

Schoenberg and Words

The Modernist Years



Edited by Charlotte M. Cross and
Russell A. Berman

Schoenberg And Words The Modernist Years

Jack Boss



Schoenberg And Words The Modernist Years:

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

Music and Decadence in European Modernism Stephen Downes, 2010-06-03 Downes presents a detailed examination of the significance of decadence in Central and Eastern European modernist music

Schoenberg's Transformation of Musical Language Ethan Haimo, 2006-11-09 A study of the innovative music of the twentieth century composer Arnold Schoenberg

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 cover 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

The Cambridge Companion to Twentieth-Century Opera Mervyn Cooke, 2005-12-08 This Companion celebrates the extraordinary riches of the twentieth century operatic repertoire in a collection of specially commissioned essays written by a distinguished team of academics critics and practitioners Beginning with a discussion of the century's vital inheritance from late romantic operatic traditions in Germany and Italy the text embraces fresh investigations into various aspects of the genre in the modern age with a comprehensive coverage of the work of individual composers from Debussy and Schoenberg to John Adams and Harrison Birtwistle Traditional stylistic categorizations including symbolism expressionism neo classicism and minimalism are reassessed from new critical perspectives and the distinctive operatic traditions of Continental and Eastern Europe Russia and the Soviet Union the United Kingdom and United States are subjected to fresh scrutiny The volume includes essays devoted to avant garde music theatre operettas and musicals filmed opera and ends with a discussion of the position of the genre in today's cultural marketplace

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

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

Twentieth Century Music and the Question of Modernity Eduardo de la Fuente, 2010-09-13 In the first decade of the twentieth century many composers rejected the principles of tonality and regular beat This signaled a dramatic challenge to the rationalist and linear conceptions of music that had existed in the West since the Renaissance The break with tonality Neo Classicism serialism chance minimalism and the return of the sacred in music are explored in this book for what they tell us about the condition of modernity Modernity is here treated as a complex social and cultural formation in which mythology narrative and the desire for re enchantment have not completely disappeared Through an analysis of Schoenberg Stravinsky Boulez and Cage the author shows that the twentieth century composer often adopted an artistic personality akin to Max Weber s religious types of the prophet and priest ascetic and mystic *Twentieth Century Music and the Question of Modernity* advances a cultural sociology of modernity and shows that twentieth century musical culture often involved the adoption of apocalyptic temporal narratives a commitment to musical revolution a desire to explore the limits of noise and sound and finally redemption through the rediscovery of tonality This book is essential reading for those interested in cultural sociology sociological theory music history and modernity modernism studies

Extraordinary Measures Joseph N. Straus, 2011-03-24 *Extraordinary Measures* studies the impact of disability and concepts of disability on composers performers and listeners with disabilities as well as on discourse about music and works of music themselves It shows that music its composers performers listeners critical traditions and exemplary works both embodies and constructs disability

A Companion to the Works of Stefan George Jens Rieckmann, 2005 Stefan George 1868 1933 is along with Hugo von Hofmannsthal and Rainer Maria Rilke one of the pre eminent German poets of the twentieth century He also had an important albeit controversial and provocative role in German cultural history It is generally agreed that he played a significant part in the transition of German literature to Modernism particularly in poetry At the same time he was an outspoken critic of modernity He believed that only an all encompassing

cultural renewal could save modern man Although George is often linked with the *l'art pour l'art* movement and although his artistic consciousness was formed by European aestheticism his poetry and the writings that emerged from the poets and intellectuals he gathered around him in the George Circle are above all a scathing commentary on the political social and cultural situation in Germany at the turn of the century George who was imbued with the idea of the poet as a prophet and priest saw himself as the Messiah of a New Hellenism and a New Reich led by an intellectual and aesthetic elite consisting of men who were bonded together through their allegiance to a charismatic leader Some of the values that George proclaimed among them a glorification of power of heroism and self sacrifice were seized upon by the National Socialists and subsequently his writings and those of his circle were considered by some to be proto fascist It did not help his reputation that after the Second World War much of the criticism of his works was practiced by uncritical hagiographic George worshippers In recent years however there has been a renewed and unbiased interest among scholars and critics in George and his circle The wide ranging and original essays in this volume explore anew George's poetry and his contribution to Modernism the relation between his vision of a New Reich and fascist ideology and his importance as a cultural critic Jens Rieckmann is Professor of German at the University of California Irvine

Music and the Cultures of Print Kate van Orden, 2018-12-07 This collection of essays explores the cultures that coalesced around printed music in previous centuries It focuses on the unique modes through which print organized the presentation of musical texts the conception of written compositions and the ways in which music was disseminated and performed In highlighting the tensions that exist between musical print and performance this volume raises not only the question of how older scores can be read today but also how music expressed its meanings to listeners in the past

Sound, Music, Affect Marie Thompson, Ian Biddle, 2013-03-14 A wide ranging collection of essays combining sound studies with affect studies from an international and interdisciplinary cast of scholars

The Cambridge Companion to Mahler Jeremy Barham, 2007-12-13 In the years approaching the centenary of Mahler's death this book provides both summation of and starting point for an assessment and reassessment of the composer's output and creative activity Authored by a collection of leading specialists in Mahler scholarship its opening chapters place the composer in socio political and cultural contexts and discuss his work in light of developments in the aesthetics of musical meaning Part II examines from a variety of analytical interpretative and critical standpoints the complete range of his output from early student works and unfinished fragments to the sketches and performing versions of the Tenth Symphony Part III evaluates Mahler's role as interpreter of his own and other composers works during his lifelong career as operatic and orchestral conductor Part IV addresses Mahler's fluctuating reception history from scholarly journalistic creative public and commercial perspectives with special attention being paid to his compositional legacy

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 migrés 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.

The Twelve-tone Music of Luigi Dallapiccola Brian Alegant, 2010. Alegant's Dallapiccola book will be a crucial source of insights for readers, theorists, musicologists, composers, conductors, performers, pedagogues who are interested in twentieth-century music in general and postwar Italian music and the Second Viennese School in particular.

The Danger of Music and Other Anti-Utopian Essays Richard Taruskin, 2010-11-11. Roth Family Foundation music in America imprint. Prelim p.

Music and Modern Art James Leggio, 2014-07-16. Music and Modern Art adopts an interdisciplinary approach to the relationship between these two fields of creative endeavor.

Schoenberg Malcolm MacDonald, 2008-09-26. In this completely rewritten and updated edition of his long indispensable study, Malcolm MacDonald takes advantage of 30 years of recent scholarship, new biographical information, and deeper understanding of Schoenberg's aims and significance to produce a superb guide to Schoenberg's life and work. MacDonald demonstrates the indissoluble links among Schoenberg's musical language, particularly the enigmatic and influential twelve-tone method, his personal character, and his creative ideas, as well as the deep connection between his genius as a teacher and as a revolutionary composer. Exploring newly considered influences on the composer's early life, MacDonald offers a fresh perspective on Schoenberg's creative process and the emotional content of his music. For example, as a previously unsuspected source of childhood trauma, the author points to the Vienna Ringtheater disaster of 1881 in which hundreds of people were burned to death, including Schoenberg's uncle and aunt, whose orphaned children were then adopted by Schoenberg's parents. MacDonald brings such experiences to bear on the music itself, examining 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 greatly expanded list of personal allusions and references round out the study and enhance this new edition

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

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

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