

Second String Quartet In F Sharp Minor Opus 10

Second String Quartet In F Sharp Minor Opus 10 Book Review: Unveiling the Magic of Language

In a digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its power to stir emotions, provoke thought, and instigate transformation is actually remarkable. This extraordinary book, aptly titled "**Second String Quartet In F Sharp Minor Opus 10**," published by a very acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we will delve to the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

Schoenberg's New World Sabine Feisst 2011-03-10 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 émigrés, 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.

Looking and Listening Brenda Lynne Leach 2014-11-13 *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 innovative 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.

The Musical Thought and Spiritual Lives of Heinrich Schenker and Arnold Schoenberg Matthew Arndt 2017-09-11 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.

Chamber Music James M. Keller 2011 Oxford's highly successful listener's guides--*The Symphony*, *The Concerto*, and *Choral Masterworks*--have been widely praised for their blend of captivating biography, crystal clear musical analysis, and delightful humor. Now James Keller follows these greatly admired volumes with *Chamber Music*. Approaching the tradition of chamber music with knowledge and passion, Keller here serves as the often-opinionated but always genial guide to 192 essential works by 56 composers, providing illuminating essays on what makes each piece distinctive and admirable. Keller spans the history of this intimate genre of music, from key works of the Baroque through the emotionally stirring golden age of the Classical and Romantic composers, to modern masterpieces rich in political, psychological, and sometimes comical overtones. For each piece, from Bach through to contemporary figures like George Crumb and Steve Reich, the author includes an astute musical analysis that casual music lovers can easily appreciate yet that more experienced listeners will find enriching. Keller shares the colorful, often surprising stories behind the compositions while revealing the delights of an art form once described by Goethe as the musical equivalent of thoughtful people conversing.

Analyses of Nineteenth- and Twentieth-Century Music, 1940-2000 D. J. Hoek 2007-02-15 This new volume incorporates all entries from the previous editions by Arthur Wenk, expanding to cover writings drawn from periodicals, theses, dissertations, books, and *Festschriften* from 1940 to 2000. Over 9,000 references to analyses of works by over 1,000 composers of the nineteenth and twentieth centuries are included.

The Betrayal of the Humanities Bernard M. Levinson 2022-09-06 How did the academy react to the rise, dominance, and ultimate fall of Germany's Third Reich? Did German professors of the humanities have to tell themselves lies about their regime's activities or its victims to sleep at night? Did they endorse the regime? Or did they look the other way, whether out of deliberate denial or out of fear for their own personal safety? *The Betrayal of the Humanities: The University during the Third Reich* is a collection of groundbreaking essays that shed light on this previously overlooked piece of history. *The Betrayal of the Humanities* accepts the regrettable news that academics and intellectuals in Nazi Germany betrayed the humanities, and explores what went wrong, what occurred at the universities, and what happened to the major disciplines of the humanities under National Socialism. *The Betrayal of the Humanities* details not only how individual scholars, particular departments, and even entire universities collaborated with the Nazi regime but also examines the legacy of this era on higher education in Germany. In particular, it looks at the peculiar position of many German scholars in the post-war world having to defend their own work, or

the work of their mentors, while simultaneously not appearing to accept Nazism.

Arnold Schoenberg Letters Arnold Schoenberg 1987-01-01 Background notes about each stage of his life and career, accompany Schoenberg's letters to artists, intellectuals, and fellow composers

Music in the USSR. 1987

Schoenberg's Program Notes and Musical Analyses J. Daniel Jenkins 2016-03-25 In 1950, as Arnold Schoenberg anticipated the publication of a collection of 15 of his most important writings, *Style and Idea*, he was already at work on a second volume to be called *Program Notes*. Inspired by this idea, Schoenberg's *Program Notes and Musical Analyses* can boast the most comprehensive study of the composer's writings about his own music yet published. Schoenberg's insights emerge not only in traditional program notes, but also in letters, sketch materials, pre-concert talks, public lectures, contributions to scholarly journals, newspaper articles, interviews, pedagogical materials, and publicity fliers. The editions of the texts in this collection, based almost exclusively on Schoenberg's original manuscript sources, include many items appearing in print in English for the first time, as well as more familiar texts that preserve musical and textual information eliminated from previous editions. The book also reveals how Schoenberg, desirous to communicate with and educate an audience, took every advantage of changes in technology during his lifetime, utilizing print media, radio broadcasts, record jackets--and had he lived, television--for this purpose. In addition to four chapters in which Schoenberg illuminates 42 of his own compositions, the book begins with chapters on his development and influences, his thoughts about trends in modern music, and, in a nod to the importance of the radio in providing a venue for music analysis, a chapter about Schoenberg's radio broadcasts.

How Do I Sing This? Tabatha McFadyen 2013 This thesis is a documentation of the initial preparation of the vocal line in the third movement of Arnold Schoenberg's Second String Quartet in F-sharp Minor, Op. 10. It aims to lay the foundation of a performance that will be in keeping with and respectful to the integrity of the work.

The International Cyclopedia of Music and Musicians Oscar Thompson 1975

Constructive Dissonance Juliane Brand 1997-01-01 "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 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

Schönberg Frederick Herman Martens 1922

String Quartets Mara Parker 2013-05-13 This research guide is an annotated bibliography of sources dealing with the string quartet. This second edition is organized as in the original publication (chapters for general references, histories, individual composers, aspects of performance, facsimiles and critical editions, and miscellaneous topics) and has been updated to cover research since publication of the first edition. Listings in the previous volume have been updated to reflect the burgeoning interest in this genre (social aspects, newly issued critical editions, doctoral dissertations). It also offers commentary on online links, databases, and references.

Roots of the Classical Peter Van der Merwe 2004-12-09 *Roots of the Classical* identifies and traces to their sources the patterns that make Western classical music unique, setting out the fundamental laws of melody and harmony, and sketching the development of tonality between the fifteenth and eighteenth centuries. The author then focuses on the years 1770-1910, treating the Western music of this period - folk, popular, and classical - as a single, organically developing, interconnected unit in which the popular idiom was constantly feeding into 'serious' music, showing how the same patterns underlay music of all kinds.

Music and Philosophy Volume One Max Graf 2020-08-18 These three essential volumes on classical music theory and history explore the lives and contributions of some of music's greatest minds. In *Legend of a Musical City: The Story of Vienna*, renowned Austrian music critic Max Graf shares his recollections of life with Anton Bruckner, Gustav Mahler, Johannes Brahms, Richard Strauss, Arnold Schoenberg, and other immortals of the music world. Bringing to life several iconic composers as well as the city of Vienna itself, Graf recounts a charming, personal, and highly educational story of Austria's musical legacy. In *Schoenberg and His School*, noted composer, conductor, and music theorist René Leibowitz offers an authoritative analysis of Schoenberg's groundbreaking contributions to composition theory and Western polyphony. In addition to detailing his subject's major works, Leibowitz also explores Schoenberg's impact on the works of his two great disciples, Alban Berg and Anton Webern. In *Shostakovich: The Man and His Work*, Ivan Martynov presents a compelling and intimate biography of this pioneering legend. Martynov draws on extensive research, including interviews and conversations with Shostakovich himself, as well as his own expertise in the field of musicology.

Hans Werner Henze: Tristan (1973) Stephen Downes 2017-07-05 Hans Werner Henze is a prolific and internationally famous composer of the post-Second World War period. He is amongst the most frequently performed and recorded composers of his generation, and has been the subject of numerous festivals in several continents. But he is also a composer of controversy. His music has stimulated a critical polemic of notable vigour. *Tristan (1973)*, Henze's large-scale work for piano, full orchestra and electronic tape explores Henze's creative stance with regard to Wagner. The work represents a powerful contribution to the 'tradition' of Tristan-alluding twentieth-century works, those by Berg and Messiaen being amongst the best known. *Tristan* has been heard as a piano concerto and as a symphonic poem, and is a fine example of how a single piece can interrogate the styles, expressions, genres and aesthetics of major, often conflictual, trends in European culture. In this book, Stephen Downes begins by placing Henze's *Tristan* in its wider context and in the context of Henze's compositional output and writings. He considers Henze's description of the genesis of the work by examining row tables and sketches, draft and annotated parts, and a full score with corrections and conductor's annotations. This analysis of form raises issues of genre, harmony and melody, temporality, unity and intertextuality, and places the work in the formal aesthetics characteristic of romanticism, modernism and 'postmodernism'. Key concepts in the critical legacy of *Tristan* are discussed and the book concludes by considering Henze's later works, placing the techniques and aesthetics of *Tristan* in the context of the composer's subsequent developments. The book is accompanied by a CD containing the 1975 DG recording of *Tristan* conducted by Henze.

[The P.R. Gazette ...](#) 1925

The Cambridge Companion to Amy Beach E. Douglas Bomberger 2023-10-31 The first book in twenty-five years to survey the life and music of America's pioneering female composer of concert works.

Alma Rose Richard Newman 2003 Presents the story of a woman who saved the lives of many Jews who were members in her orchestra in Auschwitz.

[Musical Digest](#) 1924

[The Violinist](#) 1924

A Schoenberg Reader Joseph Auner 2008-10-01 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.

Handling Dissonance Chelle L. Stearns 2019-06-12 Music can answer questions that often confound more discursive modes of thought. Music takes concepts that are all too familiar, reframes these concepts, and returns them to us with incisive clarity and renewed vision. Unity is one of these "all too familiar concepts," thrown around by politicians, journalists, and pastors as if we all know what it means. By turning to music, especially musical space, the relational structure of unity becomes less abstract and more tangible within our philosophy. Arnold Schoenberg, as an inherently musical thinker, is our guide in this study of unity. His reworking of musical structure, dissonance, and metaphysics transformed the tonal language and aesthetic landscape of twentieth-century music. His philosophy of compositional unity helps us to deconstruct and reconceive how unity can be understood and worked with both aesthetically and theologically. This project also critiques Schoenberg's often monadic musical metaphysics by turning to Colin Gunton's conviction that the particularity and unity at the heart of God's triune being should guide all of our theological endeavors. Throughout, music accompanies our thinking, demonstrating not only how theology can benefit the philosophy of music but also how the philosophy of music can enrich and augment theological discourse.

Tears Into Wine Eric Thomas Chafe 2015 A study of J.S. Bach's Cantata 21, the fourth cantata composed by Bach in Weimar 1714 after his elevation to the position of concert master. Bach's longest cantata to this point in his career, Cantata 21 has in recent years suffered from adverse aesthetic judgements (especially its final chorus) as the result of lack of knowledge of its compositional history. Study of the cantata in relation to the relevant theological literature of the time reveals that it is a work of unusually careful construction. In the context of its companion works of 1714, Cantata 21 emerges as a pivotal work in Bach's oeuvre.

The Musical Times and Singing-class Circular 1914

Ways to Imagine Two Successive Pieces of Schoenberg Severine Neff 1979

Musical Courier and Review of Recorded Music 1917

Composers of the Nazi Era Michael H. Kater 2000 How does creativity thrive in the face of fascism? How can a highly artistic individual function professionally in so threatening a climate? The final book in a critically acclaimed trilogy that includes *Different Drummers* (OUP 1992) and *The Twisted Muse* (OUP 1997), this is a detailed study of the often interrelated careers of eight outstanding German composers who lived and worked amid the dictatorship of the Third Reich: Werner Egk, Paul Hindemith, Kurt Weill, Karl Amadeus Hartmann, Carl Orff, Hans Pfitzner, Arnold Schoenberg, and Richard Strauss. Noted historian Michael H. Kater weighs issues of accommodation and resistance to ask whether these artists corrupted themselves in the service of a criminal regime -- and if so, whether this is evident in their music. He also considers the degrees to which the Nazis poetically, socially, economically, and aesthetically succeeded in their treatment of these individuals, whose lives and compositions represent diverse responses to totalitarianism.

Words and Music Judith Beniston 2010 The chronological range covered by the individual essays is more than two hundred years, from the Classical Enlightenment to the early twenty-first century. Some of the studies encompassed by this volume undertake the analysis of one composer's settings of a particular poet's work - albeit with rather more critical rigour. Others trace the ways in which a literary text is modified and adapted before and as it develops as one of the principal components of an opera. Several share new insights into the complex relationships of individual works with the literary and musical traditions out of which they emerge (or which they transform and renew) - or set such works in the political contexts of their genesis or reception, often using a key historical moment, a turning-point or a 'snapshot', as the starting-point for a wide-ranging investigation. In some cases the words and the music are those of the same 'composer', the relationship here shedding light on the process of composition itself. Literary works are often scrutinized for the light they shed on a musician's creative processes, but the importance of music to writers - as audiences, but also as amateur or even semi-professional practitioners - is no less important as

an investigative standpoint.

The Musical Times & Singing-class Circular 1914

Catalogs Harold Reeves (Firm) 1919

Music and Decadence in European Modernism Stephen Downes 2010-06-03 Downes presents a detailed examination of the significance of decadence in Central and Eastern European modernist music.

Tonality and Structure in Schoenberg's Second String Quartet, Op. 10 Catherine Dale 1993

Schoenberg and His School René Leibowitz 2019-12-17 The noted music theorist presents a brilliant and sweeping study of Schoenberg's compositions and his influence on the generations that followed. A pioneering composer and leader of the Second Viennese School, Arthur Schoenberg was one of the most important figures in twentieth-century classical music. In *Schoenberg and His School*, composer, conductor, and music theorist René Leibowitz offers an authoritative analysis of Schoenberg's groundbreaking contributions to composition theory and Western polyphony. In addition to detailing his subject's major works, Leibowitz also explores Schoenberg's influence on the works of his two great disciples, Alban Berg and Anton Webern. Leibowitz considers how the influences of all three men have, in turn, created new movements within contemporary music today.

The traumatic surreal Patricia Allmer 2022-04-05 The traumatic surreal is the first major study to examine the ground-breaking role played by Germanophone women artists working in surrealist traditions in responding to the traumatic events and legacies of the Second World War. Analysing works in a variety of media by leading artists and writers, the book redefines the post-war trajectories of surrealism and recalibrates critical understandings of the movement's relations to historical trauma. Chapters address artworks, writings and compositions by the Swiss Meret Oppenheim, the German Unica Zürn, the Austrian Birgit Jürgenssen, the Luxembourg-Austrian Bady Minck and the Austrian Olga Neuwirth and her collaboration with fellow Austrian Nobel-prize winning novelist Elfriede Jelinek. Locating each artist in their historical context, the book traces the development of the traumatic surreal through the wartime and post-war period.

Schoenberg and Redemption

Chamber Music John H Baron 2010-06-10 *Chamber Music: A Research and Information Guide* is a reference tool for anyone interested in chamber music. It is not a history or an encyclopedia but a guide to where to find answers to questions about chamber music. The third edition adds nearly 600 new entries to cover new research since publication of the previous edition in 2002. Most of the literature is books, articles in journals and magazines, dissertations and theses, and essays or chapters in *Festschriften*, treatises, and biographies. In addition to the core literature obscure citations are also included when they are the only studies in a particular field. In addition to being printed, this volume is also for the first time available online. The online environment allows for information to be updated as new research is introduced. This database of information is a "live" resource, fully searchable, and with active links. Users will have unlimited access, annual revisions will be made and a limited number of pages can be downloaded for printing.

Complete sonatas, Invitation to the dance, and other piano works Carl Maria von Weber 1992-01-01 Virtually all of the composer's works for piano solo: 4 piano sonatas, "Invitation to the Dance," 8 sets of variations, "Grande Polonaise," others. Authoritative C. F. Peters edition.

Schoenberg's Correspondence with Alma Mahler Marilyn McCoy 2019 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.

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