



ARNOLD SCHOENBERG LETTERS

EDITED BY DAVID PETERSON

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Arnold Schoenberg Letters

Walter Frisch



Arnold Schoenberg Letters:

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 **Letters [of] Arnold Schoenberg** Arnold Schoenberg, 1965 **Arnold Schoenberg Correspondence** Arnold Schoenberg, Egbert M. Ennulat, 1991 Arnold Schoenberg 1874-1951 was one of the greatest composers of the twentieth century. Selected unpublished correspondence written between 1903 and 1950 includes the responses of the addressees. Gives a vivid picture of the historical controversies between the composer and other major figures in the field. *Arnold Schoenberg: Letters. Selected and Edited by Erwin Stein. Translated ... by Eithne Wilkins and Ernst Kaiser. [With Portraits and a Facsimile.]*. Arnold Schoenberg, Erwin STEIN (Musician.), Eithne Una Lilian WILKINS, 1964 *The Berg-Schoenberg Correspondence* Arnold Schoenberg, Alban Berg, Donald Harris, 1987 Few figures have influenced 20th century music as much as Arnold Schoenberg and Alban Berg. Their letters, one of the most important sources of information about the background to their music, are here published for the first time. The editors have transcribed, translated and annotated more than 800 letters, and from this vast body of material have selected 370 that reflect the lives and times of these two great composers. The letters reveal much about the relationship between Berg and Schoenberg: first as pupil and teacher, then as friends, and finally after the premier of *Wozzeck* as colleagues and peers. They also shed light on the reasons for Schoenberg's move to Berlin in 1911, the intrigue behind the early demise of the Society for Private Musical Performance, and Schoenberg's feigned indifference to the success of *Wozzeck*. Schoenberg describes his first years in America, and the correspondence ends with Berg's death in 1935. The letters are fully annotated and supplemented with appendices, facsimiles and many photographs. *Arnold Schoenberg (and) Wassily Kandinsky* Jelena Hahl-Koch, 1984 [Arnold Schoenberg Self-portrait](#) Arnold Schoenberg, 1988 Program book issued in connection with an international concert series held at the South Bank Centre in London 5 October 1988-29 January 1989.

Letters Arnold Schoenberg, 1964 **Schoenberg** Harvey Sachs, 2023-08-15 A NEW YORK TIMES NOTABLE BOOK OF 2023 A New Yorker Best Book of the Year An immensely valuable source for anyone desiring an accessible overview of this endlessly controversial and chronically misunderstood giant of 20th century music John Adams New York Times Book Review cover review An astonishingly lyrical biography that rescues Schoenberg from notoriety, restoring him to his rightful place in the pantheon of twentieth century composers. In his time the Austrian American composer Arnold Schoenberg (1874-1951) was an international icon. His twelve tone system was considered the future of music itself. Today, however, leading orchestras rarely play his works, and his name is met with apathy, if not antipathy. With this interpretative account, the acclaimed biographer of Toscanini finally restores Schoenberg to his rightful place in the canon, revealing him as one of the twentieth century's most influential composers and teachers. Sachs shows how Schoenberg, a thorny character who composed thorny works, raged against the Procrustean bed of tradition. Defying his critics, among them the Nazis who described his music as

degenerate he constantly battled the anti-Semitism that eventually precipitated his flight from Europe to Los Angeles Yet Schoenberg synthesizing Wagnerian excess with Brahmsian restraint created a shock wave that never quite subsided and as Sachs powerfully argues his compositions must be confronted by anyone interested in the past present or future of Western music

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

Schoenberg's Correspondence with American Composers, 2018-10-25 Schoenberg's Correspondence with American Composers is the first edition of all known and available letters between Arnold Schoenberg and over seventy American composers written between 1915 and 1951 in English and English translation and with commentary In six chronologically organized chapters the correspondence first casts new light on Schoenberg's contacts with American composers before 1933 including correspondence with students and champions of his music Israel Amter James Francis Cooke Henry Cowell Edgar Varèse and Adolph Weiss among others The letters after 1933 show how Schoenberg gradually built a network of composer colleagues and friends among them Mark Brunswick Oscar Levant Roger Sessions Nicolas Slonimsky Gerald Strang with whom he discussed compositional ideas specific musical works and writings performances and the publication of his compositions These letters also provide insight into his ideas about teaching in private settings at the Malkin Conservatory and the University of California The correspondence of his last years illuminates how the reception of Schoenberg's music in the United States was flourishing and how he attracted a growing number of disciples exploring twelve-tone composition The book also qualifies the concept of Schoenberg's association with the Second Viennese School Schoenberg's Correspondence with American Composers not only illuminates a varied and vivid epistolary style but clearly demonstrates Schoenberg's far-reaching connections in the American music world

Arnold Schoenberg, Wassily Kandinsky Arnold Schoenberg, Wassily Kandinsky, 1984

Schoenberg Malcolm MacDonald, 2008 Directly or indirectly Arnold Schoenberg had a greater impact on the music of the twentieth century than any other composer He was a vigorous polemicist whose theories were driven by his compositional practice and although his music was for many decades more talked about than listened to Schoenberg's influence has been incalculable In this completely rewritten and much enlarged updating of his long indispensable study

Malcolm MacDonald takes advantage of thirty years of recent scholarship new biographical information and deeper understanding of the composer's aims and significance to produce a richly argued and thought provoking guide to Schoenberg's life and work He demonstrates how Schoenberg's musical language including the much misunderstood twelve note method his personal character and his creative ideas are indissolubly linked as is his genius as a teacher and as an original composer He also examines 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 much expanded personalia enhance the usefulness of this new edition

BOOK JACKET **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

Schoenberg and Words Charlotte Marie Cross, Russell A. Berman, 2000 First Published in 2001 Routledge is an imprint of Taylor Francis an informal company

A Schoenberg Reader Joseph Auner, 2008-10-01 Arnold Schoenberg's close involvement with many of the principal developments of twentieth century music most importantly the break with tonality and the creation of twelve tone composition generated controversy from the time of his earliest works to the present day This authoritative new collection of Schoenberg's essays letters literary writings musical sketches paintings and drawings offers fresh insights into the composer's life work and thought The documents many previously unpublished or untranslated reveal the relationships between various aspects of Schoenberg's activities in composition music theory criticism painting performance and teaching They also show the significance of events in his personal and family life his

evolving Jewish identity his political concerns and his close interactions with such figures as Gustav and Alma Mahler Alban Berg Wassily Kandinsky and Thomas Mann Extensive commentary by Joseph Auner places the documents and materials in context and traces important themes throughout Schoenberg's career from turn of century Vienna to Weimar Berlin to nineteen fifties Los Angeles 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 **Schoenberg's Early Correspondence**, 2016-08-02 This volume presents English translations of the entirety of Arnold Schoenberg's early correspondence providing a wealth of information on Schoenberg's early career and offering invaluable insights into his daily life and working habits Alongside the editors extensive running commentary the more than 300 letters in this volume create a vivid picture of the young Schoenberg and his times Schoenberg's New World Sabine Feisst, 2017-01-01 Arnold Schoenberg was a polarizing figure in twentieth century music and his works and ideas have had considerable and lasting impact on Western musical life A refugee from Nazi Europe he spent an important part of his creative life in the United States 1933 1951 where he produced a rich variety of works and distinguished himself as an influential teacher However while his European career has received much scholarly attention surprisingly little has been written about the genesis and context of his works composed in America his interactions with Americans and other migr's and the substantial complex and fascinating performance and reception history of his music in this country Author Sabine Feisst illuminates Schoenberg's legacy and sheds a corrective light on a variety of myths about his sojourn Looking at the first American performances of his works and the dissemination of his ideas among American composers in the 1910s 1920s and early 1930s she convincingly

debunks the myths surrounding Schoenberg's alleged isolation in the US. Whereas most previous accounts of his time in the US have portrayed him as unwilling to adapt to American culture, this book presents a more nuanced picture revealing a Schoenberg who came to terms with his various national identities in his life and work. Feisst dispels lingering negative impressions about Schoenberg's teaching style by focusing on his methods themselves as well as on his powerful influence on such well-known students as John Cage, Lou Harrison, and Dika Newlin. Schoenberg's influence is not limited to those who followed immediately in his footsteps; a wide range of composers, from Stravinsky adherents to experimentalists to jazz and film composers, were equally indebted to Schoenberg as were key figures in music theory like Milton Babbitt and David Lewin. In sum, Schoenberg's New World contributes to a new understanding of one of the most important pioneers of musical modernism.

A Windfall of Musicians Dorothy L. Crawford, 2009-06-23 This book is the first to examine the brilliant gathering of composers, conductors, and other musicians who fled Nazi Germany and arrived in the Los Angeles area. Musicologist Dorothy Lamb Crawford looks closely at the lives, creative work, and influence of sixteen performers, fourteen composers, and one opera stage director who joined this immense migration beginning in the 1930s. Some in this group were famous when they fled Europe; others would gain recognition in the young musical culture of Los Angeles; and still others struggled to establish themselves in an environment often resistant to musical innovation. Emphasizing individual voices, Crawford presents short portraits of Igor Stravinsky, Arnold Schoenberg, and the other musicians while also considering their influence as a group in the film industry, in music institutions in and around Los Angeles, and as teachers who trained the next generation. The book reveals a uniquely vibrant era when Southern California became a hub of unprecedented musical talent.

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