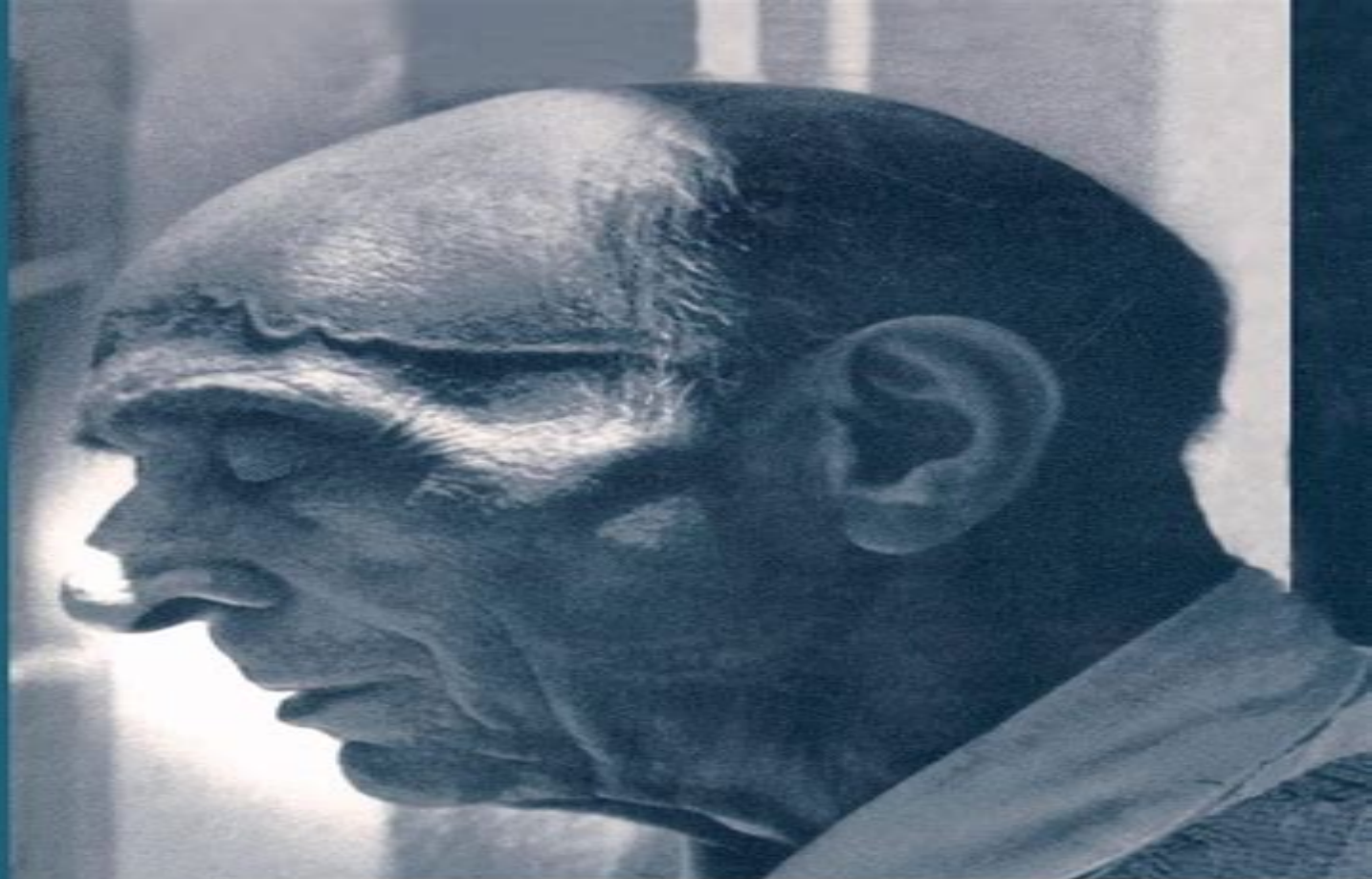




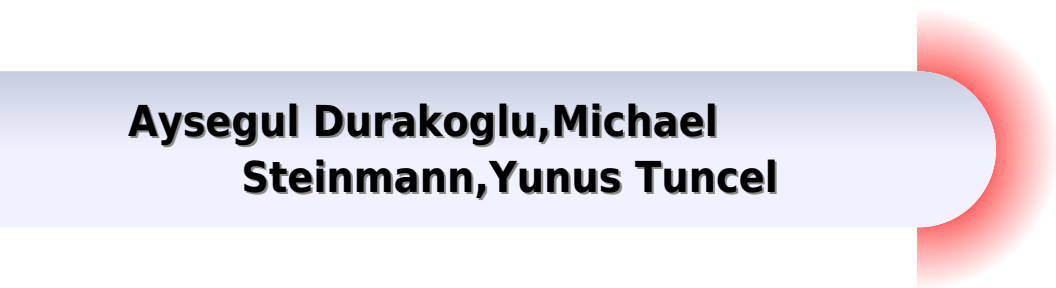
Political and Religious Ideas in the Works of Arnold Schoenberg

Edited by
Charlotte M. Cross
Russell A. Berman



Political And Religious Ideas In The Works Of Arnold Schoenberg

**Aysegul Durakoglu, Michael
Steinmann, Yunus Tuncel**



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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.

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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

Historical Dictionary of Choral Music Melvin P. Unger, 2023-08-14 A Library Journal Starred Review March 2024 praises the book as a remarkable resource that will please both musical professionals and amateurs along with teachers and their students and conductors and singers Throughout the ages people have wanted to sing in a communal context This desire apparently stems from a deeply rooted human instinct Consequently choral performance historically has often been related to human rituals and ceremonies especially rites of a religious nature *Historical Dictionary of Choral Music* Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 1,300 cross-referenced entries on composers conductors choral ensembles choral genres and choral repertoire This book is an excellent resource for students researchers and anyone wanting to know more about choral music **Jewish Difference and the**

Arts in Vienna Caroline A. Kita, 2019-02-14 This study brings to life a circle of writers and composers with analyses of their major minor and forgotten works of Jewish music theater Abigail Gillman author of *Viennese Jewish Modernism* During the mid 19th century the works of Arthur Schopenhauer and Richard Wagner sparked an impulse toward German cultural renewal and social change that drew on religious myth metaphysics and spiritualism The only problem was that their works

were deeply antisemitic and entangled with claims that Jews were incapable of creating compassionate art. By looking at the works of Jewish composers and writers who contributed to a lively and robust biblical theatre in fin de siècle Vienna, Caroline A. Kita shows how they reimagined myths of the Old Testament to offer new aesthetic and ethical views of compassion. These Jewish artists, including Gustav Mahler, Siegfried Lipiner, Richard Beer Hofmann, Stefan Zweig, and Arnold Schoenberg, reimagined biblical stories through the lens of the modern Jewish subject to plead for justice and compassion toward the Jewish community. By tracing responses to antisemitic discourses of compassion, Kita reflects on the explicitly and increasingly troubled political and social dynamics at the end of the Habsburg Empire.

Contemporary Music and Spirituality Robert Sholl, Sander Van Maas, 2016-08-12 The flourishing of religious or spiritually inspired music in the late twentieth and early twenty-first centuries remains largely unexplored. The engagement and tensions between modernism and tradition and institutionalized religion and spirituality are inherent issues for many composers who have sought to invoke spirituality and Otherness through contemporary music. *Contemporary Music and Spirituality* provides a detailed exploration of the recent and current state of contemporary spiritual music in its religious, musical, cultural, and conceptual philosophical aspects. At the heart of the book are issues that consider the role of secularization, the claims of modernity concerning the status of art, and subjective responses such as faith and experience. The contributors provide a new critical lens through which it is possible to see the music and thought of Cage, Ligeti, Messiaen, Stockhausen as spiritual music. The book surrounds these composers with studies of and by other composers directly associated with the idea of spiritual music: Harvey Gubaidulina, MacMillan, Pärt, Pott, and Tavener, and others. Adams, Birtwistle, Ton de Leeuw, Ferneyhough, Ustvolskaya, and Vivier, who have created original engagements with the idea of spirituality, are also included. *Contemporary Music and Spirituality* is essential reading for humanities scholars and students working in the areas of musicology, music theory, theology, religious studies, philosophy of culture, and the history of twentieth-century culture.

After Wagner Mark Berry, 2014 This book is both a telling of operatic histories after Richard Wagner and a philosophical reflection upon the writing of those histories. Historical musicology reckons with intellectual and cultural history and vice versa. The after of the title denotes chronology but also harmony and antagonism within a Wagnerian tradition. *Parsifal*, in which Wagner attempted to go beyond his achievement in the Ring to write after himself, is followed by two apparent antipodes: the strenuously modernist Arnold Schoenberg and the aestheticist Richard Strauss. Discussion of Strauss's *Capriccio*, partly in the light of Schoenberg's *Moses und Aron*, reveals a more political work than either first acquaintance or the composer's intention might suggest. Then come three composers from subsequent generations: Luigi Dallapiccola, Luigi Nono, and Hans Werner Henze. Geographical context is extended to take in Wagner's Italian successors; the problem of political emancipation in and through music drama takes another turn here, confronting challenges and opportunities in more avowedly politically engaged art. A final section explores the world of staging opera of so-called Regietheater, as initiated by Wagner himself. Stefan Herheim's celebrated Bayreuth production of

Parsifal and various performances of Lohengrin are discussed before looking back to Mozart Don Giovanni and forward to Alban Berg's Lulu and Nono's Al gran sole carico d'amore Throughout the book invites us to consider how we might perceive the aesthetic and political integrity of the operatic work after Wagner After Wagner will be invaluable to anyone interested in twentieth century music drama and its intersection with politics and cultural history It will also appeal to those interested in Richard Wagner's cultural impact on succeeding generations of composers MARK BERRY is Senior Lecturer in Music at Royal Holloway University of London

The Music Libel Against the Jews Ruth HaCohen, 2012-01-17 This deeply imaginative and wide ranging book shows how since the first centuries of the Christian era gentiles have associated Jews with noise Ruth HaCohen focuses her study on a musical libel a variation on the Passion story that recurs in various forms and cultures in which an innocent Christian boy is killed by a Jew in order to silence his harmonious musicality In paying close attention to how and where this libel surfaces HaCohen covers a wide swath of western cultural history showing how entrenched aesthetic theological assumptions have persistently defined European culture and its internal moral and political orientations Ruth HaCohen combines in her comprehensive analysis the perspectives of musicology literary criticism philosophy psychology and anthropology tracing the tensions between Jewish noise and idealized Christian harmony and their artistic manifestations from the high Middle Ages through Nazi Germany and beyond She concludes her book with a passionate and moving argument for humanizing contemporary soundspaces

Schoenberg's Atonal Music Jack Boss, 2019-07-04 Portrays Schoenberg's atonal music as successions of motives and pitch class sets that flesh out musical idea and basic image frameworks

Exiles Traveling Johannes Franciscus Evelein, 2009 This volume presents for the first time a study of the interface between exile and travel within the context of exile from Nazi Germany The nineteen essays share the overarching aim to compare the tropes of travel and exile as generators of a critical discourse and as central categories within German exile in particular literature music and film The essays are guided by powerful questions How does travel compare to exile and how much overlap is there between these two categories How do exiles travel as practitioners of displacement Or rather to what extent does the concept of travel apply to the exilic predicament Do the terms exile and travel still have validity in our postmodern era of cosmopolitanism ever increasing mobility the embrace of otherness and tourism How does exile literature in which travel is thematized compare to the traditions of travel writing And how are the critical moments of leavetaking remembering home and return imagined and narrated The essays feature numerous German and Austrian authors musicians and filmmakers and lend fresh insights into German Exile and the field of Exile Studies at large

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 *Time's Echo* Jeremy Eichler, 2024-09-24 A BEST BOOK OF THE YEAR THE NEW YORK TIMES NPR WINNER OF THREE NATIONAL JEWISH BOOK AWARDS Finalist for the Baillie Gifford Prize for Non Fiction A stirring account of how music bears witness to history and carries forward the memory of the wartime past SUNDAY TIMES OF LONDON HISTORY BOOK OF THE YEAR In 1785 when the great German poet Friedrich Schiller penned his immortal Ode to Joy he crystallized the deepest hopes and dreams of the European Enlightenment for a new era of peace and freedom a time when millions would be embraced as equals Beethoven s Ninth Symphony then gave wing to Schiller s words but barely a century later these same words were claimed by Nazi propagandists and twisted by a barbarism so complete that it ruptured as one philosopher put it the deep layer of solidarity among all who wear a human face When it comes to how societies remember these increasingly distant dreams and catastrophes we often think of history books archives documentaries or memorials carved from stone But in *Time s Echo* the award winning critic and cultural historian Jeremy Eichler makes a passionate and revelatory case for the power of music as culture s memory an art form uniquely capable of carrying forward meaning from the past With a critic s ear a scholar s erudition and a novelist s eye for detail Eichler shows how four towering composers Richard Strauss Arnold Schoenberg Dmitri Shostakovich and Benjamin Britten lived through the era of the Second World War and the Holocaust and later transformed their experiences into deeply moving transcendent works of music scores that echo lost time Summoning the supporting testimony of writers poets philosophers musicians and everyday citizens Eichler reveals how the essence of an entire epoch has been inscribed in these sounds and stories Along the way he visits key locations central to the music s creation from the ruins of Coventry Cathedral to the site of the Babi Yar ravine in Kyiv As the living memory of the Second

World War fades Time's Echo proposes new ways of listening to history and learning to hear between its notes the resonances of what another era has written heard dreamed hoped and mourned A lyrical narrative full of insight and compassion this book deepens how we think about the legacies of war the presence of the past and the renewed promise of art for our lives today Visualizing Jews Through the Ages Hannah Ewence, Helen Spurling, 2015-03-24 This volume explores literary and material representations of Jews Jewishness and Judaism from antiquity to the twenty first century Gathering leading scholars from within the field of Jewish Studies it investigates how the debates surrounding literary and material images within Judaism and in Jewish life are part of an on going strategy of image management the urge to shape direct authorize and contain Jewish literary and material images and encounters with those images a strategy both consciously and unconsciously undertaken within multifarious arenas of Jewish life from early modern German lands to late twentieth century North London late Antique Byzantium to the curation of contemporary Holocaust exhibitions

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