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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 <i>Erwartung</i> and <i>Die glückliche Hand</i> -- Chapter 6 New Uses of the Voice: <i>Herzgewächse</i> , <i>Pierrot lunaire</i> , and Four Songs, Op. 22 -- Chapter 7 On the Road from Earth to Heaven: <i>Symphony</i> and <i>Die Jakobsleiter</i> -- 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 <i>Pierrot lunaire</i> and <i>Erwartung</i> --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.