
Schoenberg And The New Music

Serial Composition and Atonality

Selected Writings

The Early Works of Arnold Schoenberg,
1893-1908

The American Years

Schoenberg's Correspondence With Alma Mahler

An Introduction to the Music of Schoenberg, Berg,
and Webern

Music Theory and Analysis in the Writings of
Arnold Schoenberg (1874-1951)

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The Arnold Schoenberg Companion

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From Pythagoras to Schoenberg

Selected Writings of Arnold Schoenberg

Philosophy of New Music

Arnold Schoenberg's Journey

Schoenberg's New World

Arnold Schoenberg

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And The New
Music* *Downloaded
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Princeton University
Press
How music has
influenced
mathematics, physics,
and astronomy from
ancient Greece to the

twentieth century
Music is filled with
mathematical
elements. The works of
Bach are often said to
possess a math-like
logic, and Arnold
Schoenberg, Iannis
Xenakis, and Karlheinz
Stockhausen wrote
music explicitly based
on mathematical

principles. Yet Eli Maor argues that it is music that has had the greater influence on mathematics, not the other way around.

Starting with Pythagoras, proceeding through Schoenberg, and bringing the story up to the present with contemporary string theory, *Music by the Numbers* tells a fascinating story of composers, scientists, inventors, and eccentrics who have played a role in the age-old relationship between music, mathematics, and the physical sciences. Weaving compelling stories of historical episodes with Maor's personal reflections as a mathematician and lover of classical music, this book will delight anyone who loves math and music.

Serial Composition and Atonality Univ of California Press
Portrays Schoenberg's atonal music as successions of motives and pitch-class sets that flesh out 'musical idea' and 'basic image' frameworks.

Selected Writings

Cambridge University Press

Arnold Schoenberg - composer, theorist, teacher, painter, and one of the most important and controversial figures in twentieth-century music. This Companion presents engaging essays by leading scholars on Schoenberg's central works, writings, and ideas over his long life in Vienna, Berlin, and Los Angeles. Challenging monolithic views of the composer as an isolated elitist,

the volume demonstrates that what has kept Schoenberg and his music interesting and provocative was his profound engagement with the musical traditions he inherited and transformed, with the broad range of musical and artistic developments during his lifetime he critiqued and incorporated, and with the fundamental cultural, social, and political disruptions through which he lived. The book provides introductions to Schoenberg's most important works, and to his groundbreaking innovations including his twelve-tone compositions. Chapters also examine Schoenberg's lasting influence on other composers and writers over the last century.

The Early Works of Arnold Schoenberg, 1893-1908 Schoenberg and the New Music Essays by Carl Dahlhaus
In this lucid, revealing book, award-winning pianist and scholar Charles Rosen sheds light on the elusive music of Arnold Schoenberg and his challenge to conventional musical forms. Rosen argues that Schoenberg's music, with its atonality and dissonance, possesses a rare balance of form and emotion, making it, according to Rosen, "the most expressive music ever written." Concise and accessible, this book will appeal to fans, non-fans, and scholars of Schoenberg, and to those who have yet to be introduced to the

works of one of the greatest composers of the twentieth century. "Arnold Schoenberg is one of the most brilliant monographs ever to be published on any composer, let alone the most difficult master of the present age. . . . Indispensable to anyone seeking to understand the crucial musical ideas of the first three decades."—Robert Craft, *New York Review of Books* "What Mr. Rosen does far better than one could reasonably expect in so concise a book is not only elucidate Schoenberg's composing techniques and artistic philosophy but to place them in history."—Donal Henahan, *New York Times Book Review* "For the novice and the knowledgeable, Mr.

Rosen's book is very important reading, either as an introduction to the master or as a stimulus to rethinking our opinions of him. Mr. Rosen's accomplishment is enviable."—Joel Sachs, *Musical Quarterly* [The American Years](#) Open Road Media The most radical and divisive composer of the twentieth century, Arnold Schoenberg remains a hero to many, and a villain to many others. In this refreshingly balanced biography, Mark Berry tells the story of Schoenberg's remarkable life and work, situating his tale within the wider symphony of nineteenth- and twentieth-century history. Born in the Jewish quarter of his

beloved Vienna, Schoenberg left Austria for his early career in Berlin as a leading light of Weimar culture, before being forced to flee in the dead of night from Hitler's Third Reich. He found himself in the United States, settling in Los Angeles, where he would inspire composers from George Gershwin to John Cage. Introducing all of Schoenberg's major musical works, from his very first compositions, such as the String Quartet in D Major, to his invention of the twelve-tone method, Berry explores how Schoenberg's revolutionary approach to musical composition incorporated Wagnerian late Romanticism and the brave new worlds of atonality and serialism.

Essential reading for anyone interested in the music and history of the twentieth century, this book makes clear Schoenberg changed the history of music forever.

**Schoenberg's
Correspondence
With Alma Mahler**

Springer

Schoenberg's quartets and trio, composed over a nearly forty-year period, occupy a central position among twentieth-century chamber music. This volume, based on papers presented at a conference in honor of David Lewin, collects a wide range of approaches to Schoenberg's pieces. The first part of the book provides a historical context to these works, examining Viennese

quartet culture and traditions, Webern's reception of Schoenberg's Second Quartet, Schoenberg's view of the Beethoven quartets, and the early reception of Schoenberg's First Quartet. The second part examines musical issues of motive, text setting, meter, imitative counterpoint, and closure within Schoenberg's quartets and trio.

An Introduction to the Music of Schoenberg, Berg, and Webern
Cambridge University Press

Between 1908 and 1923, Arnold Schoenberg began writing music that went against many of the accepted concepts and practices of this art. Largely following his intuition during these years, he composed

some of the masterpieces of the modern repertoire-- including *Pierrot lunaire* and *Erwartung*-- works that have since provoked a large, though fragmented, body of critical and analytical writing. In this book, Bryan Simms combines a historical study with a close analytical reading of the music to give us a new and richer understanding of Schoenberg's seminal work during this period.

Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951)
Routledge

One of the most influential collections of music ever published, *Style and Idea* includes Schoenberg's writings about himself and his music as well as

studies of many other composers and reflections on art and society. An interpretive essay by Joseph Auner, Chair and Professor of Music at Tufts University, augments this anniversary edition.

An Introduction to the Music of Schoenberg, Berg, and Webern
Cambridge University Press

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The Arnold Schoenberg Companion London : J. Calder

In this book, Bojan Bujic sets into an

appropriate cultural context the immensely rich life of a composer who is, arguably, the key musical personality of the twentieth century. A major force in the development of modern music, Arnold Schoenberg (1874-1951) is famous for abandoning tonality and introducing the 12-tone 'serial' method of composition. There can be no agreement as to whether Schoenberg is the greatest composer of his time, especially as his innovative musical language did not appeal to all who came after him, but directly or indirectly, he affected so many musicians and listeners of his own and of subsequent generations that his centrality cannot be disputed. In addition to his work as a

composer, Schoenberg was an important theorist of tonal music and an enormously influential teacher, with Anton Webern and Alban Berg among his most famous pupils. Brought up in the rich and cosmopolitan cultural life of Vienna, Schoenberg started to play the violin at the age of nine and began experimenting with composition almost immediately, but his education was cut short by the death of his father in 1889. Schoenberg had no formal training in music until he was in his late teens, and throughout his life he remained proud of the fact that so much of what he had absorbed as a youth about music and literature derived from his own tenacity and sense of purpose.

Schoenberg first composed in the late Romantic tradition, and his earliest acknowledged works, including the string sextet "Verklärte Nacht", date from the turn of the century. Following a brief interlude in Berlin, where he worked as a cabaret musician and teacher and also wrote the symphonic poem "Pelleas und Melisande", he returned to Vienna. Here, he began taking on pupils such as Webern and Berg, and further developed his musical style, in due course causing a sensation with the dissonance of his 'serial' technique and the greater harmonic strangeness and complexity of his material. Schoenberg only returned to

something approaching his tonal style decades later, with his "Suite in G" for strings. In 1925, a couple of years after having turned down an offer to become director of the Bauhaus music school because he had been informed of antisemitic tendencies at the institution, Schoenberg moved back to Berlin to take up a post as director of a master class in composition at the Arts Academy, in spite of antisemitic protests appearing in the Zeitschrift fur Musik in reaction to his professorship. Later, when the situation of Jews in Germany became clear to him, Schoenberg increasingly spent time away from Berlin, and finally decided to move to the US in 1933, where he taught in

Boston and New York at the Malkin Conservatory. In 1934, Schoenberg moved to Los Angeles, taking up a teaching post at USC and a professorship at UCLA. He lived in Los Angeles, where John Cage became one of his pupils and George Gershwin a good friend, until his death in 1951. There are those who contend that Schoenberg's uncompromising search for an individual voice led him to create music which is too difficult to follow, since many familiar features, which normally enable listeners to find their way through a piece of music, have been removed or radically re-shaped. This is often perceived as the main cause of the isolation of avant-garde music in the late twentieth

century, but Bujic argues that these accusations are frequently made before Schoenberg's music has even had a chance to present itself - its difficulty and strangeness are uncritically evoked, often preventing the music from being appreciated in its own right. In this book, Bujic sets out to win more listeners to Schoenberg's music, by introducing his life, work and theories in an accessible, sympathetic manner.

The Cambridge Companion to Schoenberg Oxford University Press
An indispensable key to Adorno's influential oeuvre—now in paperback In 1949, Theodor W. Adorno's *Philosophy of New Music* was published,

coinciding with the prominent philosopher's return to a devastated Europe after his exile in the United States. Intensely polemical from its first publication, every aspect of this work was met with extreme reactions, from stark dismissal to outrage. Even Arnold Schoenberg reviled it. Despite the controversy, *Philosophy of New Music* became highly regarded and widely read among musicians, scholars, and social philosophers. Marking a major turning point in his musicological philosophy, Adorno located a critique of musical reproduction as internal to composition, rather than a matter of musical performance.

Consisting of two distinct essays, "Schoenberg and Progress" and "Stravinsky and Reaction," *Philosophy of New Music* poses the musical extremes in which Adorno perceived the struggle for the cultural future of Europe: between human emancipation and barbarism, between the compositional techniques and achievements of Schoenberg and Stravinsky. In this translation, which is accompanied by an extensive introduction by distinguished translator Robert Hullot-Kentor, *Philosophy of New Music* emerges as an essential guide to the whole of Adorno's oeuvre.

Listening to the

Twentieth Century
Oxford University Press

Arnold Schoenberg's theory of music has been much discussed but his approach to music theory needs a new historical and theoretical assessment in order to provide a clearer understanding of his contributions to music theory and analysis. Norton Dudeque's achievement in this book involves the synthesis of Schoenberg's theoretical ideas from the whole of the composer's working life, including material only published well after his death. The book discusses Schoenberg's rejection of his German music theory heritage and past approaches to music-theory pedagogy, the need for

looking at musical structures differently and to avoid aesthetic and stylistic issues. Dudeque provides a unique understanding of the systematization of Schoenberg's tonal-harmonic theory, thematic/motivic-development theory and the links with contemporary and past music theories. The book is complemented by a special section that explores the practical application of the theoretical material already discussed. The focus of this section is on Schoenberg's analytical practice, and the author's response to it. Norton Dudeque therefore provides a comprehensive understanding of Schoenberg's thinking on tonal harmony, motive and form that has hitherto not been

attempted.

Style and Idea Farrar,

Straus and Giroux
Background notes about each stage of his life and career, accompany Schoenberg's letters to artists, intellectuals, and fellow composers
Structural Functions of Harmony University of Chicago Press

"Here is a warm and brilliant study of Schoenberg by one of the foremost musical figures in present-day Germany. The author tells why the composer has created a major impression on the musical consciousness of the world and how this is achieved in his works. Two epochal events in the history of modern music are due to him. It was Schoenberg who revealed the way to the land of music

without key-feeling, and with it unveiled a world of new sounds. Also, he derived, from the historically developed law of twelve-note music, a comprehensive technique of composition. His ability to discover the colour extremes of each instrument helped in the pioneering of new musical expression. The author relates the enraged attitudes of the reactionary circle of Vienna to the composer's initial works. He traces with careful and straightforward analysis the progress and nature of Schoenberg's compositions. Works such as Gurrelieder, Pelleas und Melisande, Erwartung, Pierrot Lunaire, Kol Nidre, and A Survivor from

Warsaw, as well as many others are studied in terms of history, theory, aesthetics, and influence. The influences that helped fashion the artist are graphically described here: the Vienna in the first decade of the twentieth century where the architect Adolf Loos was leading a revolution in style, the young artist Kokoschka was exploring the psychological depths of his subjects in his portraits, and Freud had already developed his psychology. Of major importance in the city was the composer Mahler, whose presence helped strengthen the growth of a revolution in music."--Dust jacket. Schoenberg and the New Music Univ of

California Press
As the twentieth century draws to a close, Arnold Schoenberg (1874-1951) is being acknowledged as one of its most significant and multifaceted composers. *Schoenberg and His World* explores the richness of his genius through commentary and documents. Marilyn McCoy opens the volume with a concise chronology, based on the latest scholarship, of Schoenberg's life and works. Essays by Joseph Auner, Leon Botstein, Reinhold Brinkmann, J. Peter Burkholder, Severine Neff, and Rudolf Stephan examine aspects of his creative output, theoretical writings, relation to earlier music, and the

socio-cultural contexts in which he worked. The documentary portions of *Schoenberg and His World* capture Schoenberg at critical periods of his career: during the first decades of the century, primarily in his native Vienna; from 1926 to 1933, in Berlin; and from 1933 on, in the U.S. Included here is the first complete translation into English of the remarkable *Festschrift* prepared for the 38-year-old Schoenberg by his pupils in 1912; it presciently explored the diverse talents as a composer, teacher, painter, and theorist for which he was later to be recognized. The Berlin years, when he held one of the most prestigious teaching positions in Europe, are represented by

interviews with him and articles about his public lectures. The final portion of the volume, devoted to the theme Schoenberg and America, focuses on how the composer viewed--and was viewed by--the country where he spent his final eighteen years. Sabine Feisst brings together and comments upon sources which, contrary to much received opinion, attest to both the considerable impact that Schoenberg had upon his newly adopted land and his own deep involvement in its musical life.

Schoenberg and His World Reaktion Books
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.

Schoenberg's Transformation of Musical Language

Oxford University Press
Why has modern music evolved as it has? Why is it that certain leading composers from the first half of this century are now considered insignificant, while the responsibility for the development of a musical language of

modernism has been attributed to Schoenberg and the Second Viennese School? In this book the author seeks to re-examine Schoenberg's innovations through a reassessment of the nature of artistic expression and artistic truth. Starting from the premise that Austro-German music in the late nineteenth century was dominated by philosophical ideas, he has focused on writing by Schoenberg, Adorno and Thomas Mann, setting these alongside a discussion of the music of Pfitzner, Schreker, Mahler, Richard Strauss and Schoenberg himself, in a compelling argument for a review of the standard historical account of the period.
From Pythagoras to Schoenberg Phaidon

Press
 Widely recognized as the definitive work in its field ever since its original publication in 1962, *Serial Composition and Atonality* remains an unsurpassed introduction to the technical features of what is probably the most revolutionary body of work since the beginnings of polyphony. In the analysis of specific compositions there is first and last of all a concern with the musical surface—an attempt to trace connections and distinctions there before offering any deeper-level constructions, and to offer none where their effects are not obvious on more immediate levels of musical experience. In this

sixth edition of the book, George Perle employs the new and more consistent terminology for the identification of transpositional levels of twelve-tone sets that he first proposed in *Twelve-Tone Tonality* (1977). [Selected Writings of Arnold Schoenberg](#)
 Gardners Books
 A fresh perspective on two well-known personalities, Schoenberg's *Correspondence with Alma Mahler* documents a modern music friendship beginning in fin-de-siècle Vienna and ending in 1950s Los Angeles. This volume is the first English-language edition of the complete extant correspondence in new English translations from the original

German, many from new transcriptions of handwritten originals, and it is the first English-language book of Schoenberg's correspondence with a female associate. These often quite candid letters afford readers a fascinating glimpse into the personalities, ideologies, institutions, protocols, and aesthetics of early twentieth-century European music culture. Critics, conductors, composers, and visual artists are appraised, kindly or venomously; visual artists and writers also appear. Above all, Alma Mahler (1879-1964) and Arnold Schoenberg (1874-1951) emerge as intriguing, complex individuals who transcend their

conventional representations as, respectively, a femme fatale and a musical radical. For Schoenberg, Alma was a sympathetic confidante, a comrade in their shared battle against musical conservatism, yet also a canny negotiator of Vienna's social circles, a skill that brought Schoenberg into contact with important patrons. Not only did he invite Alma to his premieres, lectures, and art exhibitions, but Schoenberg also sent her scores of his music and drafts of his writings. He revealed to her his plans for his innovative new music society, the Society for Private Music Performances, and his development of a new method of composition with twelve tones. The

letters remind us of how crucial the social and personal dimensions of music culture were to the early twentieth-century composers and musicians. Gender, ethnicity, and social class conditioned their opportunities in music--and in life--and their shared experience of fleeing fascism to a new country with a different culture and language resonates with our own epoch. *Philosophy of New Music* Cambridge University Press 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 Varèse, 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.