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Arnold Schoenberg's Vienna

Mark Berry



Arnold Schoenberg's Vienna:

Arnold Schoenberg's Vienna Jane Kallir, Galerie St. Etienne, 1984 Outlines the life of the famous Viennese composer and painter discusses his music and paintings and looks at work of his contemporaries Klimt Gerstl Schiele and Kokoschka

ARNOLD SCHOENBERG'S VIENNA. , 1984 **Schoenberg** Malcolm MacDonald, 2008-09-26 In this completely rewritten and updated edition of his long indispensable study Malcolm MacDonald takes advantage of 30 years of recent scholarship new biographical information and deeper understanding of Schoenberg's aims and significance to produce a superb guide to Schoenberg's life and work MacDonald demonstrates the indissoluble links among Schoenberg's musical language particularly the enigmatic and influential twelve tone method his personal character and his creative ideas as well as the deep connection between his genius as a teacher and as a revolutionary composer Exploring newly considered influences on the composer's early life MacDonald offers a fresh perspective on Schoenberg's creative process and the emotional content of his music For example as a previously unsuspected source of childhood trauma the author points to the Vienna Ringtheater disaster of 1881 in which hundreds of people were burned to death including Schoenberg's uncle and aunt whose orphaned children were then adopted by Schoenberg's parents MacDonald brings such experiences to bear on the music itself examining virtually every work in the oeuvre to demonstrate its vitality and many sidedness A chronology of Schoenberg's life a work list an updated bibliography and a greatly expanded list of personal allusions and references round out the study and enhance this new edition *Vienna and the Jews, 1867-1938* Steven Beller, 1989 This book studies the role played by Jews in the explosion of cultural innovation in Vienna at the turn of the century which had its roots in the years following the Ausgleich of 1867 and its demise in the sweeping events of the 1930s The author shows that in terms of personnel Jews were predominant throughout most of Viennese high culture and so any attempts to dismiss the Jewish aspect of the intelligentsia are refuted The book goes on to explain this Jewish aspect dismissing any unitary static model and adopting a historical approach that sees the Jewishness of Viennese modern culture as a result of the specific Jewish backgrounds of most of the leading cultural figures and their reactions to being Jewish **Interwar Vienna** Deborah Holmes, Lisa Silverman, 2009 New essays providing a wide ranging cultural social and political picture of volatile between the wars Vienna Although beset by social political and economic instabilities interwar Vienna was an exhilarating place with pioneering developments in the arts and innovations in the social sphere Research on the period long saw the city as a mere shadow of its former imperial self more recently it has concentrated on high profile individual figures or party politics This volume of new essays widens the view stretching disciplinary boundaries to consider the cultural and social movements that shaped the city The collapse of the Austro Hungarian Empire resulted not in an abandonment of the arts but rather led to new forms of expression that were nevertheless conditioned by the legacies of earlier periods The city's culture was caught between extremes from neopositivism to cultural pessimism Catholic mysticism to Austro Marxism late Enlightenment

liberalism to rabid antisemitism Concentrating on the paradoxes and often productive tensions that these created the volume's twelve essays explore achievements and anxieties in fields ranging from modern dance theater music film and literature to economic cultural and racial policy The volume will appeal to social cultural and political historians as well as to specialists in modern European literary and visual culture Contributors Andrea Amort Andrew Barker Alys X George Deborah Holmes Jon Hughes Birgit Lang Wolfgang Maderthaner Therese Muxeneder Birgit Peter Lisa Silverman Edward Timms Robert Vilain John Warren Paul Weindling Deborah Holmes is Researcher at the Ludwig Boltzmann Institute for the History and Theory of Biography in Vienna Lisa Silverman is Assistant Professor of History and Jewish Studies at the University of Wisconsin Milwaukee Jewish Difference and the Arts in Vienna Caroline A. Kita, 2019-02-14 This study brings to life a circle of writers and composers with analyses of their major minor and forgotten works of Jewish music theater Abigail Gillman author of *Viennese Jewish Modernism* During the mid 19th century the works of Arthur Schopenhauer and Richard Wagner sparked an impulse toward German cultural renewal and social change that drew on religious myth metaphysics and spiritualism The only problem was that their works were deeply antisemitic and entangled with claims that Jews were incapable of creating compassionate art By looking at the works of Jewish composers and writers who contributed to a lively and robust biblical theatre in fin de siècle Vienna Caroline A Kita shows how they reimagined myths of the Old Testament to offer new aesthetic and ethical views of compassion These Jewish artists including Gustav Mahler Siegfried Lipiner Richard Beer Hofmann Stefan Zweig and Arnold Schoenberg reimagined biblical stories through the lens of the modern Jewish subject to plead for justice and compassion toward the Jewish community By tracing responses to antisemitic discourses of compassion Kita reflects on the explicitly and increasingly troubled political and social dynamics at the end of the Habsburg Empire

Arnold Schoenberg Letters Arnold Schoenberg, 1987-01-01 Background notes about each stage of his life and career accompany Schoenberg's letters to artists intellectuals and fellow composers Schoenberg, Wittgenstein and the Vienna Circle James Kenneth Wright, 2007 In 2006 Schoenberg Wittgenstein and the Vienna Circle received a Lewis Lockwood Award Finalist from the American Musicological Society for outstanding new books on musicological topics This study examines relativistic aspects of Arnold Schoenberg's harmonic and aesthetic theories in the light of a framework of ideas presented in the early writings of Ludwig Wittgenstein the logician philosopher of language and Schoenberg's contemporary and Austrian compatriot The author has identified correspondences between the writings of Schoenberg the early Wittgenstein the *Tractatus Logico Philosophicus* in particular and the Vienna Circle of philosophers on a wide range of topics and themes Issues discussed include the nature and limits of language musical universals theoretical conventionalism word to world correspondence in language the need for a fact and comparison based approach to art criticism and the nature of music theoretical formalism and mathematical modeling Schoenberg and Wittgenstein are shown to have shared a vision that is remarkable for its uniformity and balance one that points toward the reconciliation of the positivist relativist dualism that

has dominated recent discourse in music theory. Contrary to earlier accounts of Schoenberg's harmonic and aesthetic relativism, this study identifies a solid epistemological core underlying his thought, a view that was very much in step with Wittgenstein and the Vienna Circle and thereby with the most vigorous and pivotal developments in early twentieth-century intellectual history. *Schoenberg and His World* Walter Frisch, 2012-01-16

As the twentieth century draws to a close, Arnold Schoenberg (1874-1951) is being acknowledged as one of its most significant and multifaceted composers. *Schoenberg and His World* explores the richness of his genius through commentary and documents. Marilyn McCoy opens the volume with a concise chronology based on the latest scholarship of Schoenberg's life and works. Essays by Joseph Auner, Leon Botstein, Reinhold Brinkmann, J. Peter Burkholder, Severine Neff, and Rudolf Stephan examine aspects of his creative output, theoretical writings, relation to earlier music, and the socio-cultural contexts in which he worked. The documentary portions of *Schoenberg and His World* capture Schoenberg at critical periods of his career during the first decades of the century, primarily in his native Vienna (from 1926 to 1933), in Berlin, and from 1933 on in the U.S. Included here is the first complete translation into English of the remarkable *Festschrift* prepared for the 38-year-old Schoenberg by his pupils in 1912; it presciently explored the diverse talents as a composer, teacher, painter, and theorist for which he was later to be recognized. The Berlin years, when he held one of the most prestigious teaching positions in Europe, are represented by interviews with him and articles about his public lectures. The final portion of the volume, devoted to the theme *Schoenberg and America*, focuses on how the composer viewed and was viewed by the country where he spent his final eighteen years. Sabine Feisst brings together and comments upon sources which, contrary to much received opinion, attest to both the considerable impact that Schoenberg had upon his newly adopted land and his own deep involvement in its musical life. **Brussels 1900**

Vienna, 2021-11-29 This co-edited volume offers new insights into the complex relations between Brussels and Vienna in the turn of the century period (1880-1930). Through archival research and critical methods of cultural transfer as a network, it contributes to the study of Modernism in all its complexity. Seventeen chapters analyse the interconnections between new developments in literature (Verhaeren, Musil, Zweig, drama, Maeterlinck, Schnitzler, Hofmannsthal), visual arts (Minne, Khnopff, Masereel, Child, Art, architecture, Hoffmann, Van de Velde), music (Schoenberg, Ysa e Kreisler, Kolisch), as well as psychoanalysis (Varendonck, Anna Freud) and café culture. Austrian and Belgian artists played a crucial role within the complex, rich, and conflictual international networks of people, practices, institutions, and metropolises in an era of political, social, and technological change and intense internationalization. Contributors: Sylvie Arlaud, Norbert Bachleitner, Anke Bosse, Megan Brandow-Faller, Alexander Carpenter, Piet Defraeye, Clément Dessy, Aniel Guxholli, Birgit Lang, Helga Mitterbauer, Chris Reynolds, Chikuma Silvia Ritz, Hubert Roland, Inga Rossi, Schrimpf, Sigurd Paul Scheichl, Guillaume Tardif, Hans Vandevoorde. Vienna 1900 Peter Vergo, George Dalgleish, 1983 *Schoenberg's New World* Sabine Feisst, 2011-03-10

This is a study dedicated to Schoenberg's life and music which dispels many myths and fills significant gaps in the existing literature on Schoenberg.

Drawing on much new information the book traces early Schoenberg pioneers in America who set the stage for Schoenberg's arrival in 1933 [Schoenberg and Redemption](#), **Schoenberg and Words** Charlotte Marie Cross, Russell A. Berman, 2000 First Published in 2001 Routledge is an imprint of Taylor Francis an informa company **Arnold Schoenberg**

Mark Berry, 2019-04-15 The most radical and divisive composer of the twentieth century Arnold Schoenberg remains a hero to many and a villain to many others In this refreshingly balanced biography Mark Berry tells the story of Schoenberg's remarkable life and work situating his tale within the wider symphony of nineteenth and twentieth century history Born in the Jewish quarter of his beloved Vienna Schoenberg left Austria for his early career in Berlin as a leading light of Weimar culture before being forced to flee in the dead of night from Hitler's Third Reich He found himself in the United States settling in Los Angeles where he would inspire composers from George Gershwin to John Cage Introducing all of Schoenberg's major musical works from his very first compositions such as the String Quartet in D Major to his invention of the twelve tone method Berry explores how Schoenberg's revolutionary approach to musical composition incorporated Wagnerian late Romanticism and the brave new worlds of atonality and serialism Essential reading for anyone interested in the music and history of the twentieth century this book makes clear Schoenberg changed the history of music forever **Begin Again**

Kenneth Silverman, 2012-07-11 A man of extraordinary and seemingly limitless talents musician inventor composer poet and even amateur mycologist John Cage became a central figure of the avant garde early in his life and remained at that pinnacle until his death in 1992 at the age of eighty Award winning biographer Kenneth Silverman gives us the first comprehensive life of this remarkable artist Silverman begins with Cage's childhood in interwar Los Angeles and his stay in Paris from 1930 to 1931 where immersion in the burgeoning new musical and artistic movements triggered an explosion of his creativity Cage continued his studies in the United States with the seminal modern composer Arnold Schoenberg and he soon began the experiments with sound and percussion instruments that would develop into his signature work with prepared piano radio static random noise and silence Cage's unorthodox methods still influence artists in a wide range of genres and media Silverman concurrently follows Cage's rich personal life from his early marriage to his lifelong personal and professional partnership with choreographer Merce Cunningham as well as his friendships over the years with other composers artists philosophers and writers Drawing on interviews with Cage's contemporaries and friends and on the enormous archive of his letters and writings and including photographs facsimiles of musical scores and Web links to illustrative sections of his compositions Silverman gives us a biography of major significance a revelatory portrait of one of the most important cultural figures of the twentieth century [Rethinking Vienna 1900](#) Steven Beller, 2001 Fin de sie cle Vienna remains a central event in the birth of this century's modern culture This text offers alternative ways of understanding the subject through the concept of critical modernism and the integration of previously neglected subjects *Alban Berg* Bryan R. Simms, 2013-05-13 Alban Berg A Research and Information Guide is an annotated bibliography concerning both the nature of

primary sources related to the composer and the scope and significance of the secondary sources which deal with him his compositions and his influence as a composer The second edition will include research published since the publication of the first edition and provide electronic resources

Handling Dissonance Chelle L. Stearns, 2019-06-12 Music can answer questions that often confound more discursive modes of thought Music takes concepts that are all too familiar reframes these concepts and returns them to us with incisive clarity and renewed vision Unity is one of these all too familiar concepts thrown around by politicians journalists and pastors as if we all know what it means By turning to music especially musical space the relational structure of unity becomes less abstract and more tangible within our philosophy Arnold Schoenberg as an inherently musical thinker is our guide in this study of unity His reworking of musical structure dissonance and metaphysics transformed the tonal language and aesthetic landscape of twentieth century music His philosophy of compositional unity helps us to deconstruct and reconceive how unity can be understood and worked with both aesthetically and theologically This project also critiques Schoenberg's often monadic musical metaphysics by turning to Colin Gunton's conviction that the particularity and unity at the heart of God's triune being should guide all of our theological endeavors Throughout music accompanies our thinking demonstrating not only how theology can benefit the philosophy of music but also how the philosophy of music can enrich and augment theological discourse

Vienna Karl Albrecht-Weinberger, 2004

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Arnold Schoenbergs Vienna Introduction

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