
Verklarte Nacht And Pierrot Lunaire

Dover Chamber

From Classicism to Modernism

A Concise Guide to Understanding Music

Pierrot lunaire

Music in the 20th Century (3 Vol Set)

Twentieth-Century Chamber Music

Schoenberg

Aesthetics

Schoenberg's Program Notes and Musical Analyses

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The Symphonic Repertoire

The Hollywood Film Music Reader

Arnold Schoenberg's A Survivor from Warsaw in Postwar Europe

The Classical Music Experience

Arnold Schoenberg Institute Archives Preliminary Catalog

Verklärte Nacht/Pierrot Lunaire

Music at the Turn of Century

Arnold Schoenberg

Arnold Schoenberg's Journey

The Cambridge Companion to Schoenberg

Brahms

Lives of the Great Composers 3e
The Musical Idea and the Logic, Technique and Art of Its Presentation
Music Theory and Analysis in the Writings of Arnold Schoenberg (1874-1951)
Musical Works and Performances
May Festival of the University of Michigan

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Chamber by guest

DANIELLE KENDRICK

From Classicism to

Modernism Routledge

A composer's study and celebration of a difficult but influential artist, his work, and his time
Proposing that Arnold Schoenberg (1874-1951) has been more discussed

than heard, more tolerated than loved, composer Allen Shawn puts aside ultimate judgments about Schoenberg's place in musical history to explore the composer's fascinating world in a series of "linked essays--soundings" that are more searching than analytical, more suggestive than definitive. In an approach

that is unusual for a book of an avowedly introductory character, the text plunges into the details of some of Schoenberg works, while at the same time providing a broad overview of his involvement in music, painting and the history through which he lived. Emphasizing music as an expressive art of rhythms

and tones, Shawn approaches Schoenberg primarily from the listener's point of view, uncovering both the seeds of his radicalism in his early music and the traditional bases of his later work. Although liberally sprinkled with musical examples, the text can be read without them. By turns witty, personal, opinionated and instructive, "Arnold Schoenberg's Journey" is above all an appreciation of a great musical and artistic imagination in a time unlike any other.

[A Concise Guide to Understanding Music](#)
 Reaktion Books
 A Concise Guide to Understanding Music offers guidance on many aspects of musical form, the creative concepts of major composers over the centuries, and developments ranging from early notation to the present day. the book is profusely illustrated and also contains an extensive bibliography as well as detailed lists of compositions for the reader to listen to and enjoy. for those who wish

to understand more about all kinds of music, this is the book to help you.
Pierrot lunaire Indiana University Press
 Joy H. Calico examines the cultural history of postwar Europe through the lens of the performance and reception of Arnold Schoenberg's *A Survivor from Warsaw*—a short but powerful work, she argues, capable of irritating every exposed nerve in postwar Europe. Schoenberg, a Jewish composer whose oeuvre had been one of the Nazis' prime exemplars of

entartete (degenerate) music, immigrated to the United States and became an American citizen. Both admired and reviled as a pioneer of dodecaphony, he wrote this twelve-tone piece about the Holocaust in three languages for an American audience. This book investigates the meanings attached to the work as it circulated through Europe during the early Cold War in a kind of symbolic musical remigration, focusing on six case studies: West Germany, Austria, Norway, East Germany,

Poland, and Czechoslovakia. Each case is unique, informed by individual geopolitical concerns, but this analysis also reveals common themes in anxieties about musical modernism, Holocaust memory and culpability, the coexistence of Jews and former Nazis, anti-Semitism, dislocation, and the presence of occupying forces on both sides of the Cold War divide. Music in the 20th Century (3 Vol Set) Bloomsbury Publishing USA
A revised second edition

of the bestselling anthology on the major figures and themes in aesthetics and philosophy of art, the ideal resource for a comprehensive introduction to the study of aesthetics Aesthetics: A Comprehensive Anthology offers a well-rounded and thorough introduction to the evolution of modern thought on aesthetics. In a collection of over 60 readings, focused primarily on the Western tradition, this text includes works from key figures such as Plato, Hume, Kant, Nietzsche,

Danto, and others. Broad in scope, this volume also contains contemporary works on the value of art, frequently-discussed continental texts, modern perspectives on feminist philosophy of art, and essays by authors outside of the community of academic philosophy, thereby immersing readers in an inclusive and balanced survey of aesthetics. The new second edition has been updated with contemporary essays, expanding the volume's coverage to include the

value of art, artistic worth and personal taste, questions of aesthetic experience, and contemporary debates on and new theories of art. This edition also incorporates new and more standard translations of Kant's Critique of the Power of Judgment and Schopenhauer's The World as Will and Representation, as well as texts by Rousseau, Hegel, DuBois, Alain Locke, Budd, Robinson, Saito, Eaton and Levinson. Presents a comprehensive

selection of introductory readings on aesthetics and philosophy of art Helps readers gain a deep historical understanding and clear perspective on contemporary questions in the field Offers new essays specifically selected to promote inclusivity and to highlight contemporary discussions Introduces new essays on topics such as environmental and everyday aesthetics, evolutionary aesthetics, and the connections between aesthetics and ethics Appropriate for

both beginning and advanced students of philosophical aesthetics, this selection of texts initiates readers into the study of the foundations of and central developments in aesthetic thought.

Twentieth-Century Chamber Music

John Wiley & Sons
This book provides an historical and theoretical assessment of Arnold Schoenberg's theory of music. Norton Dudeque's achievement in this volume involves the synthesis of Schoenberg's

theoretical ideas from the whole of the composer's working life, including *Schoenberg* Courier Corporation
The term "Weimar culture," while generally accepted, is in some respects unsatisfactory, if only because political and cultural history seldom coincides in time. Expressionism was not born with the defeat of the Imperial German army, nor is there any obvious connection between abstract painting and atonal music and the escape of the Kaiser, nor

were the great scientific discoveries triggered off by the proclamation of the Republic in 1919. As the eminent historian Walter Laqueur demonstrates, the avant-gardism commonly associated with post-World War One precedes the Weimar Republic by a decade. It would no doubt be easier for the historian if the cultural history of Weimar were identical with the plays and theories of Bertolt Brecht; the creations of the Bauhaus and the articles published by the *Weltbühne*. But

there were a great many other individuals and groups at work, and Laqueur gives a full and vivid accounting of their ideas and activities. The realities of Weimar culture comprise the political right as well as the left, the universities as well as the literary intelligentsia. It would not be complete without occasional glances beyond avant-garde thought and creation and their effects upon traditional German social and cultural attitudes and the often violent reactions against

"Weimar" that would culminate with the rise of Hitler and the fall of the republic in 1933. This authoritative work is of immense importance to anyone interested in the history of Germany in this critical period of the country's life. Aesthetics Courier Dover Publications
This wide-ranging, stimulating, and entertaining anthology of writings about the experiences of composers working in the high-pressure environment of the US film industry from

the silent era to the present day includes both vivid first-hand accounts from the composers themselves and a representative selection of contemporaneous criticism and commentary.

Schoenberg's Program Notes and Musical Analyses Indiana

University Press
This book is Schoenberg's last completed theoretical work and represents his final thoughts on the subject of classical and romantic harmony. The earlier chapters

recapitulate in condensed form the principles laid down in his 'Theory of Harmony'; the later chapters break entirely new ground, for they analyze the system of key relationships within the structure of whole movements and affirm the principle of 'monotony,' showing how all modulations within a movement are merely deviations from, and not negations of, its main tonality.

The Classical Revolution
Routledge
Inspired by a poem of

Richard Dehmel, *Verklärte Nacht* is a tone poem for string sextet. Pierrot Lunaire is a musical setting for speaker and chamber ensemble of 21 poems by Albert Giraud.

Listen Routledge
This book, first published in 2000, examines the BBC's campaign to raise cultural awareness of British mass audiences in the early days of radio. As a specific case, it focuses on policies and plans behind transmissions of music by composers associated with Arnold Schoenberg's circle

between 1922, when the BBC was founded, and spring 1936, when Edward Clark, a former Schoenberg pupil and central figure in BBC music, resigned from the Corporation. This study traces and analyses the BBC's attempts to manipulate critical and public responses to this repertory. The book investigates three interrelated aspects of early BBC history. Policy decisions relating to contemporary music transmissions are examined to determine

why precious broadcast time was devoted to this repertory. Early personnel structures are reconstructed to investigate the responsibilities, attitudes and interests of those who influenced music broadcasting. Finally, broadcasts of Second Viennese School works are examined in detail. Sonic Transformations of Literary Texts Mel Bay Publications Creative Music Composition is designed to be an introductory textbook for music

students. "Creative composition"-composing in your own style, rather than in the style of a composer of the past-is embraced by music educators not only for composition students, but for beginning performers and music educators, and is often offered to all music students and non-music majors who wish to enhance their musical creativity. With 25 years of experience teaching fledgling composers, the author tackles the key ingredients that make for successful composition,

including: stimulus to the musical imagination; discussion of a variety of current musical languages; analysis of many examples from contemporary scores; technical exercises; suggestions as to how to start a composition; structures; and examinations of works from particular genres. Wilkins covers several musical languages, from folk and popular to serialism; analyses various rhythmic forms; suggests approaches for composing for a variety of

instruments, from traditional to electronic ones, as well as for the human voice; addresses the nuts and bolts of score preparation; and offers career advice. For all composition students—and for music students in general—Creative Music Composition offers a clear and concise introduction that will enable them to reach their personal goals.

Twentieth-Century Chamber Music University of Illinois Press

In this book, Nagel invites us to take a journey on an

aural and oral road that explores music and emotion, and their links to the unconscious.

Aesthetics and the Philosophy of Art W. W. Norton & Company
Essays by a prominent contemporary composer explore a current trend in classical music away from atonal characteristics and toward more traditional forms. Topics include cultural identity, musical meaning, and the aesthetics of beauty.

Singing in the Wilderness
W. W. Norton & Company
Volume II considers some

of the best-known and most universally admired symphonies by Haydn, Mozart, Beethoven, and Schubert, who created what A. Peter Brown designates as the first golden age of the Viennese symphony during the late 18th and first three decades of the 19th century. The last two dozen symphonies by Haydn, half dozen by Mozart, and three by Schubert, together with Beethoven's nine symphonies became established in the repertoire and provided a

standard against which every other symphony would be measured. Most significantly, they imparted a prestige to the genre that was only occasionally rivaled by other cyclic compositions. More than 170 symphonies from this repertoire are described and analyzed in *The First Golden Age of the Viennese Symphony*, the first volume of the series to appear [Publisher description].
Music, Art, and Metaphysics Farrar, Straus and Giroux

The most radical and divisive composer of the twentieth century, Arnold Schoenberg remains a hero to many, and a villain to many others. Born in the Jewish quarter of his beloved Vienna, Schoenberg's early career took him to Berlin, as a leading light of Weimar culture, before he fled 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. Schoenberg's

revolutionary approach to musical composition incorporated Wagnerian late Romanticism and the brave new worlds of atonality and serialism, and it changed the history of music forever. In this refreshingly balanced biography, Mark Berry tells the story of Schoenberg's life and work within the wider context of nineteenth- and twentieth-century history. He also introduces all of Schoenberg's major musical works, from his very first compositions

such as String Quartet in D Major to his invention of the 12-tone method. This book is essential reading for all those with an interest in the music and history of the twentieth century.

Verklärte Nacht Routledge Drawing on newly available archival material, key works, and correspondence of the era, Australian Music and Modernism defines "Australian Music" as an idea that emerged through the lens of the modernist discourse of the 1960s and 70s. At the

same time that the new "Australian Music" was distinctive of the nation, it was also thoroughly connected to practices from Europe and shaped by a new engagement with the music of Southeast Asia. This book examines the intersection of nationalism and modernism at this formative time. During the early stages of "Australian Music" there was disagreement about what the idea itself ought to represent and, indeed, whether the idea ought to apply at all. Michael

Hooper considers various perspectives offered by such composers as Peter Sculthorpe, Richard Meale, and Nigel Butterley and analyzes some of the era's significant works to articulate a complex understanding of "Australian Music" at its inception.

Melodies of the Mind
Oxford University Press,
USA

In this completely rewritten and updated edition of his long-indispensable study, Malcolm MacDonald takes advantage of 30 years of

recent scholarship, new biographical information, and deeper understanding of Schoenberg's aims and significance to produce a superb guide to Schoenberg's life and work. MacDonald demonstrates the indissoluble links among Schoenberg's musical language (particularly the enigmatic and influential twelve-tone method), his personal character, and his creative ideas, as well as the deep connection between his genius as a teacher and as a revolutionary composer.

Exploring newly considered influences on the composer's early life, MacDonald offers a fresh perspective on Schoenberg's creative process and the emotional content of his music. For example, as a previously unsuspected source of childhood trauma, the author points to the Vienna Ringtheater disaster of 1881, in which hundreds of people were burned to death, including Schoenberg's uncle and aunt-whose orphaned children were then adopted by Schoenberg's

parents. MacDonald brings such experiences to bear on the music itself, examining virtually every work in the oeuvre to demonstrate its vitality and many-sidedness. A chronology of Schoenberg's life, a work-list, an updated bibliography, and a greatly expanded list of personal allusions and references round out the study, and enhance this new edition.

Nietzsche and Music
Routledge

This is an examination of the crucial formative

period of Chinese attitudes toward nuclear weapons, the immediate post-Hiroshima/Nagasaki period and the Korean War. It also provides an account of US actions and attitudes during this period and China's response.

The BBC and Ultra-Modern Music, 1922-1936 Sourcebooks, Inc.

Turn-of-the-century modernists were involved, implicated, and often locked in a struggle with all the formidable legions of nineteenth-century

music. The focus of this collection, essays originally published in the journal *19th-Century Music*, is upon modernism in relation to its immediate heritage. Major composers whose reflections on the past come under consideration include Debussy, Mahler, Schoenberg, Stravinsky, Bartok, and Ives, while older composers such as Liszt and Wolf figure as precursors of modernist harmony and sensibility. The contributors include many leading musicologists, critics, and

music theorists known for their work on nineteenth- and twentieth-century music. Some of the essays deal closely with the new musical languages that evolved in that era others deal with reception and performance issues. Many of them bring together insights from various sub-disciplines to achieve a richer kind of composite scholarship than is available to traditional musical studies. *Structural Functions of Harmony* Oxford University Press

This is a long-awaited reissue of Jerrold Levinson's 1990 book *Music, Art, and Metaphysics*, which gathers together the writings that made him a leading figure in contemporary aesthetics. Most of the essays are distinguished by a concern with metaphysical questions

about artworks and their properties, but other essays address the problem of art's definition, the psychology of aesthetic response, and the logic of interpreting and evaluating works of art. The focus of about half of the essays is the art of music, the art of greatest interest to

Levinson throughout his career. Many of the essays have been very influential, being among the most cited in contemporary aesthetics and having become essential references in debates on the definition of art, the ontology of art, emotional response to art, expression in art, and the nature of art forms.