

# *Schoenberg Remembered*

BBB

*Diaries and  
Recollections  
1938-1976*



*Dika Newlin*

# Schoenberg Remembered Diaries And Recollections 193876

**Dika Newlin**



## **Schoenberg Remembered Diaries And Recollections 193876:**

*Schoenberg Remembered* Dika Newlin, 1980 During the period covered by these diaries I have confided myself in the main to those daily entries which are directly or indirectly concerned with Schoenberg Foreword Schoenberg's Program Notes and Musical Analyses Arnold Schoenberg, 2016 Schoenberg's Program Notes and Musical Analyses is a comprehensive study of the composer's writings about his own music The texts include program notes letters sketch materials pre concert talks public lectures scholarly writings newspaper articles interviews pedagogical materials publicity fliers radio broadcasts and liner notes **Music in the USA** Judith Tick, Paul Beaudoin, 2008-09-26 Music in the USA A Documentary Companion charts a path through American music and musical life using as guides the words of composers performers writers and the rest of us ordinary folks who sing dance and listen The anthology of primary sources contains about 160 selections from 1540 to 2000 Sometimes the sources are classics in the literature around American music for example the Preface to the Bay Psalm Book excerpts from Slave Songs of the United States and Charles Ives extolling Emerson But many other selections offer uncommon sources including a satirical story about a Yankee music teacher various columns from 19th century German American newspapers the memoirs of a 19th century diva Lottie Joplin remembering her husband Scott a little known reflection of Copland about Stravinsky an interview with Muddy Waters from the Chicago Defender a letter from Woody Guthrie on the spunkfire attitude of a folk song a press release from the Country Music Association and the Congressional testimony around Napster Sidebar entries occasionally bring a topic or an idea into the present acknowledging the extent to which revivals of many kinds of music play a role in American contemporary culture This book focuses on the connections between theory and practice to enrich our understanding of the diversity of American musical experiences Designed especially to accompany college courses which survey American music as a whole the book is also relevant to courses in American history and American Studies **Alexander Zemlinsky** Marc Moskowitz, 2010 Moskowitz's exploration of Zemlinsky's songs operas choral works chamber music and symphonic compositions follows the composer's search for a distinctly personal sound revealing an artist caught up in the music of his time yet unwilling to abandon his 19th century roots From Zemlinsky's early success as a composer and widely recognized achievements as a conductor to his eventual descent into obscurity this new biography places Zemlinsky 1871 1942 against the backdrops of Vienna Prague and Berlin and illuminates his relationships with figures like Johannes Brahms Alma Schindler Gustav Mahler and Arnold Schoenberg Moskowitz's exploration of Zemlinsky's songs operas choral works chamber music and symphonic compositions follows the composer's search for a distinctly personal sound revealing an artist caught up in the music of his time yet unwilling to abandon his 19th century roots Alexander Zemlinsky A Lyric Symphony includes an Afterword by conductor James Conlon and a complete discography of Zemlinsky recordings MARC D MOSKOVITZ is principal cellist of the ProMusica Chamber Orchestra of Columbus Ohio and has written for various music journals and the New Grove Dictionary of Music and

Musicians      **American Women Composers** Karin Pendle, 1997 First Published in 1998 Routledge is an imprint of Taylor Francis an informa company      From Stage to Studio Amy Blier-Carruthers, 2025-04-21 From Stage to Studio Performances versus Recordings in Classical Music presents a cultural study of classical music making through the analysis of live and studio performances of orchestral and operatic repertoire conducted by Sir Charles Mackerras The close listening analysis is based on detailed research into Mackerras's private collection of over 600 reel to reel and cassette tapes containing recordings of over 1 000 live performances which he conducted between the 1950s and the late 1990s This is contextualized with evidence collected during ethnographic fieldwork observations presenting the opinions of Sir Charles orchestral musicians from major London orchestras and opera houses with whom he was working with during the first decade of the twenty first century Philharmonia Orchestra of the Age of Enlightenment Royal Opera House English National Opera and production team members working for recording industry leaders such as Decca EMI and Chandos This ethnography of classical music making gives a voice to performers and music professionals brings to light some important and heretofore hidden issues and explores a fascinating time of intense change in the recording industry Including consideration of ways forward for performance education and recording this book is relevant to specialist practitioners as well as music enthusiasts interested in concert life and recording studio habits professional performers recordists music students educators and scholars interested in classical music      **Checklist of Writings on American Music, 1640-1992** Guy A. Marco, 1996 Cumulative index to all three volumes of Literature of American Music in Books and Folk Music Collections      *Perspectives on Artistic Research in Music* Robert Burke, Andrys Onsmann, 2017-01-23 The increasing interest in artistic research especially in music is throwing open doors to exciting ideas about how we generate new musical knowledge and understanding This book examines the wide array of factors at play in innovative practice and how by treating it as research we can make new ideas more widely accessible Three key ideas propel the book First it argues that artistic research comes from inside the practice and exists in a space that accommodates both objective and subjective observation and analyses because the researcher is the practitioner It is a space for dialogue between apparently opposing binaries the composer and the performer the past and the present the fixed and the fluid the intellectual and the intuitive the abstract and the embodied the prepared and the spontaneous the enduring and the transitory and so on It is not so much constructed in a logical sequential manner in the way of the scientific method of doing research but more as a braided space woven from many disparate elements Second the book articulates the notion that artistic research in music has its own verification procedures that need to be brought into the academy especially in terms of the moderation of non traditional research outputs including the description of the criteria for allocation of research points for the purposes of data collection as well as real world relevance and industry engagement Third by way of numerous examples of original and creative music making it demonstrates in practical terms how exploration and experimentation functions as legitimate academic research Many of the case studies

deliberately cross boundaries that were previously assumed to be rigid and definite in order to blaze new musical trails creating new collaborations and synergies

*Schoenberg's Correspondence with American Composers* Arnold Schoenberg, 2018 The volume 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 It includes numerous unknown letters and casts new light on Schoenberg's American years his American composers colleagues and his life and works in the United States The book qualifies the concept of and Schoenberg's association with the Second Viennese School and reveals hitherto unknown aspects of Schoenberg's biography

**New Perspectives on Music and Gesture** Elaine King, Anthony Gritten, 2016-04-29 Building on the insights of the first volume on Music and Gesture Gritten and King Ashgate 2006 the rationale for this sequel volume is twofold first to clarify the way in which the subject is continuing to take shape by highlighting both central and developing trends as well as popular and less frequent areas of investigation second to provide alternative and complementary insights into the particular areas of the subject articulated in the first volume The thirteen chapters are structured in a broad narrative trajectory moving from theory to practice embracing Western and non Western practices real and virtual gestures live and recorded performances physical and acoustic gestures visual and auditory perception among other themes of topical interest The main areas of enquiry include psychobiology perception and cognition philosophy and semiotics conducting ensemble work and solo piano playing The volume is intended to promote and stimulate further research in Musical Gesture Studies

*Analyzing Atonal Music* Michiel Schuijjer, 2008 For the past 40 years pitch class set theory has served as a frame of reference for the study of atonal music through the efforts of Allan Forte Milton Babbitt and others This text combines thorough discussions of musical concepts with an historical narrative

Schoenberg and Redemption Julie Brown, 2014-06-26 Schoenberg and Redemption presents a new way of understanding Schoenberg's step into atonality in 1908 Reconsidering his threshold and early atonal works as well as his theoretical writings and a range of previously unexplored archival documents Julie Brown argues that Schoenberg's revolutionary step was in part a response to Wagner's negative charges concerning the Jewish influence on German music In 1898 and especially 1908 Schoenberg's Jewish identity came into confrontation with his commitment to Wagnerian modernism to provide an impetus to his radical innovations While acknowledging the broader turn of the century Viennese context Brown draws special attention to continuities between Schoenberg's work and that of Viennese moral philosopher Otto Weininger himself an ideological Wagnerian She also considers the afterlife of the composer's ideological position when in the late 1920s and early 1930s the concept of redeeming German culture of its Jewish elements took a very different turn

**Discordant Melody** Lorraine Gorrell, 2002-09-30 Esteemed by many of his most distinguished contemporaries including Arnold Schoenberg Alexander Zemlinsky 1871 1942 was a protégé of Brahms and Mahler Despite this he was overshadowed by the composers of the second Viennese school and for many years after his death was remembered merely as the brother in

law of Schoenberg But with centenary celebrations of Zemlinsky's birth scholars began a careful examination of his works and realized they had discovered a forgotten master Zemlinsky's wonderful melodic gift was manifested in operas choral works chamber music and symphonic pieces but was realized most fully in his more than one hundred songs In this important new study the first such work in English Lorraine Gorrell focuses on these songs revealing the ways in which they represented a bridge between the 19th century romantic lied and the 20th century avant garde Of interest to scholars studying both the German art song and the development of the second Viennese school Gorrell's work uses Zemlinsky's songs as a lens through which to examine an important highly influential musical figure

Beyond the Score Nicholas Cook, 2013 In Beyond the Score Music as Performance author Nicholas Cook supplants the traditional musicological notion of music as writing asserting instead that it is as performance that music is loved understood and consumed This book reconceives music as an activity through which meaning is generated in real time as Cook rethinks familiar assumptions and develops new approaches Focusing primarily but not exclusively on the Western art tradition Cook explores perspectives that range from close listening to computational analysis from ethnography to the study of recordings and from the social relations constructed through performance to the performing and listening body In doing so he reveals not only that the notion of music as text has hampered academic understanding of music but also that it has inhibited performance practices placing them in a textualist straightjacket Beyond the Score has a strong historical emphasis touching on broad developments in twentieth century performance style and setting them into their larger cultural context Cook also investigates the relationship between recordings and performance arguing that we do not experience recordings as mere reproductions of a performance but as performances in their own right Beyond the Score is a comprehensive exploration of new approaches and methods for the study of music as performance and will be an invaluable addition to the libraries of music scholars including musicologists music theorists and music cognition scholars everywhere

Eye hEar The Visual in Music Simon Shaw-Miller, 2017-07-05 Eye hEar The Visual in Music employs the concept of the visual in proximate relation to music producing a tension is it not the case that there is a gulf between painting and music between the visible and the audible One is full of colour and light yet silent one is invisible and marvellously noisy Such a belief this book argues betrays an ideological constraint on music desiccating it to sound and art to vision The starting point of this study is more hybrid and hydrating that music is never employed without numerous and complex intersections with the visual By involving the concept of synaesthesia the book evokes music's multi sensory nature stops it from sounding alone and offers music as a subject for art historians Music bleeds into art and visuality in its graphic depiction in notation in the theatre of performance its sights and sites This book looks at music in its absolute guise as a model for art at notation and the conductor as the silent visual fulcrum around which music circulates at the music and image of Erik Satie at the concert hall as white cube at the symphonic film 2001 A Space Odyssey and at the liminality of John Cage and Andy Warhol

**Performer's Voices Across Centuries**

**and Cultures** Anne Marshman,2012 This book and its accompanying website present the selected proceedings of the inaugural The Performer's Voice An International Forum for Music Performance and Scholarship directed by Dr Anne Marshman editor and hosted by the Yong Siew Toh Conservatory of Music National University of Singapore The chapters which were selected through a process of international peer review reflect the symposium's wide ranging interdisciplinary scope coupled with an uncompromising emphasis on the act of performance the role of the performer and the professional performer's perspective     The Music of My Time Joan Peyser,1995     **The Cultural Study of Music** Martin Clayton,Trevor Herbert,Richard Middleton,2012-03-12 What is the relationship between music and culture The first edition of The Cultural Study of Music A Critical Introduction explored this question with groundbreaking rigor and breadth Now this second edition refines that original analysis while examining the ways the field has developed in the years since the book's initial publication Including contributions from scholars of music cultural studies anthropology sociology and psychology this anthology provides a comprehensive introduction to the study of music and culture It includes both pioneering theoretical essays and exhaustively researched case studies on particular issues in world musics For the second edition the original essays have been revised and nine new chapters have been added covering themes such as race religion geography technology and the politics of music With an even broader scope and a larger roster of world renowned contributors The Cultural Study of Music is certain to remain a canonical text in the field of cultural musicology     **Theology, Music and Time** Jeremy S. Begbie,2000-07-24 Theology Music and Time aims to show how music can enrich and advance theology extending our wisdom about God and God's ways with the world Instead of asking what can theology do for music it asks what can music do for theology Jeremy Begbie argues that music's engagement with time gives the theologian invaluable resources for understanding how it is that God enables us to live peaceably with time as a dimension of the created world Without assuming any specialist knowledge of music he explores a wide range of musical phenomena rhythm metre resolution repetition improvisation and through them opens up some of the central themes of the Christian faith creation salvation eschatology time and eternity Eucharist election and ecclesiology He shows that music can not only refresh theology with new models but also release it from damaging habits of thought which have hampered its work in the past

The Little Girl Who Fought the Great Depression John F. Kasson,2014-04-14 Discusses the optimism and good cheer that surrounded the young Depression era box office star whose singing acting and charming smile helped revive the American spirit during the 1930s and for many decades after

Immerse yourself in heartwarming tales of love and emotion with is touching creation, Tender Moments: **Schoenberg Remembered Diaries And Recollections 193876** . This emotionally charged ebook, available for download in a PDF format ( \*), is a celebration of love in all its forms. Download now and let the warmth of these stories envelop your heart.

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