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Letters, Pictures and Documents
Edited by Jelena Hahl-Koch
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Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents

Richard Cavell



Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents:

Arnold Schoenberg, Wassily Kandinsky Arnold Schoenberg, Wassily Kandinsky, 1984 **Arnold Schoenberg (and) Wassily Kandinsky** Jelena Hahl-Koch, 1984 Arnold Schoenberg / Wassily Kandinsky Jelena Hahl-Koch, 1984 **Arnold Schönberg, Wassily Kandinsky** Arnold Schoenberg, 1984 **Schoenberg and Kandinsky** Konrad Boehmer, 2013-04-03

The historic encounter around 1911 between the composer Arnold Schoenberg and the painter Wassily Kandinsky occurred at a moment when the first wild revolts against traditional art Dada and Futurism had just manifested themselves. Independently of those sometimes spectacular activities both Schoenberg and Kandinsky had already concluded that the material and the compositional methods they had relied on in the past were exhausted and did not satisfy the development of their artistic ideas. Both artists had already submitted their modes of production to a critical analysis which resulted in Schoenberg's Theory of Harmony and Kandinsky's Concerning the Spiritual in Art both of 1911. Indeed the two artists had already been putting their self criticism into practice for some time. In Schoenberg's case this led to breaking with tonality. Kandinsky effected the transition to abstract painting. This book is a collection of the papers presented at the conference on Schoenberg and Kandinsky.

The Atonal Music of Arnold Schoenberg, 1908-1923 Bryan R. Simms, 2000-11-16. Between 1908 and 1923 Arnold Schoenberg began writing music that went against many of the accepted concepts and practices of this art. Largely following his intuition during these years he composed some of the masterpieces of the modern repertoire including *Pierrot lunaire* and *Erwartung* works that have since provoked a large though fragmented body of critical and analytical writing. In this book Bryan Simms combines a historical study with a close analytical reading of the music to give us a new and richer understanding of Schoenberg's seminal work during this period.

German Modernism Walter Frisch, 2005-07-25. In this pioneering erudite study of a pivotal era in the arts Walter Frisch examines music and its relationship to early modernism in the Austro-German sphere. Seeking to explore the period on its own terms Frisch questions the common assumption that works created from the later 1870s through World War I were transitional between late romanticism and high modernism. Drawing on a wide range of examples across different media he establishes a cultural and intellectual context for late Richard Wagner, Richard Strauss, Gustav Mahler and Arnold Schoenberg as well as their less familiar contemporaries Eugen d'Albert, Hans Pfitzner, Max Reger, Max von Schillings and Franz Schreker. Frisch explores ambivalent modernism in the last quarter of the nineteenth century as reflected in the attitudes of and relationship between Nietzsche and Wagner. He goes on to examine how naturalism, the first self-conscious movement of German modernism, intersected with musical values and practices of the day. He proposes convergences between music and the visual arts in the works of Brahms, Max Klinger, Schoenberg and Kandinsky. Frisch also explains how near the turn of the century composers drew inspiration and techniques from music of the past, the Renaissance, Bach, Mozart and Wagner. Finally he demonstrates how irony became a key strategy in the novels and novellas of Thomas Mann, the symphonies of Mahler and the operas of

Strauss and Hofmannsthal *The Art Theory of Wassily Kandinsky, 1909-1928* Christopher Short, 2010 Kandinsky's theory of art has usually been treated as little more than a guide to help our understanding of his paintings. In contrast, this book attends primarily to the artist's writings on art; thus his art theory is treated on its own terms. Drawing on the diverse literature that has been written on Kandinsky's art and theory, the author demonstrates that while many different perspectives on his work have been identified, none holds the key to that work. Instead, the book shows Kandinsky's method in his writings to be highly eclectic, resulting in an exciting and challenging variety of content—a description that also applies as a postscript to the book's shows to his method in painting. Kandinsky, however, transcended this diversity and consistently sought evidence of the unity of all things, something that would be realised through his understanding of the term synthesis. The book follows Kandinsky's fascinating attempts to establish synthesis not only in art but also in other disciplines, including science, mathematics, law, and politics, in his key theoretical publications *On the Spiritual in Art* (1911) and *Point and Line to Plane* (1926). The result is a new and innovative understanding of both Kandinsky's art theory and his art.

Shades—Of Painting at the Limit John Sallis, 2017-02-11 Sallis's ideas are presented in a singular, scholarly, remarkable, captivating, conceptually rigorous, dense, and deep manner. Highly recommended. Choice. This fascinating book by one of the more original voices writing philosophy in English poses questions about the nature of the visible and invisible, sensible and intelligible. Dennis Schmidt: What is it that an artist paints in a painting? Working from paintings themselves rather than from philosophical theories, John Sallis shows how, through shades and limits, the painter renders visible the light that confers visibility on things. In his extended examination of three phases in the development of modern painting, Sallis focuses on the work of Claude Monet, Wassily Kandinsky, and Mimmo Paladino, three painters who each in his own way carry painting to the limit.

Speechsong Richard Cavell, 2020 *Speechsong* is a work of imaginative musicology that addresses the enigmas of Schoenberg and Gould: of singing and speaking, of Moses and Aron, of technology and being. Its point of departure is Gould's last public performance, given at the Wilshire Ebell Theatre in Los Angeles, where a number of Schoenberg's works were performed during his California exile. It is here, after that last performance, that Gould encounters a spectral Schoenberg in a staged conversation that explores Schoenberg's travails in rethinking the fundamentals of Western music. This first part of *Speechsong* recalls Schoenberg's operatic masterpiece *Moses und Aron*, in which the divinely inspired Moses seeks the help of his brother to relate his vision. Moses speaks and Aron sings. Written as a twelve-tone composition, the opera produces an involution of harmonics that was Schoenberg's response to Richard Wagner's diatribes about synagogue noise. For Gould, Schoenberg's is a formalist revolution. Schoenberg's life, however, suggests that it was a search for personal and political freedom. The second half of *Speechsong* is a critical essay in twelve moments that re-articulates the staged conversation as an inquiry into the intersections of music and mediation. Gould's turn to the recording studio emerges as a post-humanist inquiry into recorded music as a repudiation of the virtuoso tradition and a liberation from unitary notions of selfhood.

Schoenberg's exodus from musical tradition likewise takes his twelve tone invention beyond musical performance where it emerges along with Gould's soundscapes as a prototype of acoustic installations by artists such as Stephen Prina and Cory Arcangel. In these works music abandons the concert hall and the exigencies of harmony for an acoustic space that embraces at once the recordings of Gould and the performances of Schoenberg that have found their home on the internet. Richard Cavell has written extensively on Marshall McLuhan and on media theory generally. He is the co-founder of the Media Studies program at the University of British Columbia and the curator of the website Spectres of McLuhan. *Songsong*, his second critical performance piece, was preceded by *Marinetti Dines with the High Command* (2014).

Fullness of Dissonance

Daniel C. Melnick, 1994. During the modern period the bond between music and literature constituted a crucial and influential idea for Conrad and Eliot, Mann and Rilke, and many other writers. For modern novelists, in particular, this idea has provided the model and rationale for the experimental liberation of narrative form and its desired effect on the reader. Critics later in the twentieth century have undertaken analyses of various contrapuntal sonata and other musical structures in fiction, and some critics have studied the influence of various composers on novelists. *Fullness of Dissonance* is concerned with the related matter of how the aesthetics of music influenced the writers and texts of modern fiction.

Beckett and Aesthetics

Daniel Albright, 2003-12-22. *Beckett and Aesthetics*, first published in 2003, examines Samuel Beckett's struggle with the recalcitrance of artistic media, their refusal to yield to his artistic purposes. As a young man, Beckett hoped that writing could provide psychic authenticity and true representation of the physical world; instead, he found himself immersed in artificialities and self-enclosed word games. Daniel Albright argues that Beckett escaped from this bind through allegories of artistic frustration and through an art of non-representation, estrangement, and general failure. He arrived, Albright shows, at some grasp of fact through the most indirect route available. Albright explores Beckett's experimentation with the notion that an artistic medium might itself be made to speak. This powerful and highly original book explores Beckett's own engagement with radio, film, and television, prose, and drama as part of an attempt to escape the confines of the aesthetic. Albright's Beckett becomes a sophisticated theorist of the very notion of the aesthetic.

Bloch, Schoenberg, and Bernstein. David Michael Schiller, 2003. David Schiller's study of three works of Jewish music: Ernest Bloch's *Sacred Service* (1933), Arnold Schoenberg's *A Survivor from Warsaw* (1947), and Leonard Bernstein's *Kaddish* (1963) reveals how, in the mid-twentieth century, the problem of assimilation was acutely felt as the unfinished business of European Jewry at a time when American Jewry was creating its own distinctive culture, albeit with European roots. He shows how the business of assimilating Jewish music is as much a process audiences themselves engage in when they listen to Jewish music as it is something critics and musicologists do when they write about it. He further asserts that this process of assimilation is performed by the music itself: that Jewish music assimilates into the Western tradition of art music when it appears in the form of concert genres like the oratorio, cantata, and symphony. In rethinking the Jewish works of Bloch, Schoenberg, and Bernstein as part of the legacy of assimilation.

David Schiller sheds new light on an important aspect of their cultural and aesthetic achievements *Research Materials in Music* Phillip R. Rehfeldt, 1990-01-01 This text was developed for use in a standard college level introduction to graduate studies course in musicology that I taught for thirty three years at the University of Redlands *The Cambridge Companion to Modernism* Michael Levenson, 2011-09-15 This Companion has long been a standard introduction to the field This second edition is updated and enhanced with four new chapters addressing the key themes being researched taught and studied in modernism Its interdisciplinary approach is central to its success as it brings together readings of the many varieties of modernism Chapters address the major literary genres the intellectual religious and political contexts and parallel developments in film painting and music The catastrophe of the First World War the emergence of feminism the race for empire the conflict among classes the essays show how these events and circumstances shaped aesthetic and literary experiments In doing so they explain clearly both the precise formal innovations in language image scene and tone and the broad historical conditions of a movement that aspired to transform culture *Jewish Identities* Klara Moricz, 2008-02-05 This book makes a decisive and controversial contribution to the history of musical modernism Moricz radically but thoroughly scrutinizes concepts of Jewish identity and in doing so re orders our understanding of Jewish music as an outgrowth of nationalist racist and utopian ideologies The scholarship is superior in every respect *Jewish Identities* is destined to become a seminal work in the reception history of European musical modernism An absolutely outstanding and intellectually brilliant work Harry White author of *The Keeper's Recital Music and Cultural History in Ireland 1770-1970*

Augenblick Dr Koral Ward, 2012-10-01 *Augenblick* meaning literally In the blink of an eye describes a decisive moment in time that is both fleeting yet momentarily eventful even epoch makingly significant In this book Koral Ward investigates the development of the concept into one of the core ideas in Western existential philosophy alongside such concepts as anxiety and individual freedom Ward examines the whole extent of the idea of the decisive moment in which an individual's entire life project is open to a radical reorientation From its inception in Kierkegaard's works to the writings of Jaspers and Heidegger she draws on a vast array of sources beyond just the standard figures of 19th and 20th century Continental philosophy finding ideas and examples in photography cinema music art and the modern novel *The Oxford Handbook of Timbre* Emily I. Dolan, Alexander Rehding, 2021 With essays covering an array of topics including ancient Homeric texts contemporary sound installations violin mutes birdsong and cochlear implants this volume reveals the richness of what it means to think and talk about timbre and the materiality of the experience of sound **Music and Ideology in Cold War Europe** Mark Carroll, 2006-11-02 This book places the radicalization of art music in early post war France in its broader socio cultural and political context It pursues two general and intersecting lines of inquiry The first details the stances towards musical conservatism and innovation adopted by cultural strategists representing Western and Soviet ideological interests at the onset of the Cold War The second which draws upon the commentaries of Theodor Adorno and Jean Paul

Sartre recognizes that the Cold War generated a heightened political awareness amongst French musicians at the very time when the social relevance of avant garde music had become the subject of widespread debate. The study considers the implications of the performance at L'Oeuvre du XXe siècle, an international arts festival staged in Paris in 1952, with the intention of discrediting socialist realism by means of two opposing musical types: neo-classicism represented by Stravinsky's Symphony in C and serialism Boulez's Structures 1a. **Schoenberg and Words** Charlotte Marie Cross, Russell A. Berman, 2000. First Published in 2001. Routledge is an imprint of Taylor & Francis, an informa company.

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Table of Contents Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents

1. Understanding the eBook Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - The Rise of Digital Reading Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - Advantages of eBooks Over Traditional Books
2. Identifying Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - User-Friendly Interface
4. Exploring eBook Recommendations from Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - Personalized Recommendations
 - Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents User Reviews and Ratings
 - Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents and Bestseller Lists

5. Accessing Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents Free and Paid eBooks
 - Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents Public Domain eBooks
 - Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents eBook Subscription Services
 - Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents Budget-Friendly Options
6. Navigating Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents eBook Formats
 - ePub, PDF, MOBI, and More
 - Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents Compatibility with Devices
 - Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - Highlighting and Note-Taking Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - Interactive Elements Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
8. Staying Engaged with Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
9. Balancing eBooks and Physical Books Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - Setting Reading Goals Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - Fact-Checking eBook Content of Arnold Schoenberg Wassily Kandinsky Letters Pictures And Documents
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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