

## **Freud and Schoenberg: Elective Affinities**

### **Panel 1**

#### **Revolution and Reaction**

Freud's suspicion of music was based partly on its 'imprecision'; musical experience engaged the primary processes, related to obscure extremes of affect, rather than the more precise and language based secondary processes. For Schoenberg however, music was more 'precise' than language. This panel will explore the parallels and paradoxes that exist between Freud and Schoenberg; both were liberators, sexual and musical respectively, as well as creators of structures. Both were in some respect revolutionary *and* reactionary. Taking the year 1923 as a definitive moment, we will compare and contrast Freud's development of the structural model of the mind in the *Ego and the Id*, and Schoenberg's first application of the Twelve-tone technique in the Waltz from the Five Piano Pieces (op. 23).

### **Panel 2**

#### **The Woman Question: Bertha Pappenheim; Marie Pappenheim Frischau**

The lives of two Jewish-born feminists and social activists, the pioneering Bertha Pappenheim, better known by her alias, 'Anna O', patient of Joseph Breuer and the most famous of Freud's 'Studies in Hysteria', 1895, and medically qualified Marie Pappenheim Frischau, librettist for Schoenberg's stream-of-conscious monodrama, *Erwartung* (Expectation), 1909, featuring 'Woman' in search of her dead lover, have been overshadowed by brief early moments of fame dominated by male protagonists. Can we bring their 'cases', as well as their remarkable literary achievements into sharper relief against the grain of 'the Woman Question'?

### **Panel 3**

#### **Monotheism and its Discontents**

Freud's last major work 'Moses and Monotheism' published in 1939 from his exile in London is a complex and difficult work which goes to the heart of his ambivalent relationship to Judaism. Beyond the provocative claim that Moses was not a Jew but an Egyptian, Freud explores the Mosaic prohibition on images and argues that this shaped the intellectual character of the Jews. Monotheism, the ban on images, and their implications for musical representation and broader communication lie at the heart of Schoenberg's unfinished – some would argue, unfinishable – opera (1930-32), *Moses und Aron*: steeped in the Judaism in which Schoenberg had been raised (and to which he was returning), the Lutheranism to which he had converted, and the German musical tradition from Bach to Wagner and Mahler. How might these two challenging, even iconoclastic works of the 1930s be brought into dialogue?

## **Panel 4**

### **Promised Lands?**

A vast number of German-speaking Jewish émigrés, Schoenberg among them, landed in Los Angeles after the Nazis came to power. I will consider how psychoanalytic approaches informed the exile experience in the so-called California paradise, whether through the positive lens of Richard Neutra's therapeutic architecture or the negative critique of the Frankfurt School's analysis of fascist personality types.