

## Arnold Schoenberg And Wassily Kandinsky The Study Of The Relationship Between Arnold Schoenberg And Wassily Kandinsky During Schoenbergs Expressionist Period

First Published in 1988. Routledge is an imprint of Taylor & Francis, an informa company.

Explores the history of the modernist movement--including expressionism, futurism, surrealism and revolutionary art--and reveals its legacy to the 21st century.

If in earlier eras music may have seemed slow to respond to advances in other artistic media, during the modernist age it asserted itself in the vanguard. Modernism and Music provides a rich selection of texts on this moment, some translated into English for the first time. It offers not only important statements by composers and critics, but also musical speculations by poets, novelists, philosophers, and others--all of which combine with Daniel Albright's extensive, interlinked commentary to place modernist music in the full context of intellectual and cultural history.

"This book makes a decisive and controversial contribution to the history of musical modernism. Moricz radically but thoroughly scrutinizes concepts of Jewish identity, and in doing so re-orders our understanding of 'Jewish music' as an outgrowth of nationalist, racist and utopian ideologies. The scholarship is superior in every respect. Jewish Identities is destined to become a seminal work in the reception history of European musical modernism. An absolutely outstanding and intellectually brilliant work."—Harry White, author of *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970*

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 Arnold Schoenberg, Wassily Kandinsky Letters, Pictures, and Documents Wassily Kandinsky and Arnold Schoenberg Parallelisms in Form and Meaning Arnold Schoenberg, Wassily Kandinsky Letters, Pictures and Documents Arnold Schoenberg and Wassily Kandinsky LAP Lambert Academic Publishing

New essays providing a wide-ranging cultural, social, and political picture of volatile between-the-wars Vienna.

Signs of Change: Transformations of Christian Traditions and their Representation in the Arts, 1000–2000 focuses on the changing relationships between what gradually emerged as the Arts and Christianity, the latter term covering both a stream of ideas and its institutions. The book as a whole is addressed to a general academic audience concerned with issues of cultural history, while the individual essays are also intended as scholarly contributions within their own fields. A collaborative effort by twenty-five European and American scholars representing disciplines ranging from aesthetics to the history of art and architecture, from literature, music and the theatre to classics, church history, and theology, the volume is an interdisciplinary study of intermedial phenomena, generally in larger cultural and intellectual contexts. The focus of topics extends from single concrete objects to sets of abstract concepts and

values, and from a single moment in time to an entire millennium. While *Signs of Change* acknowledges the importance of synthesizing efforts essential to hermeneutically informed scholarship, in order to counterbalance generalized historical narratives with detailed investigations, broad accounts are juxtaposed with specialized research projects. The deliberately unchronological grouping of contributions underlines the effort to further discussion about methodologies for writing cultural history.

*Inside Pierrot lunaire: Performing the Sprechstimme in Schoenberg's Masterpiece* is a handbook on the performance and interpretation of the recitation in Arnold Schoenberg's *Pierrot lunaire*, op. 21. Presenting a guide for the listener and an aid to the interpreter of the 21 melodramas, the book provides an original English translation of each poem, annotated with references to other poems in the cycle, including some of the texts Schoenberg omitted. The volume also offers an analysis of the Sprechstimme in each melodrama in the context of the surrounding texture and directed by the principles of analysis Schoenberg established in his essays and lectures. *Inside Pierrot lunaire* makes a case for the importance of the notated pitches in a correct performance of the Sprechstimme. Acclaimed singer Phyllis Bryn-Julson and music theorist Paul Mathews provide a method for performing the Sprechstimme that considers Schoenberg's performing directions, his sometimes-contradictory statements, the recording Schoenberg conducted in 1939, and the burgeoning scholarship on speech-melody. Bryn-Julson and Mathews also examine the role played by Albertine Zehme, the singing actress who commissioned *Pierrot*, whose part in its creation has been minimized in previous studies. The discussion of Sprechstimme is informed by a genuine oral tradition running from Eduard Steuermann, the pianist who coached Zehme's premiere of the piece, to Ms. Bryn-Julson's own interpretation. The volume also provides a bibliography of sources and an index.

*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

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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.

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.

As the field of Cultural History grows in prominence in the academic world, an understanding of the history of culture has become vital to scholars across disciplines. The *Oxford Handbook of the New Cultural History of Music* cultivates a return to the fundamental premises of cultural history in the cutting-edge work of musicologists concerned with cultural history and historians who deal with music. In this volume, noted academics from both of these disciplines illustrate the continuing endeavor of cultural history to grasp the realms of human experience, understanding, and communication as they are manifest or expressed symbolically through various layers of culture and in many forms of art. The *Oxford Handbook of the New Cultural History of Music* fosters and reflects a sustained dialogue about their shared goals and techniques, rejuvenating their work with new insights into the field itself.

"There cannot ever be too many good books about Schoenberg, and so it is a special pleasure to welcome *Constructive Dissonance*, which is far beyond just 'good.' These essays cover a generous range in style and idea. Many of them also are deeply moving, and nothing could be more appropriate for the composer of our century's most fiercely intense music."--Michael Steinberg, author of *The Symphony: A Listener's Guide* "Although much has been written about Schoenberg, no group of essays examines his life and work in such a broad context. Here we find Schoenberg's matrix: the social, cultural, political, and artistic currents that helped shape him, and to which he made his own extraordinary contribution."--Robert P. Morgan, author of *Twentieth-Century Music* "As we approach the turn of this century, it is clear that Arnold Schoenberg must be counted as one of the most important figures in Western art music during the last one hundred years. Schoenberg's influence on art-music culture has not only worked its effects through his music, but also through his thinking and writing about music. This collection makes a fitting tribute to Schoenberg and

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does an admirable job of presenting the many facets of Schoenberg the composer, music theorist, and thinker. These thought-provoking essays present a broad range of approaches to a rich variety of topics within Schoenberg scholarship, and readers will find both familiar and not-so-familiar issues arising during the course of the volume. Constructive Dissonance is certain to become an important book for those interested in twentieth-century art music and culture, and seminal reading for anyone interested in Arnold Schoenberg and his work."--John Covach, University of North Carolina at Chapel Hill

This book examines the origin, content, and development of the musical thought of Heinrich Schenker and Arnold Schoenberg. One of the premises is that Schenker's and Schoenberg's inner musical lives are inseparable from their inner spiritual lives. Curiously, Schenker and Schoenberg start out in much the same musical-spiritual place, yet musically they split while spiritually they grow closer. The reception of Schenker's and Schoenberg's work has sidestepped this paradox of commonality and conflict, instead choosing to universalize and amplify their conflict. Bringing to light a trove of unpublished material, Arndt argues that Schenker's and Schoenberg's conflict is a reflection of tensions within their musical and spiritual ideas. They share a particular conception of the tone as an ideal sound realized in the spiritual eye of the genius. The tensions inherent in this largely psychological and material notion of the tone and this largely metaphysical notion of the genius shape both their musical divergence on the logical (technical) level in theory and composition, including their advocacy of the *Ursatz* versus *twelvetone* composition, and their spiritual convergence, including their embrace of Judaism. These findings shed new light on the musical and philosophical worlds of Schenker and Schoenberg and on the profound artistic and spiritual questions with which they grapple.

Now in an updated English edition with full color illustrations, Kandinsky's fascinating and witty artist's book represents a crucial moment in the painter's move toward abstraction.

What makes a classical song a song? In a wide-ranging 2004 discussion, covering such contrasting composers as Brahms and Berberian, Schubert and Kurtág, Jonathan Dunsby considers the nature of vocality in songs of the nineteenth and twentieth centuries. The essence and scope of poetic and literary meaning in the *Lied* tradition is subjected to close scrutiny against the backdrop of 'new musicological' thinking and music-theoretical orthodoxies. The reader is thus offered the best insights available within an evidence-based approach to musical discourse. Schoenberg figures conspicuously as both *songsman* and theorist, and some easily comprehensible Schenkerian approaches are used to convey ideas of musical time and expressive focus. In this work of scholarship and theoretical depth, Professor Dunsby's highly original approach and engaging style will ensure its appeal to all practising musicians and students of Romantic and modern music.

The intellectual dialogue and friendship between two key modernist artists - the

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painter Wassily Kandinsky and the composer Arnold Schoenberg - forms the focal point of this fascinating survey, charting the early 20th century parallel movements towards abstraction in art and atonality in music.

Explores music produced during the lifetime of Duke Ellington and the pursuit of musicians to keep up with constantly changing modern life.

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.

Trainee and beginning teachers often find it hard to plan for and teach good art lessons as there is little guidance on subject knowledge and outstanding practice. This key text will provide primary trainee teachers with subject knowledge, expert advice and guidance along with practical solutions that are necessary to offer children the best possible experiences in art, craft and design, to ensure that they have access to a broad and balanced curriculum. Through guidance and support it will enable them to develop an understanding of the principles and values that underpin high standards and high expectations, and show good progress in the subject.

"The Art of Music takes the relationship between two of the more prominent and oft-intersecting branches of artistic creation as its subject. The liaison between music and the visual arts has inspired countless generations of artists. The two have had manifold complex interactions across all periods of history, in Western and non-Western contexts alike, yet their intersection has only become a rich vein for research by art historians and musicologists in the last thirty years. By tracing these relationships, new insights into the affinities of the arts become clear"--

This is the first book to study the cultural impact of the Armistice of 11 November 1918. It contains 14 new essays from scholars working in literature, music, art history and military history. The Armistice brought hopes for a better future, as well as sadness, disappointment and rage. Many people in all the combatant nations asked hard questions about the purpose of the war. These questions are explored in complex and nuanced ways in the literature, music and art of the period. This book revisits the silence of the Armistice and asks how its effect was to echo into the following decades.

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The essays are genuinely interdisciplinary and are written in a clear, accessible style. First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

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.

*I Know an Artist* is a collection of 84 beautifully illustrated portraits that reveal the fascinating connections between famous artists throughout history.

Background notes about each stage of his life and career, accompany Schoenberg's letters to artists, intellectuals, and fellow composers

Expressionism was a radical form of art at the start of twentieth century, totally different from previous norms of artistic expression. Schoenberg's attention to expressionism in music is related to personal tragedies such as his marital crisis. Schonberg solved the issues of extremely emotional content with atonality, and devoted himself to painting works such as 'Visions' that show his anger and uneasiness. Both Schoenberg and Kandinsky gained their most significant artistic development almost at the same time while struggling to find their own voices, that is, their inner necessity, within an indifferent social environment. Both Schoenberg and Kandinsky also embodied *Gesamtkunstwerk* idea throughout their artistic works, *Die glückliche Hand* and *Der gelbe Klang*. An analysis of Schoenberg's two compositions, *Erwartung* and *Die glückliche Hand*, shows their similar use of extreme contrasts, and the changing emotional states of the characters. He consistently employs particular tone colors for the opera's main characters, and specifies colors and lighting to highlight psychological impact.

This new collection updates, integrates, and contextualizes Richard Sheppard's essays on the historical avant-garde. Sheppard examines responses of modernist writers, artists, and philosophers to a changed sense of reality and human nature. With its combination of previously published and new essays and its perspective on the

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theoretical avant-garde-modernism debate in the U.S., the volume provides the specialist and the general reader insight into European scholarly discourse on this hotly debated subject.

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Looking and Listening: Conversations between Modern Art and Music invites the art and music lover to place these two realms of creative endeavor into an open dialog. Although the worlds of music and visual art often seem to take separate paths, they are usually parallel. Conductor and art connoisseur Brenda Leach takes unique pairings of well-known visual art works and musical compositions from the twentieth century to identify the shared sources of inspiration, as well as similarities in theme, style, and technique, to explore the historical and cultural influences on the great artists and composers in the twentieth century. Looking and Listening asks and answers: What does jazz have in common with paintings by Stuart Davis and Piet Mondrian? How did Gershwin's Rhapsody in Blue affect the work of artist Arthur Dove? How did painter Georgia O'Keeffe and composer Aaron Copland capture the spirit of a youthful America entering the twentieth century? What did Kandinsky and Schoenberg share in their artistic visions? Leach takes readers on a whirlwind tour of the lives of these artists, surveying many of the key movements in the twentieth century by comparing representative works from the modern masters of the visual arts and music. Leach's refreshing and innovation approach will interest those passionate about twentieth-century art and music and is ideal for any student or instructor, museum docent, or music programmer seeking to draw the lines of connection between these two art forms.

Arnold Schoenberg's close involvement with many of the principal developments of twentieth-century music, most importantly the break with tonality and the creation of twelve-tone composition, generated controversy from the time of his earliest works to the present day. This authoritative new collection of Schoenberg's essays, letters, literary writings, musical sketches, paintings, and drawings offers fresh insights into the composer's life, work, and thought. The documents, many previously unpublished or untranslated, reveal the relationships between various aspects of Schoenberg's activities in composition, music theory, criticism, painting, performance, and teaching. They also show the significance of events in his personal and family life, his evolving Jewish identity, his political concerns, and his close interactions with such figures as Gustav and Alma Mahler, Alban Berg, Wassily Kandinsky, and Thomas Mann. Extensive commentary by Joseph Auner places the documents and materials in context and traces important themes throughout Schoenberg's career from turn-of-century Vienna to Weimar Berlin to nineteen-fifties Los Angeles.

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