Schoenberg left Europe for the United States in 1933 and never went back—at least not in person. His music, which had been virtually unheard on the continent since his departure, did return after the war however, and that musical re-presence proved to be both highly symbolic and enormously problematic. The most freighted of those musical remigrations was his cantata *A Survivor from Warsaw*, a twelve-tone work he wrote in 1947 in commemoration of the Holocaust. Hermann Scherchen programmed the work in Schoenberg’s hometown of Vienna in 1951 as a bitter homecoming to the city that had never adequately valued the composer. This talk examines the ways in which Schoenberg’s status as Jew, native son, father of twelve-tone music and émigré all informed the reception of *A Survivor from Warsaw* by a divided and occupied capital city, in a country that had not yet acknowledged its role in the Holocaust.