent editorial commentary (works with prefaces written by Schenker referring the reader to another one of his works) from this analysis.

When possible, a digital file from HathiTrust or the Internet Archive was obtained for this analysis; when not possible, a hard copy of each work was scanned via flatbed scanner and crafted into a digital file. After obtaining or creating the digital file, the ABBYY FineReader 15 optical character recognition (OCR) software was run through each file to recognize the text in each work. For works that were published only in Fraktur/Gothic font, an add-on Fraktur feature for ABBYY FineReader Server OCR software was run through those files. A tally of occurrences of each colloquial term listed above ("auch," "doch," "eben," "gar," "nur," "schon," "sonst," "wohl," and "zwar") was made, and the percentage of occurrence of all the terms combined to the total word count were made. The average of the group of percentages calculated from works published prior to Schenker's alleged emergence of disability in 1910 and the average of the group of percentages calculated from works published during or after 1910 were then compared to attempt to reject the null hypothesis that disability did not affect Schenker's writing styles in terms of usage of German auxiliary terms.

Total word counts were unavailable with the present capabilities of OCR software, so estimates of total word counts were made. The average words per line count was calculated using ten random lines of text from each work, and the average lines per page count was calculated using ten random pages of text from each work. Any non-integer averages were rounded to the nearest integer. Cover pages, title and subtitle pages, the table of contents, the index, pages with

only music and no writing, and blank pages were excluded from the page count. The total word count was then approximated by multiplying the average words per line count, the average lines per page count, and the page count. If the total page count is no more than ten, the lines of text were counted out for the entire work and multiplied with the average words per line count to produce the total word count approximation. Table 2 shows the works listed in chronological order of publication date or crafting date, whichever is more relevant, remarks about the significance of said works in this analysis, and whether the work was included or excluded from the analysis. As studies 2 and 3 also use data from study 1, I have marked table 2 to indicate the scope of usage of the data in study 1 from its succeeding studies.⁷

⁷ See the bibliography for complete bibliographic citations of each work considered for this study.

Table 2: Details of Schenker's published works (in chronological order) used in study 1.

Abbreviated Title of Work	Date of Publication or Creation	Remarks	Included/ Excluded from Analysis?
<i>Heinrich Schenker als Essayist und Kritiker</i>	1891-1901	Collection of earlier essays written by Schenker	Included
<i>Klavierwerke</i> (C. P. E. Bach), 2 volumes	1902	Musical score without commentary	Excluded
<i>Sechs Orgelkonzerte</i> (Handel)	1905	Musical score with preface	Included
<i>Harmonielehre</i>	1906	Monograph	Included
<i>Ein Beitrag zur Ornamentik</i>	1908 ⁸	Monograph	Included
<i>Instrumentations-Tabelle</i> ⁹	1908	Instrumentation table with introduction	Included
All works above this row are Schenker's works pre-disability and are used in study 1. All works below this row are Schenker's works post-disability and are used in studies 1 and 2.			
<i>Chromatische Fantasie und Fuge</i> (J. S. Bach)	1910	Musical score with commentary	Included
<i>Kontrapunkt</i> , volume 1	1910	Monograph	Included
<i>Beethovens Neunte Sinfonie</i>	1912	Monograph	Included
<i>Die letzten fünf Sonaten</i> (Beethoven)	1913-1921	Musical score with commentary	Included
All works below this row are Schenker's works during the interwar period and are used in study 3.			
<i>Der sogenannte Mondscheinsonate</i> (Beethoven)	1921	Musical sketch with commentary	Included
<i>Kontrapunkt</i> , volume 2	1922	Monograph	Included
<i>Klaviersonaten, nach den Autographen</i> (Beethoven)	1921-1923	Musical score without commentary	Excluded
<i>Der Tonwille</i> , 9 issues	1921-1924	Periodical	Included
<i>Das Meisterwerk</i> , 3 volumes	1925-1930	Monograph	Included
<i>Fünf Urlinie-Tafeln</i>	1932	Sketches with commentary	Included
<i>Oktaven und Quinten</i> (Brahms)	1933	Musical sketch with commentary	Included
<i>Der Freie Satz</i>	1935	Monograph	Included

⁸ This work was originally published in 1903 and revised in 1908. For the purposes of this analysis, the 1908 edition was used because of availability of the work. Whether 1903 or 1908, this work would have been published pre-disability, so the time difference would be negligible for the purposes of this analysis.

⁹ Published under a pseudonym, Artur Niloff.

In order to reject the null hypothesis, a two-tailed t test was used to determine statistical significance.¹⁰ In scientific fields such as psychology and biology, the most standard significance level (benchmark p value) set for t tests is 0.05, with more stringent tests setting p values at 0.01 and more lenient tests setting p values at 0.1. For this study (and all subsequent studies in this chapter), 0.1 was set as the benchmark p value for this test because word counts were highly approximated and had a margin of error more significant than tests usually conducted in the science fields, allowing for more leniency in setting benchmark p values.

Study 1 Data

The data acquired from this analysis are outlined in the following tables. Table 3 shows the average words per line count, the average lines per page count, the page count, and total word count approximation per work. Table 4 shows the occurrence count of each term in the works analyzed, with a sum of the occurrence counts of all terms. Table 5 shows the percentage ratio of the occurrence counts in table 4 and the total word count approximation established in table 3.

¹⁰ Jeremy Stangroom, "T-Test Calculator for 2 Independent Means," *Social Science Statistics*, <https://www.socscistatistics.com/tests/studenttttest/default2.aspx>.

Table 3: Data pertaining to total word count approximation.

Abbreviated Title of Work	Average Words/Line Count	Average Lines/Page Count¹¹	Page Count¹²	Approximate Word Count
<i>Heinrich Schenker als Essayist und Kritiker</i>	10	29	363	105270
<i>Sechs Orgelkonzerte</i>	8	42	1	336
<i>Harmonielehre</i>	9	27	395	95985
<i>Ein Beitrag zur Ornamentik</i>	12	36	72	31968
<i>Instrumentations-Tabelle</i>	9	293	3	2637
<i>Chromatische Fantasie und Fuge</i>	9	32	31	8928
<i>Kontrapunkt, volume 1</i>	7	2	454	82628
<i>Beethovens Neunte Sinfonie</i>	7	21	398	58506
<i>Die letzten fünf Sonaten</i>	9	45	241	97605
<i>Der sogenannte Mondscheinsonate</i>	7	293	6	2051
<i>Kontrapunkt, volume 2</i>	8	24	240	46080
<i>Der Tonwille, 9 issues</i>	9	30	437	117990
<i>Das Meisterwerk, 3 volumes</i>	8	22	463	81488
<i>Fünf Urlinie-Tafeln</i>	8	46	1	368
<i>Oktaven und Quinten</i>	7	355	3	2485
<i>Der Freie Satz</i>	7	25	224	39200

¹¹ For works with a page count that is no more than ten, this value is the total line count.

¹² For works with a page count that is no more than ten, this value is negligible to calculate the approximate word count.

Table 4: Occurrence counts of German auxiliary terms in Schenker's published works.

Abbreviated Title of Work	<i>auch</i>	<i>doch</i>	<i>eben</i>	<i>gar</i>	<i>nur</i>	<i>schon</i>	<i>sonst</i>	<i>wohl</i>	<i>zwar</i>	Total
<i>Heinrich Schenker als Essayist und Kritiker</i>	681	292	159	132	608	237	80	99	54	2342
<i>Sechs Orgelkonzerte</i>	2	0	1	1	5	0	0	1	0	10
<i>Harmonielehre</i>	599	167	256	81	379	169	44	97	120	1912
<i>Ein Beitrag zur Ornamentik</i>	348	119	122	77	266	88	23	65	27	1135
<i>Instrumentations-Tabelle</i>	14	3	3	1	8	4	4	1	1	39
<i>Chromatische Fantasie und Fuge</i>	167	7	62	44	133	57	15	34	10	592
<i>Kontrapunkt, volume 1</i>	1231	474	437	200	1019	370	79	225	175	4210
<i>Beethovens Neunte Sinfonie</i>	660	285	253	63	610	259	41	112	85	2368
<i>Die letzten fünf Sonaten</i>	2186	620	658	135	1648	874	112	364	193	6790
<i>Der sogenannte Mondscheinsonate</i>	21	0	4	1	12	17	0	2	1	58
<i>Kontrapunkt, volume 2</i>	704	119	119	27	421	265	33	83	90	1861
<i>Der Tonwille, 9 issues</i>	1722	338	211	104	1144	591	47	125	146	4428
<i>Das Meisterwerk, 3 volumes</i>	1374	298	109	73	909	462	34	81	109	3449
<i>Fünf Urlinie-Tafeln</i>	3	1	0	0	1	0	0	0	1	6
<i>Oktaven und Quinten</i>	10	3	0	1	8	0	1	2	1	26
<i>Der Freie Satz</i>	585	130	28	11	280	130	28	25	37	1354

Table 5: Percentage of occurrences of auxiliary terms in works analyzed.

Abbreviated Title of Work	Occurrence Count for Auxiliary Terms in Work	Approximate Word Count of Work	Percent Ratio between Occurrence and Word Counts¹³
<i>Heinrich Schenker als Essayist und Kritiker</i>	2342	105270	2.22
<i>Sechs Orgelkonzerte</i>	10	336	2.98
<i>Harmonielehre</i>	1912	95985	1.99
<i>Ein Beitrag zur Ornamentik</i>	1135	31968	3.55
<i>Instrumentations-Tabelle</i>	39	2637	1.48
<i>Chromatische Fantasie und Fuge</i>	592	8928	6.63
<i>Kontrapunkt, volume 1</i>	4210	82628	5.10
<i>Beethovens Neunte Sinfonie</i>	2368	58506	4.05
<i>Die letzten fünf Sonaten</i>	6790	97605	6.96
<i>Der sogenannte Mondscheinsonate</i>	58	2051	2.83
<i>Kontrapunkt, volume 2</i>	1861	46080	4.04
<i>Der Tonwille, 9 issues</i>	4428	117990	3.75
<i>Das Meisterwerk, 3 volumes</i>	3449	81488	4.23
<i>Fünf Urlinie-Tafeln</i>	6	368	1.63
<i>Oktaven und Quinten</i>	26	2485	1.05
<i>Der Freie Satz</i>	1354	39200	3.45

¹³ Percentages reported here are to the nearest hundredth (two decimal places). In the two-tailed *t* test, nine decimal places for percentages were used.

The two-tailed t test was conducted with p set at 0.1, and the two averaged percentages for comparison being 2.44% (pre-disability) and 3.45% (post-disability). For this study, p was calculated to be 0.099, which, being smaller than the benchmark p value of 0.1, means that the results were statistically significant.¹⁴ With statistical significance being established, it was deemed that there was enough evidence to reject the null hypothesis, and the null hypothesis was rejected.

Study 2 Methodology

In the second study, I used and compared the data from the first study with regards to word counts and auxiliary term usage percentages for Schenker's works from 1910 and onward to word counts and auxiliary term usage percentages of three other works, namely, Arnold Schoenberg's 1922 edition of *Harmonielehre*, Ferruccio Busoni's 1922 publication *Von der Einheit der Musik*, and Alfred Lorenz's 1924 publication *Das Geheimnis der Form bei Richard Wagner*, volume 1. Due to lack of availability of the later volumes of *Das Geheimnis der Form bei Richard Wagner*, I was compelled to exclude the latter three volumes of Lorenz's work from this study. The study aimed to reject the null hypothesis that Schenker's usage of auxiliary terms was not significantly different from that of his contemporaries.

In order to obtain word count approximations for the three works, I used the same method of word approximation as the method described above for study 1. There was a more accurate line count for Schoenberg's work, however, because Universal Edition, the publisher for *Harmonielehre*, had supplied the reader with line numbers in increments of ten, which allowed for a more convenient way to track down the actual line count for the work.¹⁵

As in the first study, a two-tailed t test was used, with the benchmark p value set at 0.1, to reject the null hypothesis.

Study 2 Data

The data acquired from this analysis are outlined in the following tables. Table 6 shows the average words per line count, the

¹⁴ Percentages reported here contain two significant figures.

¹⁵ It is perhaps interesting to note that Universal Edition did not do the same courtesy for readers for Schenker's works. I do not have an explanation as to why, but it is something interesting to note.

average lines per page count, the page count, and total word count approximation per work for the works that were novel in this study.¹⁶ Table 7 shows the occurrence count of each term in the works analyzed, with a sum of the occurrence counts of all terms. Table 8 shows the percentage ratio of the occurrence counts in table 7 and the total word count approximation established in table 6.¹⁷

Table 6: Data pertaining to total word count approximation for novel works in study 2.

Abbreviated Title of Work	Average Words/Line Count	Average Lines/Page Count	Page Count	Approximate Word Count
<i>Harmonielehre</i> (Schoenberg)	12	13760 ¹⁸	513 ¹⁹	165120
<i>Von der Einheit der Musik</i> (Busoni)	8	30	352	84480
<i>Das Geheimnis der Form bei Richard Wagner, volume 1</i> (Lorenz)	11	33	308	111804

Table 7: Occurrence counts of German auxiliary terms for novel works in study 2.

Abbreviated Title of Work	auch	doch	eben	gar	nur	schon	sonst	wohl	zwar	Total
<i>Harmonielehre</i>	1062	243	44	48	733	274	91	126	83	2704
<i>Von der Einheit der Musik</i>	211	80	25	15	171	0	0	41	20	563
<i>Das Geheimnis der Form bei Richard Wagner, volume 1</i>	327	65	15	22	283	94	12	20	30	868

¹⁶ Schenker's works were not included in this section of data, as one can consult tables 2.3, 2.4, and 2.5 for said data, and the representation of the data would be redundant.

¹⁷ See the bibliography for complete bibliographic citations of each work considered for this study.

¹⁸ This is the exact line count for Schoenberg's *Harmonielehre*.

¹⁹ Since an exact line count was calculated for Schoenberg's *Harmonielehre*, the page count for said work was negligible to approximate the total word count.

Table 8: Percentage of occurrences of auxiliary terms for novel works in study 2.

Abbreviated Title of Work	Occurrence Count for Auxiliary Terms in Work	Approximate Word Count of Work	Percent Ratio between Occurrence and Word Counts
<i>Harmonielehre</i>	2704	165120	1.64
<i>Von der Einheit der Musik</i>	563	84480	0.67
<i>Das Geheimnis der Form bei Richard Wagner, volume 1</i>	868	111804	0.78

The two-tailed t test was conducted with p set at 0.1, and the two averaged percentages for comparison being 1.03% (Schenker's contemporaries) and 3.45% (Schenker post-disability). For this study, p was calculated to be 0.019, which, being smaller than the benchmark p value of 0.1, means that the results were statistically significant. With statistical significance being established, it was deemed that there was enough evidence to reject the null hypothesis, and the null hypothesis was rejected.

Study 3 Methodology

In the third study, I used and compared the data from the first study with regards to word counts and auxiliary term usage percentages for Schenker's interwar works from 1919 and onward to word counts and auxiliary term usage percentages of works by a contemporary of Schenker's that he attempted to emulate, journalist Karl Kraus. The study aimed to reject the null hypothesis that Schenker's usage of auxiliary terms after World War I was not significantly different from that of Karl Kraus. Table 9 lists the works analyzed for this study, ordered by publication date.²⁰

²⁰ See the bibliography for complete bibliographic citations of each work considered for this study.

Table 9: Publication details for the works of Karl Kraus used in study 3.

Abbreviated Title of Work	Date of Publication or Creation
<i>Sittlichkeit und Kriminalität</i>	1908
<i>Spruche und Widerspruche</i>	1909
<i>Weltgericht, 2 volumes</i>	1919

In order to obtain word count approximations for the three works, I used the same method of word approximation as the method described above for study 1. As in the first and second studies, a two-tailed t test was used, with the benchmark p value set at 0.1, to reject the null hypothesis.

Study 3 Data

The data acquired from this analysis are outlined in the following tables. Table 10 shows the average words per line count, the average lines per page count, the page count, and total word count approximation per work for the works that were novel in this study. Table 11 shows the occurrence count of each term in the works analyzed, with a sum of the occurrence counts of all terms. Table 12 shows the percentage ratio of the occurrence counts in table 11 and the total word count approximation established in table 10.

Table 10: Data pertaining to total word count approximation for novel works in study 3.

Abbreviated Title of Work	Average Words/Line Count	Average Lines/Page Count	Page Count	Approximate Word Count
<i>Sittlichkeit und Kriminalität</i>	9	35	383	120645
<i>Spruche und Widerspruche</i>	7	22	240	36960
<i>Weltgericht</i>	9	31	559	155961

Table 11: Occurrence Counts of German auxiliary terms for novel works in study 3.

Abbreviated Title of Work	<i>auch</i>	<i>doch</i>	<i>eben</i>	<i>gar</i>	<i>nur</i>	<i>schon</i>	<i>sonst</i>	<i>wohl</i>	<i>zwar</i>	Total
<i>Sittlichkeit und Kriminalität</i>	375	122	25	41	271	113	44	47	36	1074
<i>Sprüche und Widersprüche</i>	116	44	17	14	132	36	18	13	7	397
<i>Weltgericht</i>	664	301	130	97	608	254	66	130	68	2318

Table 12: Percentage of occurrences of auxiliary terms for novel works in study 3.

Abbreviated Title of Work	Occurrence Count for Auxiliary Terms in Work	Approximate Word Count of Work	Percent Ratio between Occurrence and Word Counts
<i>Sittlichkeit und Kriminalität</i>	1074	120645	0.98
<i>Sprüche und Widersprüche</i>	397	36960	1.07
<i>Weltgericht</i>	2318	155961	1.49

The two-tailed t test was conducted with p set at 0.1, and the two averaged percentages for comparison being 2.99% (Schenker interwar) and 1.15% (Kraus). For this study, p was calculated to be 0.038, which, being smaller than the benchmark p value of 0.1, means that the results were statistically significant. With statistical significance being established, it was deemed that there was enough evidence to reject the null hypothesis, and the null hypothesis was rejected.

Discussion of Data from All Three Studies

At first glance, one may be tempted to reject the data for study 1 provided above. Some might argue that the percentage of occurrence in *Ein Beitrag zur Ornamentik* is greater than the percentage of occurrence in *Oktaven und Quinten*, and that the difference in fact implies a negative correlation of occurrence rather than a positive correlation, which is being argued in this study. However, the two-tailed t test that was conducted is used precisely to rule out the fact that the results could have happened by random chance. In calculating the deviation of data points from the average, the t test would produce a p value, which tells the researcher the odds of the data being randomly

correlated. With the p value being 0.099, one can conclude that there is only a 9.9% chance that the usage of auxiliary terms by Schenker being increased post-disability was random happenstance, and therefore one can conclude that there is a positive correlation that can be observed.

Through the examinations of works published around the time of Schenker's life, it would not be unreasonable to observe (or perhaps even argue) that Schenker's more colloquial writing style was quite commonplace amongst Schenker's contemporaries, and that the differences noted in study 1 are unremarkable. The data from study 2, however, discredits that argument, as it demonstrates that Schenker's work contains a statistically significant larger proportion of auxiliary terms than works of his contemporaries, with a 1.9% likelihood that this observation is a result of random happenstance (with p being calculated as 0.019).

There is a possibility that Schenker's rhetoric may have been influenced by Karl Kraus, a figure he sought to emulate, as Kraus was a writer who used auxiliary terms frequently in his works. Study 3 addresses that possibility, and demonstrates that, while it may have been completely feasible that Kraus did influence Schenker's writing style, some other factor also affected Schenker's writing style dramatically, as Schenker used significantly more auxiliary terms than even Kraus did, with a 3.8 % likelihood that this observation is a result of random happenstance (with p being calculated as 0.038). The data in study 1, when applied to the interpretation of the data in study 3, strongly suggests that Schenker's disability was that other factor that dramatically altered the way Schenker formulated his writings.

The first study did not observe statistically significant trends in usage of individual auxiliary terms. While in the case of the auxiliary term "auch," a 62.22% increase in usage post-disability was observed, while in the case of the auxiliary term "gar," a 3.29% decrease in usage post-disability was in fact observed. The p values for the two-tailed t test varied widely between terms; while the trend in "auch" usage had a p value of 0.014 (meaning that the trend had a 1.4% chance of being random happenstance), the trend in "gar" usage had a p value of 0.62 (meaning that the chance of being random happenstance was 62%). In fact, out of the nine auxiliary terms that were studied, the trends

of usage for six of those nine terms were deemed to be statistically insignificant (only the trends of terms "auch," "schon," and "zwar" had a *p* value less than 0.1, deeming those trends statistically significant). As a result of these findings, one cannot make a definitive conclusion that Schenker increased usage of specific auxiliary terms, other than the terms "auch," "schon," and "zwar." As only three trends out of nine were statistically significant and accountable, no real conclusion can be made on trends of individual auxiliary terms.

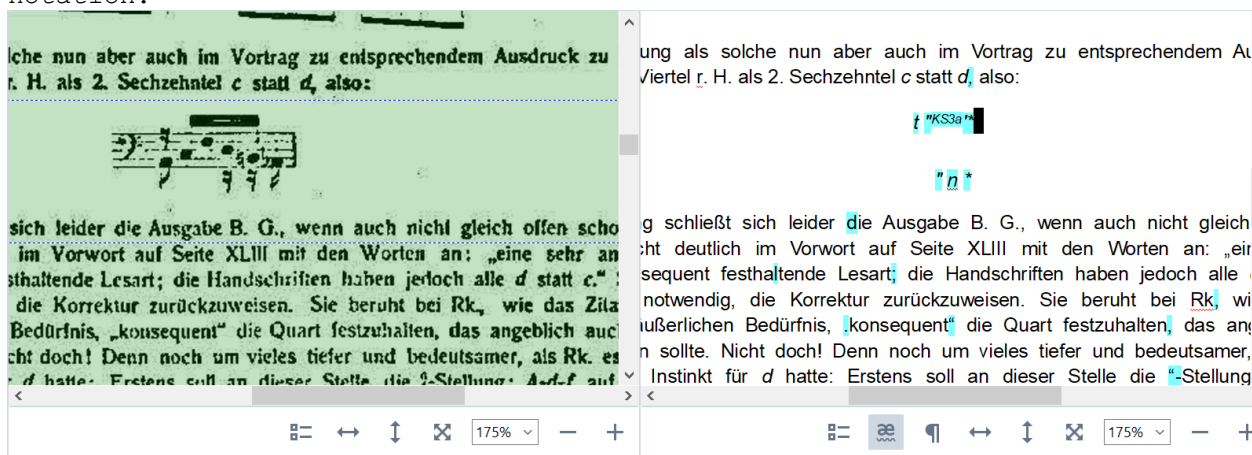
That being said, the general trend of usage of auxiliary terms in their entirety was statistically significant. The data collected from the three studies, coupled with the fact that the usage of auxiliary terms makes understanding and interpreting the works of Schenker generally more difficult, can allow one to draw the conclusion that in the most general sense, there is a correlation in the change in writing style in line with when Schenker became disabled because he did use auxiliary terms more frequently post-disability than pre-disability.

Shortcomings in Studies and Possible Next Steps

There are certainly ways in which these studies could be improved by scholars in the future. These studies open doors for further inquiries should a Schenker scholar or a disability scholar choose to make them. Some possible next steps are provided below.

With the current technology available, OCR software has not kept pace with music literature. Even though it is indisputably the best OCR software currently available on the market, ABBYY has severe deficiencies in being able to correctly identify sheet music as music and not text. As a result, when performing OCR on the works studied, ABBYY had a tendency of looking at musical notes on a staff and trying to make sense of it by brute force, imposing alphabets and other symbols, making the entire passage nonsensical. Figure 1 shows a partial screenshot of ABBYY attempting to OCR a page out of *Chromatische Fantasie und Fuge*, with very limited success:

Figure 1: ABBYY attempting (and failing) to recognize OCR musical notation.



With the failure of ABBYY to recognize the difference between musical notation and text, total word counts were impossible to be precisely determined. With the improvement of OCR software, or the development of software that can parse out or even recognize musical notation, one would find much more ease in conducting these studies.

Without a precise word count, total word counts had to be approximated. With the approximation of total word counts, the data produced by these studies all had margins of error. If precise word counts could be obtained, margins of error would be significantly reduced, and the significance level for the corresponding *t* test could be set lower as a result. The lower significance level in a statistical analysis, the more convincing a study's result will be when rejecting the null hypothesis. With a precise word count, studies such as the ones depicted in this chapter would carry more statistical weight and would contribute more to scholarship than this chapter presently has.

Even though there was not statistical significance in trends of usage of individual auxiliary terms, one could investigate and explore why that may be the case, while the general trend is statistically significant. Perhaps the terms "auch," "schon," and "zwar" carry more colloquiality than "doch," "eben," "gar," "nur," "sonst," and "wohl." A conclusion was not definitively made on this front; however, investigation into this matter could further research in Schenker studies, or disability studies for that matter.

Conclusion

It was established in the beginning of this chapter that the usage of the German auxiliary terms "auch," "doch," "eben," "gar," "nur," "schon," "sonst," "wohl," and "zwar" is found primarily in spoken German, and the introduction of said terms in written German, while denoting rhetorical strength, can often times detract from the intelligibility of German prose to the non-native German speaker. When dictating to others in order to create his written works, Heinrich Schenker inevitably used these terms more, leading Schenker scholars and translators today to have even more difficulty conveying the language Schenker was using into the more mainstream English language. While some scholars and translators have more success than others retaining the rhetorical power of Schenker's writing, either by way of using unconventional English phraseology unknown to the German language or using other emphasizing mechanisms such as italic font, not one scholar or translator has been completely successful in conveying Schenker's thoughts, and the increased usage of auxiliary terms post-disability poses to scholars and translators an even more difficult task of interpreting Schenker's work, leading to more guesswork and disagreement of interpretations. Through the evidence provided by the study outlined in this chapter, it can be concluded that Schenker's disability did affect his ability to convey himself to others, either intentionally or unintentionally, and his disability certainly adds an additional layer of confoundedness to the modern-day Schenker scholar or translator.

CONCLUDING REMARKS AND REFLECTIONS

It can be said with no doubt that Heinrich Schenker is an influential figure in music history. It can also be said with little doubt that Heinrich Schenker is a figure with views that would be perceived as controversial today. Many scholars who predate me have made the first step in pointing out these controversial opinions: theorists Philip Ewell and Joseph Straus are two of the most prominent scholars who have exposed Schenker and his contemporaries as problematic by today's standards. I hope that I, as a musicologist, have been able to contribute somewhat to this discussion in a meaningful way.

That being said, scholarship on the relationship of Schenker with his disability, or on Schenker with the concept of disability in general, could be pursued in many more directions. In this concluding section, I suggest possible avenues for expansion of this line of inquiry that I have opened up.

A More Precise Method of Statistical Analysis?

In chapter 3, I conducted a series of statistical analyses that were based off the most powerful OCR technology available on the market, as well as word counts that were estimated by me. However, in the concluding sections of the chapter, I pointed to the lack of precision as a potential shortcoming. The lack of precision was caused by a lack of software powerful enough to accurately differentiate between music notation and written text, and the lack of a reliable method to calculate word and line counts resulting from a lack of powerful software that guarantees precision.

ABBYY, the best software currently available on the market, is itself highly inaccurate when trying to conduct optical character recognition of texts that have musical notation inlaid.¹ It is for this reason that simply using a word counter on word-processing software (e.g. Microsoft Word) would not have worked at all for these analyses. With the lack of accurate text recognition, statistical power was lost when conducting these analyses.

Without the ability to calculate precise word counts, estimates had to be made. In my thesis, I counted pages and lines of text by hand to come up with a crude estimation of how many words were in each work.

¹ See figure 1 in chapter 3 for an example of said inaccuracy.

As the data indicate in chapter 3, every single work used for the various analyses was estimated to have more than 200 words; counting 200 words by hand is already an effort that would have taken time and energy that I alone do not have. Regrettably, this has led to a highly approximated word count for all the analyses of chapter 3, and statistical power, as a result, was also lost.

There is, however, promising developments in the field of music informatics that may be able to mitigate this issue in the very near future. A growing number of scholars have become interested in music encoding, which translates music notation into a computer programmable language.² This technique is already being applied to many different aspects of music, such as digital music editions, thematic catalogs and indexes, corpus studies, and music analysis. With the development of technology, music encoding could be an extremely promising solution to the issues listed above. If one were to train artificial intelligence, by way of music encoding, to be able to differentiate accurately between music notation and written text, the accuracy issue with present-day OCR technology in terms of word recognition would virtually be eradicated. With accuracy no longer a factor of contention, statistical power would be retained, resulting in more convincing analyses that could conclusively determine whether disability altered Schenker's writing style by way of colloquial by-products of dictation.

Disability and Ableism's Impact on Schenker's View of Music Itself

As discussed in chapter 2, Schenker was a firm believer in the idea of the German genius. This is well documented, and Philip Ewell has investigated how problematic this belief is to the entire field of music theory.³ While an increasing number of scholars are following Ewell's footsteps and are investigating how racially unjust Schenker was, Joseph Straus has also explored extensively how Schenkerian theory can be cast through the lens of disability, especially in his 2006 article "Normalizing the Abnormal: Disability in Music and Music Theory."⁴

² Anna Kijas (Tufts University) and Raffaele Vighianti (University of Maryland) gave a workshop on Music Encoding at the AMS/SMT meeting in November 2020, which is where I was first introduced to the concept. For scholarship pertaining to this field, see Eleanor Selfridge-Field, ed., *Beyond MIDI: The Handbook of Musical Codes* (Cambridge: MIT Press, 1997).

³ Ewell, "Music Theory and the White Racial Frame."

⁴ Straus, "Normalizing the Abnormal: Disability in Music and Music Theory," *Journal of the American Musicological Society* 59, no. 1 (Spring 2006).

In this article, Straus examines the experientialist theories proposed by Mark Johnson and George Lakoff.⁵ Straus outlines certain "schemas" that Lakoff and Johnson propose, which are "recurring, flexible patterns of our embodied interactions with our environments, [and are] highly flexible cross-modal patterns that make it possible for us to have ordered experiences that we can make sense of."⁶ Straus argues, however, that Lakoff and Johnson's schemas are extremely exclusionary of the abnormal body, writing that "[in] experientialist literature, there has been the blithe assumption that we all inhabit the same kind of body, a normatively abled body, and thus all experience our bodies in pretty much the same way."⁷ Straus mitigates the issue by suggesting schemas of his own to be able to engage in a discussion that includes disability, namely "imbalance," "puncture," and "distortion," justifying the creation of these schemas in a footnote: "experientialism has tended to ignore the non-normative, disabled counterparts of the bodily states and functions it conceives as potential image schemas."⁸

In connecting the experientialist viewpoint with Schenkerian thought, Straus investigates a number of stances Schenker has taken on various different composers and composition styles. As an example, Straus argues that Schenker's review of Stravinsky's Piano Concerto does not stop at his disdain for the work, but that his comments regarding the "piling up of dissonances" also reflect his views on atonal repertory, even though Stravinsky's Piano Concerto is hardly an atonal work.⁹ Straus writes that if repertoire is viewed as a body, or corpus of work, it could certainly be argued that atonality, an abnormal, unpleasant, and disabling aspect of modern repertoire, disables the entire repertory by way of excess verticality, unregulated dissonance, and by corollary, uncontrollable "blockage" and "paralysis."¹⁰ By that logic, it is not surprising that Straus concludes that Schenker viewed modern music as "disabled and unhealthy, with its

⁵ On the theory of experientialism, see: George Lakoff and Mark Johnson, *Metaphors We Live By* (Chicago: University of Chicago Press, 1980); Johnson, *The Body in the Mind: The Bodily Basis of Meaning, Imagination, and Reason* (Chicago: University of Chicago Press, 1987); Lakoff, *Women, Fire, and Dangerous Things: What Categories Reveal about the Mind* (Chicago: University of Chicago Press, 1987); and Raymond W. Gibbs, Jr., *The Poetics of Mind: Figurative Thought, Language, and Understanding* (Cambridge: Cambridge University Press, 1994).

⁶ Lakoff and Johnson, *Metaphors We Live By*, 115.

⁷ Straus, "Normalizing the Abnormal," 123.

⁸ *Ibid.*, 126.

⁹ *Ibid.*, 147.

¹⁰ *Ibid.*

organs functioning improperly," and that Schenker was of the strong belief that music had been "permanently disabled (paralyzed) by the emancipation of the dissonance."¹¹

But what does this all mean? From the abovementioned scholarship, it has been established that Schenker used problematic language (in the sense that he misappropriated the concept of disability) to describe music that he did not appreciate, but there is no current scholarship regarding what to make of this problematic language. Schenker's alleged ableism may also permeate through his theories on music. It is well documented that Schenker used certain terms that, even in a foreign language, do not convey a positive view (or even a neutral one) of disability, which adds to the notion that Schenker may have had ableist tendencies.¹² While I suggested that Schenker may have been ableist in chapter 2, I was not able to, and did not, connect my suggestion to Straus's argument due to lack of concrete evidence. There is also currently no scholarship that establishes a proven link between Schenker's own disability and his views on music. Perhaps this is because only very few works of scholarship (such as my thesis) have been able to definitively prove that Schenker had a disability in the first place. But now that I have been able to make that confident argument, scholars who succeed me may be able to dig deeper and make the connection between Schenker's disability and his views on music. I provide two such possibilities in the paragraphs following.

It has been suggested that Schenker suffered from symptoms of fatigue due to diabetes. Fatigue, when extremely prominent, can render an individual extremely tired to the point that it disables, perhaps even to the degree that it "paralyzes" the individual from performing rudimentary tasks. We saw this being the case, as Schenker consistently visited the town of Galtür to try to alleviate this fatigue.¹³ Perhaps the musical "paralysis" that Schenker attributes to the presence of dissonance may have been inspired by Schenker's own experience with fatigue. While I could not find evidence that would support this suggested claim, that does not mean that such evidence does not exist.

There are other avenues for research that can be pursued on Schenker's disability and its possible implications on his musical theories. For example, we know that Schenker had a significant visual

¹¹ Ibid., 148.

¹² See the discussion of Schenker's use of the term "invalide" in chapter 2 of this thesis.

¹³ See chapter 1 of this thesis.

impairment due to diabetes, Visual disability could explain Schenker's pivot towards more abstract aspects of music theory in the later years of his life.¹⁴ I encourage my colleagues to pursue these lines of inquiry.

Summary

There are many areas of scholarship on disability and Schenker that I was unable to cover, either due to technological shortcomings or lack of sources. As Schenkerian scholars continue to expand on the *Schenker Documents Online* database by transcribing and translating primary sources, more material may present themselves as evidence. In due time, more information may be available to everyone to either support or disprove my thesis and expand scholarship on the subject of disability and Schenker. I certainly look forward to reading more scholarship regarding this topic in the (hopefully) near future.

¹⁴ Jason Hooper discusses this briefly in his dissertation. See Hooper, "Heinrich Schenker's Early Approach to Form, 1895-1921: Implications for His Late Work and Its Reception" (PhD diss., City University of New York, 2017), 326-27.

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