

1. Record Nr.	UNINA9910963536903321
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Titolo	The atonal music of Arnold Schoenberg, 1908-1923 // Bryan R. Simms
Pubbl/distr/stampa	New York, : Oxford University Press, 2000
ISBN	9780195351859 0195351851
Edizione	[1st ed.]
Descrizione fisica	ix, 265 p. : ill
Disciplina	780/.92
Soggetti	Atonality
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references (p. 223-257) and index.
Nota di contenuto	Intro -- Contents -- Abbreviations -- Chapter 1 Atonality and the Critical Imagination -- Chapter 2 Schoenberg's Evolution toward Atonality -- Chapter 3 Settings of the Poetry of Stefan George: Opp. 10, 14, and 15 -- Chapter 4 Small Instrumental Works: Opp. 11, 16, and 19 and Three Pieces for Chamber Orchestra -- Chapter 5 The Operas Erwartung and Die glückliche Hand -- Chapter 6 New Uses of the Voice: Herzgewächse, Pierrot lunaire, and Four Songs, Op. 22 -- Chapter 7 On the Road from Earth to Heaven: Symphony and Die Jakobsleiter -- Chapter 8 Composing with Tones: Five Piano Pieces, Op. 23, and Serenade, Op. 24 -- Glossary -- Notes -- Bibliography -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- R -- S -- T -- U -- V -- W -- Y -- Z.
Sommario/riassunto	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.