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Arnold Schoenberg, Austrian-American composer who created new methods of musical composition involving atonality, namely serialism and the 12-tone row. He was also one of the most-influential teachers of the 20th century; among his most-significant pupils were Alban Berg and Anton Webern.

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Arnold Schoenberg was born in Vienna in 1874. He was a Professor of Composition in Berlin and later Los Angeles. He was a gifted composer, teacher and painter. Schoenberg, together with two of his ...

Arnold Schoenberg - Expressionism - GCSE Music Revision ...

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Arnold Schoenberg - Concerts, Biography & News - BBC Music

Claude-Michel Schönberg (born 6 July 1944, in Vannes) is a French record producer, actor, singer, songwriter, and musical theatre composer, best known for his collaborations with lyricist Alain Boublil. Major works include *La Révolution Française* (1973), *Les Misérables* (1980), *Miss Saigon* (1989), *Martin Guerre* (1996), *The Pirate Queen* (2006), and *Marguerite* (2008).

Claude-Michel Schönberg - Wikipedia

Schoenberg and the New Music presents 22 of the 40 essays included in Dahlhaus's *Schönberg und andere: Gesammelte Aufsätze zur Neuen Musik* (1978), together with six others written subsequently. Though it is a difficult—indeed, often a confusing—book, Schoenberg and the New

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Schoenberg and the New Music: Essays by Carl Dahlhaus - Carl Dahlhaus - Google Books. This book is a collection of essays, by the leading German musicologist of our day, on one of the most controversial and influential composers of our century: Arnold Schoenberg. Schoenberg is considered here as a historical figure, as a thinker and ...

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Arnold Schoenberg remains one of the most controversial figures in the history of music. From the final years of the 19th century to the period following World War II, Schoenberg produced music of great

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stylistic diversity, inspiring fanatical devotion from students, admiration from peers like Mahler, Strauss, and Busoni, riotous anger from conservative Viennese audiences, and unmitigated ...

Arnold Schoenberg | Biography & History | AllMusic

The New World of Arnold Schönberg's Piano Music. This course will introduce you to the solo piano works of Arnold Schönberg (including the Three Piano Pieces (Opus 11), Six Little Piano Pieces (Opus 19), Five Piano Pieces (Opus 23), Suite for Piano (Opus 25), and Piano Pieces (Opus 33a & b). Schönberg's piano works are windows into the stylistic trajectory of the composer's entire output, and we will follow his development from late Romanticism to serialism, one of the key techniques in ...

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[(Schoenberg and the New Music: Essays by Carl Dahlhaus ...

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This book is a collection of essays, by the leading German musicologist of our day, on one of the most controversial and influential composers of our century: Arnold Schoenberg. Schoenberg is considered here as a historical figure, as a thinker and theoretician and as a composer whose works may be subjected to technical analysis and/or examined in relation to the history of ideas. Above all, he is considered in the context of the 'New Music', the historical and cultural movement of the first two decades of this century which embrace musicians such as Webern, Schreker and Scriabin (all of whom are allotted individual essays), as well as Schoenberg himself. In addition to historical and analytical essays there are essays of a broader cultural-historical and even sociological import which should interest all those involved with twentieth-century music and ideas.

A study of the innovative music of the twentieth-century composer, Arnold Schoenberg.

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.

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.

Fundamentals of Musical Composition represents the culmination of more than forty years in Schoenberg's life devoted to the teaching of musical principles to students and composers in Europe and America. For his classes he developed a manner of presentation in which 'every technical matter is discussed in a very fundamental way, so that at the same time it is both simple and thorough'. This book can be used for analysis as well as for composition. On the one hand, it has the practical objective of introducing students to the process of composing in a systematic way, from the smallest to the largest forms; on the other hand, the author analyses in thorough detail and with numerous illustrations those particular sections in the works of the masters which relate to the compositional problem under discussion.

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's 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

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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.

Between 1908 and 1923, Schoenberg developed a compositional strategy that moved beyond the accepted concepts and practices of Western tonality. This study synthesizes and advances the state of knowledge about this body of work.

Jack Boss presents detailed analyses of Arnold Schoenberg's twelve-tone pieces, bringing the composer's 'musical idea' - problem, elaboration, solution - to life.

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