

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

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

Essay by Magdalena Dabrowski. Foreword by Richard E. Oldenburg.

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.

Schoenberg's attention to expressionism in music is related to personal tragedies such as his marital crisis. Schoenberg solved the issues of extremely emotional content with atonality, and devoted himself to painting works such as 'Visions' that show his anger and uneasiness. He focused on the expression of psychological depth related to Unconscious.

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'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.

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

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.

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

The original essays in this collection chronicle the transformation of Arnold Schoenberg's works from music as pure art to music as a vehicle of religious and political ideas, during the first half of the twentieth century. This interdisciplinary volume includes contributions from musicologists, music theorists, and scholars of German literature and of Jewish studies.

The first full-length study of a remarkable composer, writer, painter, and expert on astrology, based on Rudhyar's personal archives.

This is a new, authoritative translation and critical edition of one of the twentieth-century's most important and poetically resonant books on Picasso, Braque, Cubism, and the beginnings of modern art.

Wassily Kandinsky's interest in music as a source for abstraction in painting has often been noted in the scholarship on his art. However, no studies have sufficiently explained how the artist employed musical strategies, especially as he was developing his abstract style in the first decade of the twentieth century.

Kandinsky's looked primarily to Arnold Schoenberg's new musical idioms and theories, and he was deeply inspired by highly dissonant music, but his ideas were set within a much broader context that further suggested and encouraged the expressive and transformative power of dissonance.

By the late nineteenth century, extended passages of dissonance were common in musical compositions. At the same time, the concept of dissonance as a positive force was suggested in a wide range of late nineteenth-century literature, including the writings of Friedrich [should be this spelling throughout] Nietzsche, occult authors, popular texts on physics and experimental psychology, as well as within music and art theory.

Close readings of Kandinsky's theoretical texts and selected works of art provide insights into how he might have understood and employed these concepts in his formation of an abstract style. Kandinsky's paintings *Impression III (Concert)* of 1911 and *Composition VII* of 1913 are the primary artistic foci of this study, along with his book *Concerning the Spiritual in Art* and the anthology *Der Blaue Reiter*, which he co-edited.

This dissertation will seek to restore the concept of musical dissonance and its application in the visual arts to its historical context for Kandinsky. This will facilitate more informed formal analyses of Schoenberg's music and Kandinsky's paintings, which, in turn, suggest strategies of atonal musical composition applied to abstract painting.

Additionally, this dissertation will establish an artistic context of visual dissonance that goes beyond Kandinsky, including artistic movements in France and Russia, allowing additional comparisons and a consideration of the larger impact of these ideas.

Pioneering work by the great modernist painter, considered by many to be the father of abstract art and a leader in the movement to free art from traditional bonds. 12 illustrations.

The intellectual dialogue and friendship between two key modernist artists - the painter Wassily Kandinsky and the composer Arnold Schoenberg - forms the focal point of this fascinating survey, charting the early 20th century parallel movements towards abstraction in art

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

and atonality in music.

Udstillingskatalog med hovedvægt på Schönberg og Kandinskys billeder, men med gengivelse af værker og personoplysninger for andre Blaue Reiter-kunstnere

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

Blending ideas from music, computing, art, and philosophy, with biographical and historical anecdotes and a thread of mysticism, Steven R. Holtzman gives us a new way to think about the integration of computers into the creative process. He shows how computers will change the way we create, and reveals the exciting potential for entirely new forms of expression.

First Published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.

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

"Music" referred only to the artistic, classical tradition of Western Europe and North America at the beginning of the twentieth century. However, several different traditions emerged by the end of the century. Written by experts in the field, this book surveys how the Western tradition was affected by the development of jazz, popular music, and world music and links the history of music with that of its social contexts.

In this text, Allen Shawn puts aside ultimate judgements about Arnold Schoenberg's place in music history to explore the composer's world in a series of linked essays that are searching and suggestive. Approaching Schoenberg primarily from a listener's point of view, Shawn plunges into the details of some of Schoenberg's works while at the same time providing a broad overview of his involvements in music, painting and the history through which he lived.

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

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

Study of the Russian painter and 'inventor' of Abstract Art, Vasily Kandinsky (1866-1944) and the European artists who formed the 'Blaue Reiter' group from 1911 onwards

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

"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

Silvina Milstein proposes a reconstruction of Schoenberg's conception of compositional process.

[Copyright: 1caf1eab6918762b28600c4c3179b52c](#)