

OVERTURE MUSIC SERIES

SCHOENBERG

His Life, World and Works



H.H. STUCKENSCHMIDT

Translated by Humphrey Searle

Schoenberg And His World

J. Daniel Jenkins



Schoenberg And His World:

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

Alban Berg and His World Christopher Hailey, 2010-08-09 An incisive new look at the pivotal modernist composer Alban Berg and *His World* is a collection of essays and source material that repositions Berg as the pivotal figure of Viennese musical modernism His allegiance to the austere rigor of Arnold Schoenberg's musical revolution was balanced by a lifelong devotion to the warm sensuousness of Viennese musical tradition and a love of lyric utterance the emotional intensity of opera and the expressive nuance of late Romantic tonal practice The essays in this collection explore the specific qualities of Berg's brand of musical modernism and present newly translated letters and documents that illuminate his relationship to the politics and culture of his era Of particular significance are the first translations of Berg's newly discovered stage work *Night Nocturne* Hermann Watznauer's intimate account of Berg's early years and the famous memorial issue of the music periodical *23* Contributors consider Berg's fascination with palindromes and mirror images and their relationship to notions of time and identity the Viennese roots of his distinctive orchestral style his links to such Viennese contemporaries as Alexander Zemlinsky Franz Schreker and Erich Wolfgang Korngold and his attempts to maneuver through the perilous shoals of gender race and fascist politics The contributors are Antony Beaumont Leon Botstein Regina Busch Nicholas Chadwick Mark DeVoto Douglas Jarman Sherry Lee and Margaret Notley

Schoenberg's New World Sabine Feisst, 2011-02-01 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 migrants, 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.

Janacek and His World Michael Brim Beckerman, 2003. Once thought to be a provincial composer of only passing interest to eccentrics, Leo Janáček (1854-1928) is now widely acknowledged as one of the most powerful and original creative figures of his time. Banned for all purposes from the Prague stage until the age of 62 and unable to make it even out of the provincial capital of Brno, his operas are now performed in dynamic productions throughout the globe. This volume brings together some of the world's foremost Janáček scholars to look closely at a broad range of issues surrounding his life and work. Representing the latest in Janáček scholarship, the essays are accompanied by newly translated writings by the composer himself. The collection opens with an essay by Leon Botstein who clarifies and amplifies how Max Brod contributed to Janáček's international success by serving as point man between Czechs and Germans, Jews and non-Jews. John Tyrrell, the dean of Janáček scholars, distills more than thirty years of research in *How Janáček Composed Operas*, while Diane Paige considers Janáček's liaison with a married woman and the question of the artist's muse. Geoffrey Chew places the idea of the adulterous muse in the larger context of Czech fin de siècle decadence in his thoroughgoing consideration of Janáček's problematic opera *Osud*. Derek Katz examines the problems encountered by Janáček's satirically patriotic *Excursions of Mr. Brouček* in the post-World War I era of Czechoslovak nationalism, while Paul Wingfield mounts a defense of Janáček against allegations of cruelty in his wife's memoirs. In the final essay, Michael Beckerman asks how much true history can be culled from one of Janáček's business cards. The book then turns to writings by Janáček previously unpublished in English. These not only include fascinating essays on

Naturalism opera direction and Tristan and Isolde but four impressionistic chronicles of the speech melodies of daily life They provide insight into Jan cek s revolutionary method of composition and give us the closest thing we will ever have to the heard record of a Czech pre war past or any past for that matter

Schoenberg's Program Notes and Musical Analyses

J. Daniel Jenkins,2016-03-07 In 1950 as Arnold Schoenberg anticipated the publication of a collection of 15 of his most important writings Style and Idea he was already at work on a second volume to be called Program Notes Inspired by this idea Schoenberg s Program Notes and Musical Analyses can boast the most comprehensive study of the composer s writings about his own music yet published Schoenberg s insights emerge not only in traditional program notes but also in letters sketch materials pre concert talks public lectures contributions to scholarly journals newspaper articles interviews pedagogical materials and publicity fliers The editions of the texts in this collection based almost exclusively on Schoenberg s original manuscript sources include many items appearing in print in English for the first time as well as more familiar texts that preserve musical and textual information eliminated from previous editions The book also reveals how Schoenberg desirous to communicate with and educate an audience took every advantage of changes in technology during his lifetime utilizing print media radio broadcasts record jackets and had he lived television for this purpose In addition to four chapters in which Schoenberg illuminates 42 of his own compositions the book begins with chapters on his development and influences his thoughts about trends in modern music and in a nod to the importance of the radio in providing a venue for music analysis a chapter about Schoenberg s radio broadcasts

Sergey Prokofiev and His World

Simon Morrison,2018-06-26 Sergey Prokofiev 1891 1953 arguably the most popular composer of the twentieth century led a life of triumph and tragedy The story of his prodigious childhood in tsarist Russia maturation in the West and rise and fall as a Stalinist era composer is filled with unresolved questions Sergey Prokofiev and His World probes beneath the surface of his career and contextualizes his contributions to music on both sides of the nascent Cold War divide The book contains previously unknown documents from the Russian State Archive of Literature and Art in Moscow and the Prokofiev Estate in Paris The literary notebook of the composer s mother Mariya Grigoryevna illuminates her involvement in his education and is translated in full as are ninety eight letters between the composer and his business partner Levon Atovmian The collection also includes a translation of Sigizmund Krzhizhanovsky s unperformed stage adaptation of Eugene Onegin for which Prokofiev composed incidental music in 1936 The essays in the book range in focus from musical sketches to Kremlin decrees The contributors explore Prokofiev s time in America evaluate his working methods in the mid 1930s document the creation of his score for the film Lieutenant Kizhe tackle how and why Prokofiev rewrote his 1930 Fourth Symphony in 1947 detail his immortalization by Soviet bureaucrats composers and scholars and examine Prokofiev s interest in Christian Science and the paths it opened for his music The contributors are Mark Aranovsky Kevin Bartig Elizabeth Bergman Leon Botstein Pamela Davidson Caryl Emerson Marina Frolova Walker Nelly Kravetz Leonid Maximenkov Stephen Press and Peter Schmelz

Janáček and His World Michael Beckerman, 2011-10-12 Once thought to be a provincial composer of only passing interest to eccentrics Leos Janáček 1854-1928 is now widely acknowledged as one of the most powerful and original creative figures of his time Banned for all purposes from the Prague stage until the age of 62 and unable to make it even out of the provincial capital of Brno his operas are now performed in dynamic productions throughout the globe This volume brings together some of the world's foremost Janáček scholars to look closely at a broad range of issues surrounding his life and work Representing the latest in Janáček scholarship the essays are accompanied by newly translated writings by the composer himself The collection opens with an essay by Leon Botstein who clarifies and amplifies how Max Brod contributed to Janáček's international success by serving as point man between Czechs and Germans Jews and non Jews John Tyrrell the dean of Janáček scholars distills more than thirty years of research in *How Janáček Composed Operas* while Diane Paige considers Janáček's liaison with a married woman and the question of the artist's muse Geoffrey Chew places the idea of the adulterous muse in the larger context of Czech fin de siècle decadence in his thoroughgoing consideration of Janáček's problematic opera *Osud* Derek Katz examines the problems encountered by Janáček's satirically patriotic *Excursions of Mr Brouček* in the post World War I era of Czechoslovak nationalism while Paul Wingfield mounts a defense of Janáček against allegations of cruelty in his wife's memoirs In the final essay Michael Beckerman asks how much true history can be culled from one of Janáček's business cards The book then turns to writings by Janáček previously unpublished in English These not only include fascinating essays on Naturalism opera direction and *Tristan and Isolde* but four impressionistic chronicles of the speech melodies of daily life They provide insight into Janáček's revolutionary method of composition and give us the closest thing we will ever have to the heard record of a Czech pre-war past or any past for that matter

Korngold and His World Daniel Goldmark, Kevin C. Karnes, 2019-08-27 A brand new look at the life and music of renowned composer Erich Wolfgang Korngold Erich Wolfgang Korngold 1897-1957 was the last compositional prodigy to emerge from the Austro-German tradition of Mozart and Mendelssohn He was lauded in his youth by everyone from Mahler to Puccini and his auspicious career in the early 1900s spanned chamber music opera and musical theater Today he is best known for his Hollywood film scores composed between 1935 and 1947 From his prewar operas in Vienna to his pathbreaking contributions to American film *Korngold and His World* provides a substantial reassessment of Korngold's life and accomplishments Korngold struggled to reconcile the musical language of his Viennese upbringing with American popular song and cinema and was forced to adapt to a new life after wartime emigration to Hollywood This collection examines Korngold's operas and film scores the critical reception of his music and his place in the milieu of both the Old and New Worlds The volume also features numerous historical documents many previously unpublished and in first ever English translations including essays by the composer as well as memoirs by his wife Luzi Korngold and his father the renowned music critic Julius Korngold The contributors are Leon Botstein David Brodbeck Bryan Gilliam Daniel Goldmark Lily Hirsch Kevin Karnes Sherry Lee Neil

Lerner Sadie Menicanin Ben Winters Amy Wlodarski and Charles Youmans Bard Music Festival 2019 Korngold and His World Bard College August 9 11 and 16 18 2019 **Shostakovich and His World** Laurel E. Fay, 2004-08-15 The essays in this collection delve into neglected aspects of Shostakovich's formidable legacy covering topics such as the choreography costumes décor and music of his ballet the musical references parodies and quotations in his operetta his activities as a pedagogue and the mark it left on his students and much more Man and His World Baker Brownell, 1929

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 and 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 *Schoenberg* Hans Heinz Stuckenschmidt, 2014-04-29 Many biographical details are revealed for the first time in this book there had previously been no authoritative account of the last thirty years of Schoenberg's life This book is thus both a biography of unique interest and a critical study

Schoenberg's Twelve-Tone Music Jack Boss, 2014-10-02 Jack Boss takes a unique approach to analyzing Arnold Schoenberg's twelve tone music adapting the composer's notion of a musical idea problem elaboration solution as a framework and focusing on the large scale coherence of the whole piece The book begins by defining musical idea as a large overarching process involving conflict between musical elements or situations elaboration of that conflict and resolution and examines how such conflicts often involve symmetrical pitch and interval shapes that are obscured in some way Containing close analytical readings of a large number of Schoenberg's key twelve tone works including Moses und Aron the Suite for Piano Op 25 the Fourth Quartet and the String Trio the study provides the reader with a clearer understanding of this still controversial challenging but vitally important modernist composer *Man and His World: Five arts* Baker Brownell, 1929

Schoenberg's Models for Beginners in Composition Gordon Root, 2016-09-21 Originally published in 1943 Models

for Beginners in Composition represents one of Arnold Schoenberg's earliest attempts at reaching a broad American audience through his pedagogical ideas. The novelty of this book was its streamlined approach basing all aspects of composition including motivic design, harmony, and the construction of themes on the two-measure phrase. This newly revised edition by Gordon Root incorporates many of Schoenberg's corrections to the original manuscript. It also includes a significant commentary elucidating the evolution of Schoenberg's pedagogical approach. In its function as a practical manual for the American classroom, *Models for Beginners in Composition* is unique among Schoenberg's texts. The current Commentary explores Schoenberg's experience as a teacher at UCLA while tracing the development of the two-measure phrase as the main component of his pedagogical method. It demonstrates the way in which Schoenberg simultaneously preserved and adapted European ideas about tonal theory and pedagogy when he came to America, a give and take that allowed for increased theoretical originality and scope. *Models for Beginners in Composition* established the two-measure phrase as one of the most significant of Schoenberg's contributions to American music education. This new edition, with Schoenberg's corrections and newly added commentary, allows readers to utilize and explore the text in greater depth. Students of composition, Schoenberg scholars, music theorists, and historians of music theory alike will no doubt welcome this new edition.

The Biography Book Daniel S. Burt, 2001-02-28 From Marilyn to Mussolini, people captivate people. A.E.'s Biography best-selling autobiographies and biographical novels testify to the popularity of the genre. But where does one begin? Collected here are descriptions and evaluations of over 10,000 biographical works, including books of fact and fiction, biographies for young readers, and documentaries and movies all based on the lives of over 500 historical figures, from scientists and writers to political and military leaders to artists and musicians. Each entry includes a brief profile, autobiographical and primary sources, and recommended works. Short reviews describe the pertinent biographical works and offer insight into the qualities and special features of each title, helping readers to find the best biographical material available on hundreds of fascinating individuals.

Historical Dictionary of Choral Music Melvin P. Unger, 2023-08-14 A Library Journal Starred Review, March 2024, praises the book as a remarkable resource that will please both musical professionals and amateurs, along with teachers and their students, and conductors and singers. Throughout the ages, people have wanted to sing in a communal context. This desire apparently stems from a deeply rooted human instinct. Consequently, choral performance historically has often been related to human rituals and ceremonies, especially rites of a religious nature. *Historical Dictionary of Choral Music*, Second Edition, contains a chronology, an introduction, and an extensive bibliography. The dictionary section has more than 1,300 cross-referenced entries on composers, conductors, choral ensembles, choral genres, and choral repertoire. This book is an excellent resource for students, researchers, and anyone wanting to know more about choral music.

Passport to Jewish Music Irene Heskes, 1994-06-30 The purpose of this book is to present a survey of Jewish music to illuminate its special role as a mirror of history, tradition, and cultural heritage. The 27 topical chapters have

been placed within a modified chronological perspective to present a historic picture of virtually every important development in Jewish music The book represents a culmination of several decades of the author's dedicated labor and scholarly study in this field Opera after 1900 Margaret Notley, 2017-07-05 The articles reprinted in this volume treat operas as opera and from some sort of critical angle none of the articles uses methodology appropriate for another kind of musical work Additional criteria used in selecting the articles were that they should not have been reprinted widely before and that taken together they should cover an extended array of significant operas and critical questions about them Trends in Anglophone scholarship on post 1900 opera then determined the structure of the volume The anthologized articles are organized according to the place of origin of the opera discussed in each of them the introduction however follows a thematic approach Themes considered in the introduction include questions of genre and reception perspectives on librettos and librettists words lyricism and roles of the orchestra and modernism and other political contexts Music in the Early Twentieth Century Richard Taruskin, 2006-08-14 The universally acclaimed and award winning Oxford History of Western Music is the eminent musicologist Richard Taruskin's provocative erudite telling of the story of Western music from its earliest days to the present Each book in this superlative five volume set illuminates through a representative sampling of masterworks the themes styles and currents that give shape and direction to a significant period in the history of Western music Music in the Early Twentieth Century the fourth volume in Richard Taruskin's history looks at the first half of the twentieth century from the beginnings of Modernism in the last decade of the nineteenth century right up to the end of World War II Taruskin discusses modernism in Germany and France as reflected in the work of Mahler Strauss Satie and Debussy the modern ballets of Stravinsky the use of twelve tone technique in the years following World War I the music of Charles Ives the influence of peasant songs on Bela Bartok Stravinsky's neo classical phase and the real beginnings of 20th century music the vision of America as seen in the works of such composers as W C Handy George Gershwin and Virgil Thomson and the impact of totalitarianism on the works of a range of musicians from Toscanini to Shostakovich

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Schoenberg And His World Introduction

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