

ARNOLD SCHOENBERG

his life, world and work



H.H. Stuckenschmidt

Arnold Schoenberg His Life World And Work

Michael Robinson



Arnold Schoenberg His Life World And Work:

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. *Schoenberg* Hans Heinz Stuckenschmidt, 1977

Schoenberg and Words Charlotte Marie Cross, Russell A. Berman, 2000 First Published in 2001 Routledge is an imprint of Taylor Francis an informa company. *The Early Works of Arnold Schoenberg, 1893-1908* Walter Frisch, 2023-11-15 Here is the first full scale account of Schoenberg's early tonal works a rich repertoire that music historians have tended to neglect or view as transitional to a mature atonal style. Between 1893 and 1908 Schoenberg created many genuine masterworks in the genres of Lieder chamber music and symphonic music. This book includes detailed critical analyses of such widely admired and performed compositions as *Verklärte Nacht* *Gurrelieder* and the *First Chamber Symphony* as well as discussions of little known but important songs and instrumental works from the earlier years. Drawing on original manuscript sources on Schoenberg's musical environment on a range of analytical methods and on Schoenberg's own theories Frisch traces the development of technique and aesthetic across this critical fifteen year period of the composer's career. Here is the first full scale account of Schoenberg's early tonal works a rich repertoire that music historians have tended to neglect or view as transitional to a mature atonal style. Between 1893 and 1908 Schoenberg created many genuine masterworks in t

Political and Religious Ideas in the Works of Arnold Schoenberg Charlotte M. Cross, Russell A. Berman, 2013-06-17 The original essays in this collection chronicle the transformation of Arnold Schoenberg's works from music as pure art to music as a vehicle of religious and political ideas during the first half of the twentieth century. This interdisciplinary volume includes contributions from musicologists music theorists and scholars of German literature and of Jewish studies. *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

Music Theory and Analysis in the Writings of Arnold Schoenberg (1874–1951) Norton Dudeque, 2017-07-05 Arnold Schoenberg's theory of music has been much discussed but his approach to music theory needs a new historical and theoretical assessment in order to provide a clearer understanding of his contributions to music theory and analysis Norton Dudeque's achievement in this book involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life including material only published well after his death The book discusses Schoenberg's rejection of his German music theory heritage and past approaches to music theory pedagogy the need for looking at musical structures differently and to avoid aesthetic and stylistic issues Dudeque provides a unique understanding of the systematization of Schoenberg's tonal harmonic theory thematic motivic development theory and the links with contemporary and past music theories The book is complemented by a special section that explores the practical application of the theoretical material already discussed The focus of this section is on Schoenberg's analytical practice and the author's response to it Norton Dudeque therefore provides a comprehensive understanding of Schoenberg's thinking on tonal harmony motive and form that has hitherto not been attempted

The Cambridge Companion to Richard Strauss Charles Youmans, 2010-11-18 Richard Strauss is a composer much loved among audiences throughout the world both in the opera house and the concert hall Despite this popularity Strauss was for many years ignored by scholars who considered his commercial success and his continued reliance on the tonal system to be liabilities However the past two decades have seen a resurgence of scholarly interest in the composer This Companion surveys the results focusing on the principal genres the social and historical context and topics perennially controversial over the last century Chapters cover Strauss's immense operatic output the electrifying modernism of his tone poems and his ever popular Lieder Controversial topics are explored including Strauss's relationship to the Third Reich and the sexual dimension of his works Reintroducing the composer and his music in light of recent research the volume shows Strauss's artistic personality to be richer and much more complicated than has been previously acknowledged

Brahms and the Principle of Developing Variation Walter Frisch, 1990-04-20 This volume is an analytical study of 18 works by Brahms making skillful use of Schoenberg's provocative concept of developing variation It traces a genuine evolution through Brahms's compositions considering their relationship to each other

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 und 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* *Speechsong* his second critical performance piece was preceded by Marinetti Dines with the High Command 2014 *Schoenberg and Hollywood Modernism* Kenneth H. Marcus, 2016-01-14 Kenneth H. Marcus shows how Schoenberg played a vital role in Southern California Modernism through his pedagogy compositions and texts *Cursed Questions* Richard Taruskin, 2020-04-21 Richard Taruskin's sweeping collection of essays distills a half century of professional experience demonstrating an unparalleled insider awareness of relevant debates in all areas of music studies including historiography and criticism representation and aesthetics musical and professional politics and the sociology of taste *Cursed Questions* invoking a famous catchphrase from Russian intellectual history grapples with questions that are never finally answered but never go away The writings gathered here form an intellectual biography that showcases the characteristic wit provocation and erudition that readers have come to expect from Taruskin making it an essential volume for anyone interested in music politics and the arts **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 *Chamber Music* Mark A. Radice, 2012-01-19 A thorough overview and history of chamber music

Schubert in the European Imagination Scott Messing, 2006 The concept of Schubert as a feminine type began in 1838 This work examines the historical reception of Franz Schubert as conveyed through the gendered imagery and language of 19th and early 20th century European culture The figures discussed include Musset Sand Nerval Maupassant George Eliot and others

Studies in Strindberg Michael Robinson, 2013-05-15 In this volume Strindberg's accomplishments as a dramatist are set against his achievements in other fields as an autobiographer painter letter writer and theatre director There are studies of individual plays in which Strindberg's theatre is related both to naturalism and the theatre of the absurd and of the role played by his life long interest in historical drama as a means of mirroring his own experience Other essays consider the problems posed by Strindberg's preoccupation with converting his own life into literature and the relationship between his later plays and the musical Expressionism of Schoenberg and Berg as well as the importance he placed on letter writing as a model for writing of all kinds these letters are also used to explore his ideas about acting and theatre generally A recurring concern is with the extraordinary period of mental and emotional turmoil known as the Inferno Crisis in which Strindberg refashioned himself as a writer not least through his groundbreaking work as a painter The collection is prefaced by an account of the difficulties Strindberg's works have encountered in their reception in England and concludes with a penance for Strindberg in the form of a wide ranging study of the nineteenth century actress that re-examines the concern with character and theatricality of the earlier essays in a new context

The Betrayal of the Humanities Bernard M. Levinson, Robert P. Ericksen, 2022-09-06 How did the academy react to the rise dominance and ultimate fall of Germany's Third Reich Did German professors of the humanities have to tell themselves lies about their regime's activities or its victims to sleep at night Did they endorse the regime Or did they look the other way whether out of deliberate denial or out of fear for their own personal safety The Betrayal of the Humanities The University during the Third Reich is a collection of groundbreaking essays that shed light on this previously overlooked piece of history The Betrayal of the Humanities accepts the regrettable news that academics and intellectuals in Nazi Germany betrayed the humanities and explores what went wrong what occurred at the universities and what happened to the major disciplines of the humanities under National Socialism The Betrayal of the Humanities details not only how individual scholars particular departments and even entire universities collaborated with the Nazi regime but also examines the legacy

of this era on higher education in Germany In particular it looks at the peculiar position of many German scholars in the post war world having to defend their own work or the work of their mentors while simultaneously not appearing to accept Nazism

Symphonic Aspirations Karen Painter,2008-01-15 Can music be political Germans have long claimed the symphony as a pillar of their modern national culture By 1900 the critical discourse on music particularly symphonies rose to such prominence as to command front page news With the embrace of the Great War the humiliation of defeat and the ensuing economic turmoil music evolved from the most abstract to the most political of the arts Even Goebbels saw the symphony as a tool of propaganda More than composers or musicians critics were responsible for this politicization of music aspiring to change how music was heard and understood Once hailed as a source of individual heroism the symphony came to serve a communal vision Karen Painter examines the politicization of musical listening in Germany and Austria showing how nationalism anti-Semitism liberalism and socialism profoundly affected the experience of serious music Her analysis draws on a vast collection of writings on the symphony particularly those of Mahler and Bruckner to offer compelling evidence that music can and did serve ideological ends She traces changes in critical discourse that reflected but also contributed to the historical conditions of the fin de siècle World War I and the Nazi regime

The Life of Webern Kathryn Bailey,1998-04-28 A fascinating account of Webern's life

The Cambridge Companion to Schoenberg Jennifer Shaw,Joseph Auner,2010-05-13 Arnold Schoenberg composer theorist teacher painter and one of the most important and controversial figures in twentieth century music This Companion presents engaging essays by leading scholars on Schoenberg's central works writings and ideas over his long life in Vienna Berlin and Los Angeles Challenging monolithic views of the composer as an isolated elitist the volume demonstrates that what has kept Schoenberg and his music interesting and provocative was his profound engagement with the musical traditions he inherited and transformed with the broad range of musical and artistic developments during his lifetime he critiqued and incorporated and with the fundamental cultural social and political disruptions through which he lived The book provides introductions to Schoenberg's most important works and to his groundbreaking innovations including his twelve tone compositions Chapters also examine Schoenberg's lasting influence on other composers and writers over the last century

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