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Programmatic Elements in the Works of Schoenberg

Walter B. Bailey



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Programmatic Elements In The Works Of Schoenberg

Scott Messing



Programmatic Elements In The Works Of Schoenberg:

Programmatic Elements in the Works of Schoenberg Walter Boyce Bailey, 1984 **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 Theory, Analysis and Meaning in Music Anthony Pople, 2006-11-02 There have been far reaching changes in the way music theorists and analysts view the nature of their disciplines Encounters with structuralist and post structuralist critical theory and with linguistics and cognitive sciences have brought the theory and analysis of music into the orbit of important developments in intellectual history This book presents the work of a group of scholars who without seeking to impose an explicit redefinition of either theory or analysis explore the limits of both in this context Essays on the languages of analysis and theory and on practical issues such as decidability ambiguity and metaphor combine with studies of works by Debussy Schoenberg Birtwistle and Boulez together making a major contribution to an important debate in the growth of musicology **Schoenberg's Twelve-Tone Music** Jack Boss, 2014-10-02 Jack Boss presents detailed analyses of Arnold Schoenberg's twelve tone pieces bringing the composer's musical idea problem elaboration solution to life **Schoenberg's Transformation of Musical Language** Ethan Haimo, 2006-11-09 A study of the innovative music of the twentieth century composer Arnold Schoenberg *Cultural Narratives of Old Age in the Lives, Work, and Reception of Old Musicians* Joseph Straus, 2024-08-23 Operating largely within the world of European American classical music this book discusses the creative work of old musicians composers performers listeners and scholars and how those forms of music making are received and understood Like everything else about old age music making is usually understood as a decline from a former height a deficiency with respect to a youthful standard Against this ageist mythology this book argues that composing oldly performing oldly and listening oldly are distinctive and

valuable ways of making music a difference not a deficit to be celebrated not ignored or condemned Instead of the usual biomedical or gerontological understanding of old age with its focus on bodily cognitive and sensory decline this book follows Age Studies in seeing old age through a cultural lens as something created and understood in culture This book seeks to identify the ways that old musicians composers performers listeners and scholars accept resist adapt and transform the cultural scripts for the performance of old age Musicking oldly making music in old age often represents an attempt to rewrite ageist cultural scripts and to find ways of flourishing musically in a largely hostile landscape *The Symphonic Repertoire, Volume IV* A. Peter Brown, 2024-03-29 Central to the repertoire of Western art music since the 18th century the symphony has come to be regarded as one of the ultimate compositional challenges Surprisingly heretofore there has been no truly extensive broad based treatment of the genre and the best of the existing studies are now several decades old In this five volume series A Peter Brown explores the symphony from its 18th century beginnings to the end of the 20th century Synthesizing the enormous scholarly literature Brown presents up to date overviews of the status of research discusses any important former or remaining problems of attribution illuminates the style of specific works and their contexts and samples early writings on their reception The Symphonic Repertoire provides an unmatched compendium of knowledge for the student teacher performer and sophisticated amateur The series is being launched with two volumes on the Viennese symphony Volume IV The Second Golden Age of the Viennese Symphony Brahms Bruckner Dvor k Mahler and Selected Contemporaries Although during the mid 19th century the geographic center of the symphony in the Germanic territories moved west and north from Vienna to Leipzig during the last third of the century it returned to the old Austrian lands with the works of Brahms Bruckner Dvor k and Mahler After nearly a half century in hibernation the sleeping Viennese giant awoke to what some viewed as a reincarnation of Beethoven with the first hearing of Brahms s Symphony No 1 which was premiered at Vienna in December 1876 Even though Bruckner had composed some gigantic symphonies prior to Brahms s first contribution their full impact was not felt until the composer s complete texts became available after World War II Although Dvor k was often viewed as a nationalist composer in his symphonic writing his primary influences were Beethoven Schubert and Brahms For both Bruckner and Mahler the symphony constituted the heart of their output for Brahms and Dvor k it occupied a less central place Yet for all of them the key figure of the past remained Beethoven The symphonies of these four composers together with the works of Goldmark Zemlinsky Schoenberg Berg Smetana Fibich Jan cek and others are treated in Volume IV The Second Golden Age of the Viennese Symphony covering the period from roughly 1860 to 1930

The Betrayal of the Humanities Bernard M. Levinson, Robert P. Ericksen, 2022-09-06 How did the academy react to the rise dominance and ultimate fall of Germany s Third Reich Did German professors of the humanities have to tell themselves lies about their regime s activities or its victims to sleep at night Did they endorse the regime Or did they look the other way whether out of deliberate denial or out of fear for their own personal safety The Betrayal of the Humanities The

University during the Third Reich is a collection of groundbreaking essays that shed light on this previously overlooked piece of history *The Betrayal of the Humanities* accepts the regrettable news that academics and intellectuals in Nazi Germany betrayed the humanities and explores what went wrong what occurred at the universities and what happened to the major disciplines of the humanities under National Socialism *The Betrayal of the Humanities* details not only how individual scholars particular departments and even entire universities collaborated with the Nazi regime but also examines the legacy of this era on higher education in Germany In particular it looks at the peculiar position of many German scholars in the post war world having to defend their own work or the work of their mentors while simultaneously not appearing to accept Nazism

Coherence, Counterpoint, Instrumentation, Instruction in Form Arnold Sch"nberg, 1994-01-01 Only Stravinsky can claim as much credit as Schoenberg for the most dramatic innovations in twentieth century music Inventor of the twelve tone row explorer of atonality and the hexachord composer of tone poems songs and chamber music and chief spokesman for the Vienna Circle Schoenberg has become ever more influential as his successors have come to understand him Fuller understanding has been delayed because many of his writings have not yet been edited or published This volume collects four short works each concentrated on a key issue in composition Written in 1917 but altered and augmented many times in later years the manuscripts edited and translated in this volume have never been published before Their importance can permit no further delay since they present Schoenberg s thinking well after the publication in 1911 of *Harmonielehre* his revolutionary theoretical book The later texts provide numerous prospects for enhancing the study and appreciation of Schoenberg s compositions and theories Also a painter Schoenberg enjoyed the friendship of Kandinsky and the Berlin expressionists This volume includes a frontispiece reproducing one of Schoenberg s paintings

On Voice Walter Bernhart, Lawrence Kramer, 2014-04-20 The essays collected here raise a simple but rarely asked question just what exactly is voice From this founding question many others proliferate Is voice an animal category as Aristotle thought Or is it distinctively human Is it essentially related to language To music To song and singing Is it a mark of presence or of absence Is it a kind of object How is our sense of voice affected by the development of recording technology The authors in this volume approach such questions primarily by turning away from a general idea of voice and instead investigating what can be learned by attending to the qualities and acts of particular voices The range is wide from Poe s *Leigeia* to Woolf s *The Waves* from Jussi Bj rling to Waltraud Meier from song to oratorio to opera and beyond Throughout consistent with the volume s origin in papers delivered at the eighth biennial meeting of the International Association for Word and Music Studies the role of voice in joining or separating words and music is paramount These studies address key topics in musicology literary criticism philosophy aesthetics and performance studies and will also appeal to practicing musicians

Schubert in the European Imagination Scott Messing, 2006 The concept of Schubert as a feminine type began in 1838 This work examines the historical reception of Franz Schubert as conveyed through the gendered imagery and language of

19th and early 20th century European culture The figures discussed include Musset Sand Nerval Maupassant George Eliot and others *Monstrosity, Identity and Music* Alexis Luko,James K. Wright,2022-09-08 Taking Mary Shelley s novel as its point of departure this collection of essays considers how her creation has not only survived but thrived over 200 years of media history in music film literature visual art and other cultural forms In studying monstrous figures torn from the deepest and darkest imaginings of the human psyche the essays in this book deploy the latest analytical approaches drawn from such fields as musicology critical race studies feminist studies queer theory and psychoanalysis The book interweaves the manifold sounds sights and stories of monstrosity into a conversation that sheds light on important social issues aesthetic trends and cultural concerns that are as alive today as they were when Shelley s landmark novel was published 200 years ago

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 **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 migr s 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

Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000 D. J. Hoek, 2007-02-15 The latest volume in the Music Library Association's Index and Bibliography series *Analyses of Nineteenth and Twentieth Century Music 1940-2000* features over 9 000 references to analyses of works by more than 1 000 composers of the nineteenth and twentieth centuries References that address form harmony melody rhythm and other structural elements of musical compositions have been compiled into this valuable resource This update of Arthur Wenk's well known bibliography last published in 1987 includes all the original entries from that work along with additional references to analyses through 2000 International in scope the bibliography covers writings in English French German Italian and other European languages and draws from 167 periodicals as well as important theses dissertations books and Festschriften References are arranged alphabetically by composer and include subheadings for specific works and genres This bibliography provides students scholars performers and librarians with broad coverage detailed indexing and ready access to a large and diverse body of analytical literature on nineteenth and twentieth century music

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 Var se 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

Music, Theatre and Politics in Germany

Nikolaus Bacht, 2006 Music theatre and politics have maintained a long standing relationship that continues to be strong The

contributions in this volume bridge the conventional chronological division between late Romantic and modern music to thematize a wide array of i

Schoenberg's Early Correspondence ,2016-08-02 Early in his career the composer Arnold Schoenberg maintained correspondence with many notable figures Gustav Mahler Heinrich Schenker Guido Adler Arnold Ros Richard Strauss Alexander Zemlinsky and Anton von Webern to name a few In this volume of Oxford's Schoenberg in Words series Ethan Haimo and Sabine Feisst present English translations of the entirety of Arnold Schoenberg's early correspondence from the earliest extant letters in 1891 to those written in the aftermath of the controversial premieres of his String Quartet No 1 Op 7 and the Kammer-symphonie Op 9 The letters provide a wealth of information on many of the crucial stages in Schoenberg's early career offering invaluable insights into his daily life and working habits New details emerge about his activities at Wolzogen's Buntes Theater in Berlin his frequently confrontational interactions with his first publisher Dreililien Verlag the reactions of friends and critics to the premieres of his works his role in the founding of the Vereinigung schaffender Tonkünstler his activities as a teacher and his all too often unsuccessful attempts to convince musicians to perform his music Presented alongside the editors' extensive running commentary the more than 300 letters in this volume create a vivid picture of the young Schoenberg and his times

Webern and the Transformation of Nature Julian Johnson,1999 This book is about the way in which a society constructs an idea of nature and the role that art and specifically music may have in the articulation of that idea It explores such an idea in relation to Webern whose music has been almost exclusively portrayed as abstract and autonomous In opposition to the exclusively formalist concerns of post-Darmstadt Webern reception this book argues that abstraction in music is understood fully only in relation to the material historical reality from which it abstracts and that musical modernism is more fully understood by exposing its underground roots in the aesthetics of romanticism

Musical Currents from the Left Coast Bruce Quaglia,Jack Boss,2009-05-27 *Musical Currents from the Left Coast* edited by Jack Boss and Bruce Quaglia presents a timely snapshot of the analytical concerns and methodologies that have proliferated throughout the current moment in North American music theoretical circles The repertoire spanned within this volume is extensive It covers music from J S Bach through the late 19th Century and continues finally to the modernist avant-garde and post-modernist repertoire of the past century Previously neglected aspects of musical structure such as rhythm and meter are presented here on equal footing with the traditional preoccupations of harmony and thematic process Meter in particular is treated in great depth here it is explored from the perspectives of both listener and performer and treats repertoire as diverse as Bach Chopin traditional African music and the popular music throughout the world that has disseminated from that tradition The music and ideas of composer Arnold Schoenberg are central to many of the essays presented here Schoenberg's oft-remarked-upon masterpiece Klavierstück Op 11 No 1 forms the focus of an entire section of the book Four notable Schoenberg scholars of the younger generation revisit this seminal work on the eve of its centenary in order to reflect not only upon the work itself but also upon the prodigious discourse that

has surrounded it since nearly the date of its composition More broadly Schoenberg s compositional and analytical concerns resonate through many of the other essays presented here too His concepts of The Musical Idea and Developing Variation are treated extensively in relation to the music of Anton Webern and Johannes Brahms respectively Musical Currents from the Left Coast will be of great interest to any individuals and institutions with an investment in the contemporary discourse of music theory and will be of special interest to scholars beyond that field who are also engaged with the work of Arnold Schoenberg

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