JOSEF MATTHIAS HAUER
(1883-1959)

Josef Matthias Hauer, originator of twelve-tone theory and composition, today is seldom mentioned in college music courses and earns only an occasional grudging paragraph in texts on twelve-tone music. Yet he was the creator of a totally original sound world. His method of dealing with the twelve tones bears no relation to those of his contemporaries; its foundations, practice and sonic impact are worlds apart.

HAUER'S THEORY

Hauer intended his atonal music to be a strong reaction against diatonic music. In his writings, he stressed the freedom of atonal melody from the strong tendencies of diatonic music—such as chord progressions and leading tones—which he regarded as sensuous. Pure atonal melody, free of consonance and dissonance, provides its own points of tension and relaxation.

Hauer developed his own theories of tonal color, based on the color theories of Goethe. He held that inherent in each interval is a certain timbre or color, the germ of melody and rhythm. Pure atonal music is based on the melos of intervals; the pure expression of this melos demands the presentation of all twelve tones. The "interpretation of the melos," Hauer wrote, is a matter of intuitive, "creative hearing" of the intervals. The resulting music, Hauer felt, was pure. objective, spiritual. In Western music, up to his time, it was pure objective, spiritual. In the music of the教会 music, up to his time, it was pure objective, spiritual. In the music of the

HAUER'S LIFE

Born in Wiener-Neustadt in 1883, Hauer received his first musical training at home. From 1897 to 1902, while training to become a primary school teacher, he taught himself the elements of theory and composition. His earliest experiments with composition date from 1902-1904, when he held a teaching assistantship at a secondary school in Wiener-Neustadt. From 1904 to 1914, Hauer taught at a secondary school in Wiener-Neustadt. During service in the military (1914-1918), he began preliminary work on his book, Vom Wesen des Musikalen, which appeared in 1920. After his discharge, he took up a teaching post in Vienna but was conscripted in the war. After the war, he took up a teaching post in Vienna but was conscripted in the war.
Atonale Musik were composed retired on a pension in 1919. due to a few sources give 1908 or 1912 as date of his discovery of the twelve-tone laws, and of the first composition of the twelve-tone row, the Nomos, op. 19, tone music. most give 1919 as the time between 1920 and 1922. and published in 1923. Schoenberg's first 1919. In 1923, there was an exchange of letters in which the two formed in Schoenberg's SOCiety for Private Musical Performances in Vienna. Hauer had been in touch with during the years from 1922 to 1925. graphic representation. Hauer-Studio and offers classes in the Zwtilftonspiel at the University of Vienna. Perhaps, at last. conditions may be reached in 1940 with his development of minimalism musical processes. Our enthusiasm for non-Western and American music of Josef Matthias Hauer. Perhaps it is best to accept the fact that Schoenberg may have taught it. Hauer's claim of priority for the discovery of twelve-tone music, cated both his Etudes for piano 1940. Hauer composed a great deal during the 1948. graphic representation. Hauer unquestionably preceded the Zwtilftonspiel at the University of Vienna. During the years from 1922 to 1959. no school had developed around him; except for a small circle of friends and followers. he maintained both his chamber oratorio Der Menschen Weg (1934). Wandlungen (1927) and the cantata Priiludium from the Piano Suite.

To try and understand the differences . ultimately divided the two approaches through the discipline of obtaining deep insights into the structure and development of music. The culmination of his work was the change in 1945. graphic representation. Hauer died in Vienna on September 22, 1959. No school had developed around him; except for a small circle of friends and followers. he maintained his work. His October 1979 recital featuring works as the chamber oratorio Der Menschen Weg (1934). Wandlungen (1927) and the cantata Priiludium from the Piano Suite. He has composed a great deal during the years from 1922 to 1959. no school had developed around him; except for a small circle of friends and followers. he maintained his work. His October 1979 recital featuring works as the chamber oratorio Der Menschen Weg (1934). Wandlungen (1927) and the cantata Priiludium from the Piano Suite. He has composed a great deal during the years from 1922 to 1959. no school had developed around him; except for a small circle of friends and followers. he maintained his work. His October 1979 recital featuring works as the chamber oratorio Der Menschen Weg (1934). Wandlungen (1927) and the cantata Priiludium from the Piano Suite. He has composed a great deal during the years from 1922 to 1959. no school had developed around him; except for a small circle of friends and followers. he maintained his work. His October 1979 recital featuring works as the chamber oratorio Der Menschen Weg (1934). Wandlungen (1927) and the cantata Priiludium from the Piano Suite. He has composed a great deal during the years from 1922 to 1959. no school had developed around him; except for a small circle of friends and followers. he maintained his work. His October 1979 recital featuring works as the chamber oratorio Der Menschen Weg (1934). Wandlungen (1927) and the cantata Priiludium from the Piano Suite. He has composed a great deal during the years from 1922 to 1959. no school had developed around him; except for a small circle of friends and followers. he maintained his work. His October 1979 recital featuring works as the chamber oratorio Der Menschen Weg (1934). Wandlungen (1927) and the cantata Priiludium from the Piano Suite. He has composed a great deal during the years from 1922 to 1959. no school had developed around him; except for a small circle of friends and followers. he maintained his work. His October 1979 recital featuring works as the chamber oratorio Der Menschen Weg (1934). Wandlungen (1927) and the cantata Priiludium from the Piano Suite.