

SCHOENBERG  
AND THE  
NEW MUSIC

CARL DAHLHAUS

TRANSLATED BY  
DERRICK PUFFETT AND  
ALFRED CLAYTON



# Schoenberg And The New Music Essays By Carl Dahlhaus

**Eric F. Clarke**





### **Schoenberg And The New Music Essays By Carl Dahlhaus:**

**Schoenberg and the New Music** Carl Dahlhaus, 1987 This book is a collection of essays by the leading German musicologist of our day on one of the most controversial and influential composers of our century Arnold Schoenberg Schoenberg is considered here as a historical figure as a thinker and theoretician and as a composer whose works may be subjected to technical analysis and or examined in relation to the history of ideas Above all he is considered in the context of the New Music the historical and cultural movement of the first two decades of this century which embrace musicians such as Webern Schreker and Scriabin all of whom are allotted individual essays as well as Schoenberg himself In addition to historical and analytical essays there are essays of a broader cultural historical and even sociological import which should interest all those involved with twentieth century music and ideas Schoenberg and the New Music Carl Dahlhaus, 1987

*Twentieth Century Music and the Question of Modernity* Eduardo de la Fuente, 2010-09-13 This book analyzes the history of contemporary or new music in the twentieth century through the lens of the sociology of modern culture linking the paradoxical aspects of twentieth century music to the central processes in modern culture that are analyzed by sociology and social theory **The Pleasure of Modernist Music** Arved Mark Ashby, 2004 The debate over modernist music has continued for almost a century from Berg's *Wozzeck* and Webern's *Symphony Op 21* to John Cage's renegotiation of musical control the unusual musical practices of the Velvet Underground and Stanley Kubrick's use of Ligeti's *Lux Aeterna* in the epic film *2001* The composers discussed in these pages including Bartók Stockhausen Bernard Herrmann Steve Reich and many others are modernists in that they are defined by their individualism whether covert or overt and share a basic urge toward redesigning musical discourse The aim of this volume is to negotiate a varied and open middle ground between polemical extremes of reception The contributors sketch out the possible significance of a repertory that in past discussions has been deemed either meaningless or beyond describable meaning With an emphasis on recent aesthetics and contexts including film music sexuality metaphor and ideas of a listening grammar they trace the meanings that such works and composers have held for listeners of different kinds None of them takes up the usual mandate of educated listening to modernist works the notion that a person can appreciate difficult music if given enough time and schooling Instead the book defines novel but meaningful avenues of significance for modernist music avenues beyond those deemed appropriate or acceptable by the academy While some contributors offer new listening strategies most interpret the listening premise more loosely as a metaphor for any manner of personal and immediate connection with music In addition to a previously untranslated article by Pierre Boulez the volume contains articles all but one previously unpublished by twelve distinctive and prominent composers music critics and music theorists from America Europe Australia and South Africa Arved Ashby Amy Bauer William Bolcom Jonathan Bernard Judy Lochhead Fred Maus Andrew Mead Greg Sandow Martin Scherzinger Jeremy Tambling Richard Toop and Lloyd Whitesell Arved Ashby is Associate Professor of Music at the Ohio State University **From 1989, Or European**



**Music and the Modernist Unconscious** Seth Brodsky, 2017-01-24 Roth Family Foundation music in America imprint

**New Music and the Crises of Materiality** Samuel Wilson, 2021-07-04 This book explores the transformation of ideas of the material in late twentieth and early twenty first century musical composition New music of this era is argued to reflect a historical moment when the idea of materiality itself is in flux Engaging with thinkers such as Theodor Adorno Sara Ahmed Zygmunt Bauman Rosi Braidotti and Timothy Morton the author considers music s relationship with changing material conditions from the rise of neo liberalism and information technologies to new concepts of the natural world Drawing on musicology cultural theory and philosophy the author develops a critical understanding of musical bodies objects and the environments of their interaction Music is grasped as something that both registers material changes in society whilst also enabling us to practice materiality differently *Music and Instruments of the Middle Ages* Tess Knighton, David

Skinner, 2020 Essays on important topics in early music **Ways of Listening** Eric F. Clarke, 2005-07-21 Sitting at the intersection of music psychology analysis and critical musicology the book presents an appraisal of cognitive and ecological accounts of perception as well as detailed analytical discussions of musical examples Jacket *Musical Witness and Holocaust Representation* Amy Lynn Wlodarski, 2015-07-09 This is the first musicological study entirely devoted to a comprehensive analysis of musical Holocaust representations in the Western art music tradition Through a series of chronological case studies grounded in primary source analysis Amy Lynn Wlodarski analyses the compositional processes and conceptual frameworks that provide key pieces with their unique representational structures and critical receptions The study examines works composed in a variety of musical languages from Arnold Schoenberg s dodecaphonic *A Survivor from Warsaw* to Steve Reich s minimalist *Different Trains* and situates them within interdisciplinary discussions about the aesthetics and ethics of artistic witness At the heart of this book are important questions about how music interacts with language and history memory and trauma and politics and mourning Wlodarski s detailed musical and cultural analyses provide new models for the assessment of the genre illustrating the benefits and consequences of musical Holocaust representation in the second half of the twentieth century *Music and Death* Peter Edwards, 2023 Music gives specific

meanings to our lives but also to how we experience death it forms a central part of death rituals consoles survivors and celebrates the deceased Music Death investigates different musical engagements with death Its eleven essays examine a broad range of genres styles and periods of Western music from the Middle Ages until the present day This volume brings a variety of methodological approaches to bear on a broad but non exhaustive range of music These include musical rituals and intercessions on behalf of the departed Chapters also focus on musicians reactions to death their ways of engaging with grief anger and acceptance and the public s reaction to the death of musicians The genres covered include requiem settings operas and ballets arts songs songs by Leonard Cohen and the B 52s and instrumental music There are also broader reflections regarding the psychological links between creative musical practice and the overcoming of grief music s central



role in shaping a specific lifestyle of psychobillies and the supposed universalism of Western art music as exemplified by Brahms The volume adds many new facets to the area of death studies highlighting different aspects of musical thanatology It will appeal to those interested in the intersections between western music and theology as well as scholars of anthropology and cultural studies CONTRIBUTORS Matt BaileyShea Alexandra Buckle Peter Edwards Richard Elliott Nicole Grimes Mieko Kanno Kimberly Kattari Wolfgang Marx Fred E Maus Jillian C Rogers UtaSailer and Miriam Wendling *Music, Politics, and the Academy* Pieter C. van den Toorn,1996-01-01 Advocates of new musicology claim that technical methods of music analysis are conservative elitist positivist and emotionally arid Pieter C van den Toorn challenges those claims asking why cultural sociopolitical or gender studies approaches to music should be deemed more democratic or expressive of music s content or impact Why should music analysis be thought incapable of serving larger aesthetic ends Van den Toorn confronts Susan McClary Leo Treitler and Joseph Kerman in particular arguing that hands on music analysis can penetrate the complexity of music and speak to our experience of it He criticizes new musicologists for retreating from issues of musical immediacy by focusing on cultural issues In later chapters van den Toorn defends Schenkerian methods and demonstrates the usefulness of technical analysis in the appreciation of Beethoven Debussy Schoenberg and Stravinsky **Anton Webern** Darin Hoskisson,2017-03-27 Anton Webern A Research and Information Guide offers carefully selected and annotated sources regarding Webern from 1975 to present day including sources on Webern s life his music and the interpretation and reception of his music Along with this comprehensive annotated listing of print and online sources the book discusses the history of research on Webern and includes a brief chronology of his life It is a major reference tool for those interested in Webern and his music and valuable for researchers of 20th century music and the Second Viennese School **Music and Fuzzy Logic** Hanns-Werner Heister,2021-02-21 This book unfolds the manifold complex and intertwined relations between Fuzzy Logic and music in a first comprehensive overview on this topic systematically as an outline as completely as possible in the aspects of Fuzzy Logic in this relation and especially in music as a process with three main phases five anthropological layers and thirteen forms of existence of the art work Classics Jazz Pop Folklore Being concerned with the ontological gnoseological psychological and music aesthetical status and the relative importance of different phenomena of relationship between music and Fuzzy Logic the explication follows the four main principles with five phenotypes of Fuzzy Logic with respect to music similarity sharpening 1 as filtering sharpening 2 as crystallization blurring and variation The book reports on years of author s research on topics that have been only little explored so far in the area of Music and Fuzzy Logic It merges concepts of music analysis with fuzzy logical modes of thinking in a unique way that is expected to attract both specialists of music and specialists of Fuzzy Logic and also non specialists in both fields The book introduces the concept of dialectic between sharpening and conscious blurring In turn some important aspects of this dialectic are discussed placing them in an historical dimension and ending in the postulation of a musical turn in the sciences with some important



reflections concerning a Philosophy of Fuzzy Logic Moreover a production oriented thinking is borrowed from fuzzy logic to musicology in this book opening new perspectives in music and possibly also in other artistic fields Messiaen Anthony Pople,1998-07-02 An examination of the popular Quartet for the End of Time by Olivier Messiaen Four Historical Definitions of Architecture Stephen Parcell,2012 Definitions of architecture and other disciplines from ancient Greece to the eighteenth century **Elements of Surprise** Vera Tobin,2018-04-16 Reading classic and popular literature alongside the latest research in cognitive science Vera Tobin shows that a good surprise works by taking advantage of cognitive biases mental shortcuts and quirks of memory She provides not only a sophisticated how to guide for writers but for all readers a new appreciation of the pleasures of being had Fin(s) de Siècle in Scandinavian Perspective Faith Ingwersen,Mary Kay Norseng,1993 Essays focusing on the artistic innovations of Scandinavian fin de si cles This collection of essays by eminent Scandinavists focusses on works and artistic movements prominent towards the ends of the last four centuries The last decade of each century has seen amazing innovations in Scandinavian arts especially in literature the flowering of genres in national languages in the 1600s the bawdy rococo voice of Carl Michael Bellman in the 1700s the rise of Scandinavian drama with August Strindberg and Henrik Ibsen and the neoromanticism of the premodernistic novels of Hamsun Each essay is a study from the unique perspective of one of the field s foremost European or American scholars and is inspired by the Renaissance interests of the Norwegian scholar Harlad S Naess The collection as a whole contributes to the creation of a modern multilayered view of the beginnings and endings of the seventeenth eighteenth nineteenth and twentieth century worlds in Scandinavia and Scandinavian America **The Schenker Project** Nicholas Cook,2007-09-28 Today we think of Heinrich Schenker who lived in Vienna from 1884 until his death in 1935 as the most influential music theorist of the twentieth century But he saw his theoretical writings as part of a comprehensive project for the reform of musical composition performance criticism and education and beyond that as addressing fundamental cultural social and political problems of the deeply troubled age in which he lived This book aims to explain Schenker s project through reading his key works within a series of period contexts These include music criticism the field in which Schenker first made his name Viennese modernism particularly the debate over architectural ornamentation German cultural conservatism which is the source of many of Schenker s most deeply entrenched values and Schenker s own position as a Galician Jew who came to Vienna just as fully racialized anti semitism was developing there As well as presenting an unfamiliar perspective on the cultural and political ferment of fin de si cle Vienna this book reveals how deeply Schenker s theory is permeated by the social and political It also raises issues concerning the meaning and value of music theory and the extent to which today s music theoretical agenda unwittingly reflects the values and concerns of a very different world John Cage David W. Patterson,2013-10-28 John Cage seeks to explore the early part of the composer s life and career concentrating on the pre chance period between 1933 and 1950 that is crucial to understanding his later work The essays consider Cage s influences



his evolving aesthetic and his movement toward ideology that would later shape his work      Reflections on Musical Meaning and Its Representations Leo Treitler, 2011-09-07 How is it possible to talk or write about music What is the link between graphic signs and music What makes music meaningful In this book distinguished scholar Leo Treitler explores the relationships among language musical notation performance compositional practice and patterns of culture in the presentation and representation of music Treitler engages a wide variety of historical sources to discuss works from medieval plainchant to Berg's opera Lulu and a range of music in between



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