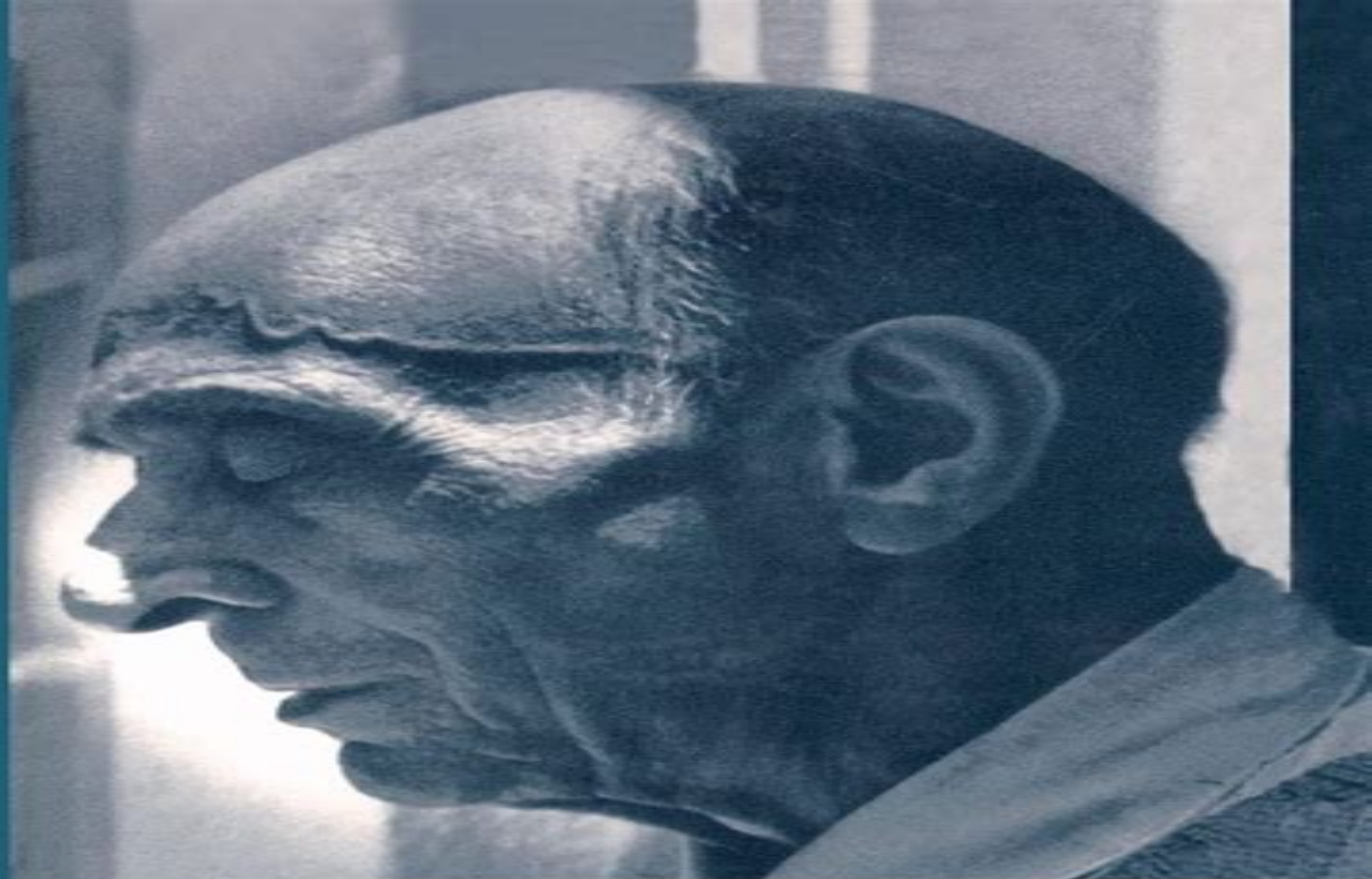




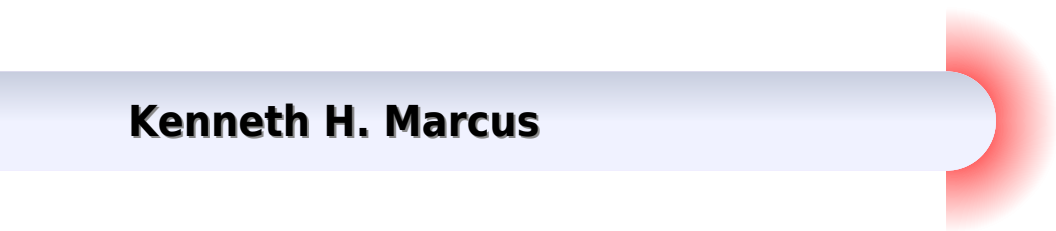
Political and Religious Ideas in the Works of Arnold Schoenberg

Edited by
Charlotte M. Cross
Russell A. Berman



Political And Religious Ideas In The Works Of Arnold Schoenberg

Kenneth H. Marcus



Political And Religious Ideas In The Works Of Arnold Schoenberg:

Political and Religious Ideas in the Works of Arnold Schoenberg Charlotte Marie Cross, Russell A. Berman, 2000
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.

Political and Religious Ideas in the Works of Arnold Schoenberg Charlotte Cross, 2013
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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 Hollywood

Modernism Kenneth H. Marcus, 2016-01-14
Schoenberg is often viewed as an isolated composer who was ill at ease in exile. In this book, Kenneth H. Marcus shows that in fact Schoenberg's connections to Hollywood ran deep and most of the composer's exile compositions had some connection to the cultural and intellectual environment in which he found himself. He was friends with numerous successful film industry figures including George Gershwin, Oscar Levant, David Raksin, and Alfred Newman, and each contributed to the composer's life and work in different ways, helping him to obtain students, making recordings of his music, and arranging commissions. While teaching at both the University of Southern California and the University of California, Los Angeles, Schoenberg was able to bridge two utterly different worlds: the film industry and the academy. Marcus shows that alongside Schoenberg's vital impact upon Southern California Modernism through his pedagogy, compositions, and texts, he also taught students who became central to American musical modernism, including John Cage and Lou Harrison.

Historical Dictionary of Modern and Contemporary Classical Music Nicole V. Gagné, 2019-07-17
The contemporary music scene thus embodies a uniquely broad spectrum of activity which has grown and changed down to the present hour. With new talents emerging and different technologies developing as we move further into the 21st century, no one can predict what paths music will take next. All we can be certain of is that the inspiration and originality that make music live will continue to bring awe, delight, fascination, and beauty to the people who listen to it. This book covers modernist and postmodern concert music worldwide from the years 1888 to 2018. This second edition of *Historical Dictionary of Modern and Contemporary Classical Music* contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 500 cross-referenced entries on the most important composers, musicians, methods, styles, and media in

modernist and postmodern classical music worldwide from 1888 to 2018 This book is an excellent resource for students researchers and anyone wanting to know more about modern and contemporary classical music **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 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 *New Literary and Linguistic Perspectives on the German Language, National Socialism, and the Shoah* Peter Davies, Peter J. Davies, Andrea Hammel, 2014 New perspectives on the relationship or the perceived relationship between the German language and the causes nature and legacy of National Socialism and the Shoah *Handling Dissonance* Chelle L. Stearns, 2019-06-12 Music can answer questions that often confound more discursive modes of thought Music takes concepts that are all too familiar reframes these concepts and returns them to us with incisive clarity and renewed vision Unity is one of these all too familiar concepts thrown around by politicians journalists and pastors as if we all know what it means By turning to music especially musical space the relational structure of unity becomes less abstract and more tangible within our philosophy Arnold Schoenberg as an inherently musical thinker is our guide in this study of unity His reworking of musical structure dissonance and metaphysics transformed the tonal language and aesthetic landscape of twentieth century music His philosophy of compositional unity helps us to deconstruct and reconceive how unity can be understood and worked with both aesthetically and theologically This project also critiques Schoenberg's often monadic musical metaphysics by turning to Colin Gunton's conviction that the particularity and unity at

the heart of God's triune being should guide all of our theological endeavors Throughout music accompanies our thinking demonstrating not only how theology can benefit the philosophy of music but also how the philosophy of music can enrich and augment theological discourse **Nietzsche and Music** Aysegul Durakoglu, Michael Steinmann, Yunus

Tuncel, 2022-06-24 Friedrich Nietzsche 1844 1900 was not only a philosopher who loved and wrote about music he was also a musician pianist and composer In this ground breaking volume philosophers historians musicians and musicologists come together to explore Nietzsche's thought and music in all its complexity Starting from the role that music played in the formation and articulation of Nietzsche's thought as well as the influence that contemporary composers had on him the essays provide an in depth analysis of the structural and stylistic aspects of his compositions The volume highlights the significance of music in Nietzsche's life and looks deeply at his musical experiments which led to a new and radically different style of composition in relation with his philosophical thought It also traces the influence that Nietzsche had on many other musicians and musical genres from Russian composers to current rock music and heavy metal *The Cambridge Companion to Adorno* Tom Huhn, 2004-07-05 The great German philosopher and aesthetic theorist Theodor Wiesengrund Adorno 1903 69 was one of the main philosophers of the first generation of the Frankfurt School of critical theory An accomplished musician Adorno first focused on the theory of culture and art Later he turned to the problem of the self defeating dialectic of modern reason and freedom In this collection of essays imbued with the most up to date research a distinguished roster of Adorno specialists explore the full range of his contributions to philosophy history music theory aesthetics and sociology New readers will find this the most convenient and accessible guide to Adorno currently available Advanced students and specialists will find a conspectus of recent developments in the interpretation of Adorno

Reviewing **Political And Religious Ideas In The Works Of Arnold Schoenberg**: Unlocking the Spellbinding Force of Linguistics

In a fast-paced world fueled by information and interconnectivity, the spellbinding force of linguistics has acquired newfound prominence. Its capacity to evoke emotions, stimulate contemplation, and stimulate metamorphosis is really astonishing. Within the pages of "**Political And Religious Ideas In The Works Of Arnold Schoenberg**," an enthralling opus penned by a very acclaimed wordsmith, readers embark on an immersive expedition to unravel the intricate significance of language and its indelible imprint on our lives. Throughout this assessment, we shall delve to the book is central motifs, appraise its distinctive narrative style, and gauge its overarching influence on the minds of its readers.

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