



## MS 371 ARNOLD SCHOENBERG AND THE EARLY 20TH CENTURY

IES Abroad Vienna

**DESCRIPTION:** An exploration of the implications, musical and social, of Arnold Schoenberg’s decision to renounce traditional tonal practice. Students will study the musical works, aesthetic goals, and personal philosophy of the composer within his cultural surroundings, and more specifically within Vienna of the fin-de-siècle and the first two decades of the twentieth century. We will consider examples of the literature, philosophy, science, art, music, film, and politics that surrounded Schoenberg and inquire how these may have influenced his aesthetic beliefs and his approach to musical composition. We will also discuss Schoenberg’s influence by looking at two of his pupils (Berg and Webern), as well as the further development of serialism after the Second World War both in Europe and the United States. Excursions to historic sites will complement course material.

**CREDITS:** 3 credits

**CONTACT HOURS:** 45 hours

**LANGUAGE OF INSTRUCTION:** English

**PREREQUISITES:** Prior studies in music history, Basic skills in analysis of 20<sup>th</sup> century music (formal analysis, set theory, 12-tone technique)

**METHOD OF PRESENTATION:**

- Lectures
- Discussions
- Course-related trips

**REQUIRED WORK AND FORM OF ASSESSMENT:**

Reading and listening assignments for each lecture are listed below. Students are expected to have completed the reading assignments before coming to class. Copies of the reading assignments and CDs of the listening assignments are on reserve in the library. All participants are required to purchase a score of Schoenberg’s Second String Quartet, which can be acquired from IES. There will be a midterm and a final exam as well as a journal. The journal consists of assignments relevant to the topic under discussion. Class participation is also evaluated. The course is graded as follows:

- Class participation - 20%
- Journal - 20%
- Midterm exam - 30%
- Final exam - 30%

**LEARNING OUTCOMES:**

By the end of the course students will be able to:

- Be familiar with Schoenberg’s aesthetic beliefs and how these influenced his approach to musical composition
- Have developed an understanding of the cross-influences between the arts in the early years of the twentieth century
- Be aware of Schoenberg’s influence in the development of twentieth-century music

**ATTENDANCE POLICY:** See the IES Abroad Handbook.

**CONTENT:**

The following is a list of class meetings by week giving topics, major works, readings, and listening assignments. For full reference on the readings, see the Required Readings list below.

Week	Content	Assignments
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<b>Week 1</b>	<ul style="list-style-type: none"> <li>• Course Introduction</li> <li>• Torn Between Tradition and Modernism: Fin-de-siècle Vienna</li> <li>• Opposites Reconciled: Brahms and Wagner</li> </ul>	<p><b>Reading Assignment</b></p> <ul style="list-style-type: none"> <li>• Schorske, 3-10</li> <li>• Timms, 10-22</li> <li>• Schoenberg Style and Idea, 398-405 AND 428-435</li> </ul> <p><b>Listening Assignment</b></p> <ul style="list-style-type: none"> <li>• String Quartet No. 1 in D major, Movement I</li> <li>• Verklärte Nacht, op. 4</li> </ul>
<b>Week 2</b>	<ul style="list-style-type: none"> <li>• Correspondences I: Rediscovering Schoenberg's Aesthetic Identity</li> <li>• Absolute Music</li> <li>• Klimt and the Secession</li> <li>• Mahler</li> <li>• Course-related trip: The Secession</li> </ul>	<p><b>Reading Assignment</b></p> <ul style="list-style-type: none"> <li>• Dahlhaus, 1-18</li> <li>• Schorske, 208-221</li> <li>• Schoenberg Harmonielehre, introduction and 1-20</li> </ul> <p><b>Listening Assignment</b></p> <ul style="list-style-type: none"> <li>• Chamber Symphony No. 1, op. 9</li> </ul>
<b>Week 3</b>	<ul style="list-style-type: none"> <li>• Correspondences I: Rediscovering Schoenberg's Aesthetic Identity (continued)</li> <li>• Plato</li> <li>• The Symbolists</li> <li>• Schoenberg's Aesthetic Project</li> </ul>	<p><b>Reading Assignment</b></p> <ul style="list-style-type: none"> <li>• Kugel, 1-31</li> <li>• Schoenberg Harmonielehre, 300-321</li> </ul> <p><b>Listening Assignment</b></p> <ul style="list-style-type: none"> <li>• String Quartet No. 2, op. 10, Movement I</li> </ul>
<b>Week 4</b>	<ul style="list-style-type: none"> <li>• Alles ist hin</li> <li>• Theories of Form</li> <li>• Schoenberg's Use of Form</li> <li>• Genesis, Analysis, and Reception of the Second String Quartet</li> <li>• Course-related trip: The Arnold Schoenberg Center</li> </ul>	<p><b>Reading Assignment</b></p> <ul style="list-style-type: none"> <li>• Citron, 132-145</li> <li>• Neff, 128-165</li> </ul> <p><b>Listening Assignment</b></p> <ul style="list-style-type: none"> <li>• String Quartet No. 2, op. 10, Movements II-IV</li> </ul>
<b>Week 5</b>	<ul style="list-style-type: none"> <li>• Correspondences II: Schoenberg and Kandinsky</li> </ul>	<p><b>Reading Assignment</b></p> <ul style="list-style-type: none"> <li>• Da Costa Meyer, 33-45</li> <li>• Schorske, 324-326 AND 344-351</li> <li>• Kandinsky, 1-20</li> </ul> <p><b>Listening Assignment</b></p> <ul style="list-style-type: none"> <li>• Das Buch der hängenden Gärten, op. 15, Nos. 1, 2, 14, 15</li> <li>• Herzwächse, op. 20</li> </ul>
<b>Week 6</b>	<ul style="list-style-type: none"> <li>• Expressionism Redefined: Freud and Schoenberg's Unconscious</li> <li>• Course-related trip: Leopold Museum</li> </ul>	<p><b>Reading Assignment</b></p> <ul style="list-style-type: none"> <li>• Freud, 572-583</li> </ul> <p><b>Listening Assignment</b></p> <ul style="list-style-type: none"> <li>• Five Orchestral Pieces, op. 16</li> </ul>

<b>Week 7</b>	<ul style="list-style-type: none"> <li>• Expressionism in the Arts</li> <li>• Schoenberg the Painter</li> <li>• Film: Das Kabinett des Dr. Caligari (1919)</li> </ul>	<p><b>Reading Assignment</b></p> <ul style="list-style-type: none"> <li>• Crawford, 1-21</li> <li>• Sudendorf, 91-102</li> </ul> <p><b>Listening Assignment</b></p> <ul style="list-style-type: none"> <li>• Pierrot Lunaire, op. 21, Nos. 1, 5, 8, 14, 15, 16, 18, 19, 21</li> </ul>
<b>Week 8</b>	<ul style="list-style-type: none"> <li>• The Method of Composing with Twelve Tones</li> </ul>	<p><b>Reading Assignment</b></p> <ul style="list-style-type: none"> <li>• Schoenberg Style and Idea, 207-245</li> </ul> <p><b>Listening Assignment</b></p> <ul style="list-style-type: none"> <li>• Suite for Piano, op. 25 (excerpts)</li> <li>• Variations for Orchestra, op. 31 (excerpts)</li> </ul>
<b>Week 9</b>	<ul style="list-style-type: none"> <li>• Schoenberg's Pupils</li> <li>• "Our Puccini:" Expressionism and Verismo in Berg's Wozzeck</li> <li>• Order and Chaos in Webern</li> </ul>	<p><b>Reading Assignment</b></p> <ul style="list-style-type: none"> <li>• Carner, 163-183 AND 204-214</li> <li>• Whittall, 184-186 AND 210-217</li> <li>• Grant, 103-110</li> </ul> <p><b>Listening Assignment</b></p> <ul style="list-style-type: none"> <li>• Berg, Wozzeck, Act III</li> <li>• Webern, Variations for Piano, op. 27</li> <li>• Webern, String Quartet, op. 28</li> </ul>
<b>Week 10</b>	<ul style="list-style-type: none"> <li>• Schoenberg's Legacy</li> </ul>	<p><b>Reading Assignment</b></p> <ul style="list-style-type: none"> <li>• Boulez, "Schoenberg is Dead"</li> <li>• Straus, "The Myth of Serial Tyranny"</li> </ul> <p><b>Listening Assignment</b></p> <ul style="list-style-type: none"> <li>• Boulez, Le marteau sans maître</li> <li>• Babbitt, Three Compositions for Piano</li> </ul>

**COURSE-RELATED TRIPS:**

Secession to view Klimt's Beethoven Frieze, Arnold Schoenberg Center, Leopold Museum to view works by Expressionist masters

**REQUIRED READINGS:**

- Boulez, Pierre. "Schoenberg Is Dead." In Music in the Western World: A History in Documents, ed. Piero Weiss and Richard Taruskin, 507-509. New York: Schirmer, 1984.
- Carner, Mosco. Alban Berg: The Man and the Work. London: Duckworth, 1983.
- Citron, Marcia J. Gender and the Musical Canon. Cambridge: Cambridge University Press, 1993.
- da Costa Meyer, Esther. "Schönberg and Kandinsky: Emancipations." Schönberg, Kandinsky, Blauer Reiter und die Russische Avantgarde (Journal of the Arnold Schönberg Center 1/2000) (Vienna: Arnold Schönberg Center, 2000): 33-45.
- Crawford, John C. and Dorothy L. Crawford. Expressionism in Twentieth-Century Music. Bloomington: Indiana University Press, 1993.
- Dahlhaus, Carl. The Idea of Absolute Music. Translated by Roger Lustig. Chicago: The University of Chicago Press, 1989.
- Freud, Sigmund. "The Unconscious." In The Freud Reader, ed. Peter Gay, 572-583. New York: W. W. Norton, 1989.

- Grant, M. J. *Serial Music, Serial Aesthetics: Compositional Theory in Post-War Europe*. Cambridge: Cambridge University Press, 2001.
- Kandinsky, Wassily. *Concerning the Spiritual in Art*. Translated by Michael Sadleir, Francis Golffing, Michael Harrison, and Ferdinand Ostertag. New York: George Wittenborn, Inc., 1947; reprint, 1964.
- Kugel, James L. *The Techniques of Strangeness in Symbolist Poetry*. New Haven: Yale University Press, 1971.
- Neff, Severine, ed. *Arnold Schoenberg: The Second String Quartet in F-sharp minor, Opus 10*. New York: W. W. Norton, 2006.
- Schoenberg, Arnold. *Style and Idea: Selected Writings of Arnold Schoenberg*. Edited by Leo Stein. Translated by Leo Black. Berkeley: University of California Press, 1975.
- —, *Theory of Harmony*. Translated by Roy E. Carter. Berkeley: University of California Press, 1978.
- Schorske, Carl E. *Fin-de-Siècle Vienna: Politics and Culture*. New York: Alfred A. Knopf, 1980.
- Straus, Joseph N. "The Myth of Serial 'Tyranny' in the 1950s and 1960s." *Musical Quarterly* 83 No. 3: 301-343.
- Sudendorf, Werner. "Expressionism and Film: The Testament of Dr. Caligari." In *Expressionism Reassessed*, ed. Shulamith Behr, David Fanning, and Douglas Jarman, 91-102. Manchester: Manchester University Press, 1993.
- Timms, Edward. *Karl Kraus, Apocalyptic Satirist: Culture and Catastrophe in Habsburg Vienna*. New Haven: Yale University Press, 1986.
- Whittall, Arnold. *Musical Composition in the Twentieth Century*. New York: Oxford University Press, 1999.

#### RECOMMENDED READINGS:

- Adorno, Theodor. *Philosophy of Modern Music*. Translated by Anne G. Mitchell and Wesley V. Blomster. New York: Seabury Press, 1980.
- Boehmer, Konrad, ed. *Schoenberg and Kandinsky: An Historic Encounter*. Amsterdam: Harwood Academic Publishers, 1997.
- Covach, John. "Schoenberg's 'Poetics of Music,' the Twelve-Tone Method, and the Musical Idea." In *Schoenberg and Words: The Modernist Years*, ed. Charlotte M. Cross and Russell A. Berman, 243-271. New York: Garland Publishing, Inc., 2000.
- Dürching, Hajo. *Wassily Kandinsky, 1866-1944: A Revolution in Painting*. Cologne: Taschen, 2000.
- Dunsby, Jonathan. *Schoenberg: Pierrot Lunaire*. Cambridge: Cambridge University Press, 1992.
- Frisch, Walter. *The Early Works of Arnold Schoenberg, 1893-1908*. Berkeley: University of California Press, 1993.
- Goehr, Lydia. *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music*. Oxford: Clarendon Press, 1992.
- Lessem, Alan Philip. *Music and Text in the Works of Arnold Schoenberg: The Critical Years, 1908-1922*. Ann Arbor: UMI Research Press, 1979.
- Lindsay, Kenneth C., and Peter Vergo, eds. *Kandinsky: Complete Writings on Art*. New York: Da Capo, 1989.
- Plato. *The Collected Dialogues of Plato*. Edited by Edith Hamilton and Huntington Cairns. Princeton: Princeton University Press, 1987.
- Schoenberg-Nono, Nuria, ed. *Arnold Schoenberg: Self Portrait. A Collection of Articles, Program Notes and Letters by the Composer About His Own Works*. Pacific Palisades: Belmont Music Publishers, 1988.
- Simms, Bryan R. *The Atonal Music of Arnold Schoenberg, 1908-1923*. New York: Oxford University Press, 2000.
- —, "'My Dear Hagerl': Self-Representation in Schoenberg's String Quartet No. 2." *19th Century Music* 26 No. 3: 258-77.
- Simms, Bryan R., ed. *Schoenberg, Berg, and Webern: A Companion to the Second Viennese School*. Westport, Conn.: Greenwood Press, 1999.
- Reich, Willi. *The Life and Work of Alban Berg*. Translated by Cornelius Cardew. London: Thames and Hudson, 1965.
- Weiss, Peg. "Evolving Perceptions of Kandinsky and Schoenberg: Toward the Ethnic Roots of the 'Outsider.'" In *Constructive Dissonance: Arnold Schoenberg and the Transformations of Twentieth-Century Culture*, ed. Juliane Brand and Christopher Hailey, 35-57. Berkeley: University of California Press, 1997.