

Schoenberg And The New Music

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.

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.

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

The Idea of Music

Schoenberg and His School

Essays by Carl Dahlhaus

Musical Idea, Basic Image, and Specters of Tonal Function

An Historic Encounter

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.

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.

Selected by Choice magazine as an Outstanding Academic Book

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 'monotonicity,' showing how all modulations within a movement are merely

deviations from, and not negations of, its main tonality.

Schoenberg's Musical Imagination

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

Schoenberg's Correspondence with American Composers

The Contemporary Stage of the Language of Music

The Rest Is Noise

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 music. 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 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 and sociological import which should interest all those involved with twentieth-century music and ideas.

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Arnold Schoenberg – composer, theorist, teacher, painter, and one of the most important and controversial figures in twentieth-century music. This Companion presents the views of 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 and his music, this volume demonstrates that what has kept Schoenberg and his music interesting and provocative was his profound engagement with the musical traditions he inherited and the broad range of musical and artistic developments during his lifetime he critiqued and incorporated, and with the fundamental cultural, social, and political disruptions that shaped his work. This book provides introductions to Schoenberg's most important works, and to his groundbreaking innovations including his twelve-tone compositions. Chapters also examine his influence on other composers and writers over the last century.

"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 new 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 created 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 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 reactionaries 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 et Melisande, 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 he was 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 Klimt, 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 music strengthened the growth of a revolution in music."--Dust jacket.

Arnold Schoenberg

From Pythagoras to Schoenberg

Structural Functions of Harmony

The Early Works of Arnold Schoenberg, 1893-1908

Symmetry and the Musical Idea

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. Arnold Schoenberg is usually associated with the breakdown of tonality in the early twentieth century. The present book challenges this familiar narrative by

considering his *Eight Songs op. 6 (1903-05)* as the culmination of his tonal mastery. It is the first monograph devoted to these pieces. The songs are placed in the historical and philosophical context of turn-of-the-century Vienna, and related to the composer's views on music, language, the musical idea, and tonality. Each of the songs is analysed from a different perspective in order to trace its generative 'Gedanke' or idea. Schoenberg's treatment of tonality is ultimately seen in terms not of destruction and loss, but of creative construction and of expanding relations within musical space.

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.

Presents one of the most important documents in twentieth century musical thought.

Bloch, Schoenberg, and Bernstein

Assimilating Jewish Music

The Musical Idea and the Logic, Technique and Art of Its Presentation

The Eight Songs Op. 6

'New Music' as historical category

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 "Verklarte 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.

Winner of the 2007 National Book Critics Circle Award for Criticism A New York Times Book Review Top Ten Book of the Year Time magazine Top Ten Nonfiction Book of 2007 Newsweek Favorite Books of 2007 A Washington Post Book World Best Book of 2007 In this sweeping and dramatic narrative, Alex Ross, music critic for The New Yorker, weaves together the histories of the twentieth century and its music, from Vienna before the First World War to Paris in the twenties; from Hitler's Germany and Stalin's Russia to downtown New York in the sixties and seventies up to the present. Taking readers into the labyrinth of modern style, Ross draws revelatory connections between the century's most influential composers and the wider culture. The Rest Is Noise is an astonishing history of the twentieth century as told through its music.

"A book to which I will return for information and instruction every time I wish to talk about, analyze, or write about Schoenberg's compositions of the period 1893-1908."--Ethan Haimo, author of Schoenberg's Serial Odyssey "This is the first book that adequately considers Schoenberg's musical and aesthetic development in what Frisch persuasively identifies as a coherent group of early works. . . . [It] should spark a debate that will strengthen our understanding of Schoenberg's early tonal artistry."--Martha Hyde, author of Schoenberg's Twelve-Tone Harmony

Malcolm MacDonald takes advantage of 30 years of scholarship, new biographical information, and deeper understanding of Schoenberg's aims and significance to produce this updated guide to Schoenberg's life and work.

Schoenberg's Twelve-Tone Music

The Cambridge Companion to Schoenberg

Schoenberg and others

Fundamentals of Musical Composition

Selected Writings of Arnold Schoenberg

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).

Originally published in 1943, Models for Beginners in Composition represents one of Arnold Schoenberg's earliest attempts at reaching a broad American audience through his pedagogical ideas. The novelty of this book was its streamlined approach, basing all aspects of composition including motivic design, harmony, and the construction of themes on the two-measure phrase. This newly revised edition by Gordon Root incorporates many of Schoenberg's corrections to the original manuscript. It also includes a significant commentary elucidating the evolution of Schoenberg's pedagogical approach. In its function as a practical manual for the American classroom, Models for Beginners in Composition is unique among Schoenberg's texts. The current Commentary explores Schoenberg's experience as a teacher at UCLA while tracing the development of the two-measure phrase as the main component of his pedagogical method. It demonstrates the way in which Schoenberg simultaneously preserved and adapted European ideas about tonal theory and pedagogy when he came to America, a give and take that allowed for increased theoretical originality and scope. Models for Beginners in Composition established the two-measure phrase as one of the most significant of Schoenberg's contributions to American music education. This new edition, with Schoenberg's corrections and newly added

commentary, allows readers to utilize and explore the text in greater depth. Students of composition, Schoenberg scholars, music theorists, and historians of music theory alike will no doubt welcome this new edition.

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.

*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.*

Serial Composition and Atonality

Music by the Numbers

Schoenberg's Models for Beginners in Composition

Style and Idea

Selected Writings

Schoenberg and the New Music Essays by Carl Dahlhaus Cambridge University Press

Jack Boss takes a unique approach to analyzing Arnold Schoenberg's twelve-tone music, adapting the composer's notion of a 'musical idea' - problem, elaboration, solution - as a framework and focusing on the large-scale coherence of the whole piece. The book begins by defining 'musical idea' as a large, overarching process involving conflict between musical elements or situations, elaboration of that conflict, and resolution, and examines how such conflicts often involve symmetrical pitch and interval shapes that are obscured in some way. Containing close analytical readings of a large number of Schoenberg's key twelve-tone works, including *Moses und Aron*, the *Suite for Piano Op. 25*, the *Fourth Quartet*, and the *String Trio*, the study provides the reader with a clearer understanding of this still-controversial, challenging, but vitally important modernist composer.

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.

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

Schoenberg's Error

Schoenberg's Atonal Music

Philosophy of New Music

Schoenberg and Kandinsky

Essays

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

Through studies of works by three composers, this text seeks to demonstrate that 'assimilating Jewish music' is as much a process audiences themselves engage in when they listen to Jewish music as it is something critics and musicologists do when they write about it.

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.

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.

Schoenberg's Correspondence with Alma Mahler

The Atonal Music of Arnold Schoenberg, 1908-1923

Schoenberg's New World

Arnold Schoenberg's Journey

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.

No composer was more responsible for changes in the landscape of twentieth-century music than Arnold Schoenberg (1874-1951) and no other composer's music inspired a commensurate quantity and quality of technical description in the second half of the twentieth century. Yet there is still little understanding of the correlations between Schoenberg's musical thought and larger questions of cultural significance in and since his time: the formalistic descriptions of music theory do not generally engage larger questions in the history of ideas and scholars without understanding of the formidable musical technique are ill-equipped to understand the music with any profundity of thought. Schoenberg's Musical Imagination is intended to connect Schoenberg's music and critical writings to a larger world of ideas. While most technical studies of Schoenberg's music are limited to a single compositional period, this book traces changes in his attitudes as a composer and their impact on his ever-changing compositional style over the course of his remarkable career.

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.

In *Schoenberg and His School*, René Leibowitz performs a threefold task. He relates the music of Schoenberg and his followers to the age-old tradition of Western polyphony, of which, he says, it is but the latest product. He discusses, with numerous musical examples, all known major works of Schoenberg and of his two great disciples Alban Berg and Anton Webern. And, in the final section of the book, he considers what the tradition represented by these three men could bring to the future, if carried still further by the young composers of today. Contents: Prolegomena to Contemporary Music; Arnold Schoenberg: The Origins and Foundations of Contemporary Music; Alban Berg: The Awareness of the Past in Contemporary Music; Anton Webern: The Awareness of the Future in Contemporary Music; The Structure of Contemporary Musical Speech.

Schoenberg's Transformation of Musical Language

The Composer as Jew

Schoenberg and His World

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

Schoenberg and Tonality

A new feature of this paperback is the addition of a chronicle of contemporary events - such as the birth of Hitler - which put Schoenberg's life into its historical context and help significantly in understanding his music. The essays collected in this volume, now including corrections, represent a comprehensive attempt to shed light on the work and personality of Schoenberg in the pertinent yet unaccountably neglected context of his preoccupation with Judaism and biblical themes.

Schoenberg and the New Music

Listening to the Twentieth Century

Schoenberg

The American Years