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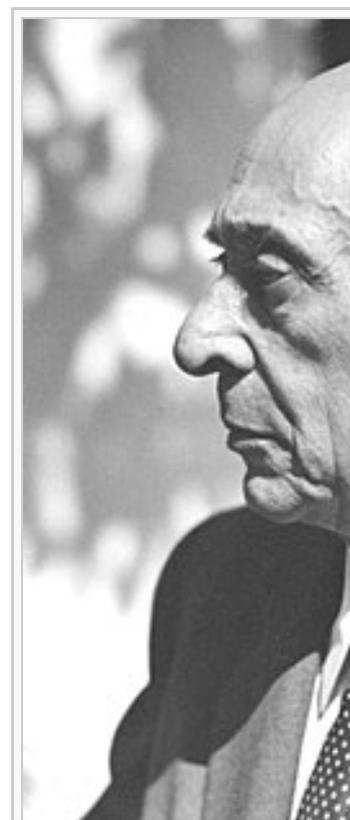
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Encyclopedia > Arnold Schoenberg

Arnold Schoenberg (pronounced [a rn lt ø nb rk]) ([13 September 1874](#) – [13 July 1951](#)) was an [Austrian](#) and later [American composer](#), associated with the expressionist movement in German poetry and art, and leader of the [Second Viennese School](#). He used the spelling **Schönberg** until his move to the United States in 1934.[1] Schoenberg was known for extending the traditionally opposed German [Romantic](#) traditions of both [Brahms](#) and [Wagner](#), and also for his pioneering innovations in [atonality](#)—during the rise of the Nazi party in Austria, his music was labeled, alongside [swing](#) and [jazz](#), as [degenerate art](#). He famously developed [twelve-tone technique](#), a widely influential compositional method of manipulating an ordered [series](#) of all 12 notes in the chromatic scale. He also coined the term developing variation, and was the first modern composer to embrace ways of developing [motives](#) without resorting to the dominance of a centralized melodic idea.

Schoenberg was also a painter, an important [music theorist](#), and an influential teacher of composition; his students included [Alban Berg](#), [Anton Webern](#), and later [John Cage](#). Many of Schoenberg's practices, including the formalization of compositional method, inviting audiences to think analytically, are echoed in [avant-garde](#) musical thought of the 20th century. His often polemical views of music history and aesthetics were cited by many of the 20th century's significant musicologists and critics, including [Theodor Adorno](#) and [Carl Dahlhaus](#).



Arnold Schoenberg, Los Angeles

Schoenberg's archival legacy is collected at the Arnold Schönberg Center in [Vienna](#).

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Biography

Arnold Schoenberg was born to an [Ashkenazi Jewish](#) family in the [Leopoldstadt](#) (at the time a Jewish [ghetto](#)) in [Vienna](#), at "[Obere Donaustraße 5](#)". Although his mother, [Anna Schoenberg](#), was a [piano](#) teacher (his father Samuel, a native of [Bratislava](#), was a [shoemaker](#) and largely self-taught, taking only [counterpoint](#) lessons with the composer [Alexandre Aron](#), who was to become his first brother-in-law (Beaumont 2000, 87). In his twenties he began orchestrating [operettas](#) while composing works such as the string sextet *Verklarung* ("Transfigured Night") in [1899](#). He later made an [orchestral](#) version of this, which became one of his most popular pieces. Both [Richard Strauss](#) and [Gustav Mahler](#) recognized Schoenberg's significance as a composer; Strauss when he encountered Schoenberg's *Gurre-Lieder* after hearing several of Schoenberg's early works. Strauss turned to a more conventional style of his own work after 1909 and at that point dismissed Schoenberg, but Mahler adopted Schoenberg as a protégé and continued to support him even after Schoenberg's style reached a point that Strauss could no longer understand, and Mahler worried about who would look after Schoenberg, who had initially despised and mocked Mahler's music, was convinced by Schoenberg's "thunderbolt" of Mahler's 3rd symphony, which he considered a work of genius. Schoenberg's "even spoke of Mahler as a saint" (Stuckenschmidt 1977, 103; Schoenberg 1977, 103). From his Jewish background, in 1898 he converted to [Lutheranism](#). He would remain Lutheran until his death in 1941.

Schoenberg began teaching harmony, counterpoint and composition in 1904. His students included [Paul Pisk](#), [Anton Webern](#), and [Alban Berg](#); Webern and Berg would become two of his most famous pupils.

The summer of 1908, during which his wife Mathilde left him for several months, was a turning point for Schoenberg. The painter, [Richard Gerstl](#) (who committed [suicide](#) after her return to her husband) marked a distinct change in Schoenberg's work. It was during the absence of his wife that he composed "You lean against a silver-willow" ([German](#): *Du lehnest wider eine Silberweide*), the thirteenth song in the cycle *Das Buch der Hangenden Garten*, op. 15, based on the poem of the same name by the German mystical poet [Stefan George](#); this was the first composition by Schoenberg to have a key reference at all to a key (Stuckenschmidt 1977, 96). Also in this year he completed his most revolutionary compositions, the *String Quartet No. 2*, whose first two movements are written in color, use traditional key signatures, yet whose final two movements, also scored for string quartet, weaken the links with traditional tonality daringly (though both movements are still based on triads and chords, and the work is not yet fully non-tonal) and, breaking with previous string quartets, incorporate a soprano vocal line.

During the summer of 1910, Schoenberg wrote his *Harmonielehre* (*Theory of Harmony*, 1922), which to this day remains one of the most influential music-theory books ever written.

Another of his most important works from this atonal or pantonal period is the *Pierrot Lunaire*, op. 21, of 1912, a novel cycle of expressionist songs set to German poems by the Belgian-French poet [Albert Giraud](#). Utilizing the technique of [Sprechstimme](#) (singing recitation), the work pairs a female singer with a small ensemble of 5 musicians, which is now commonly referred to as the Pierrot ensemble, consists of [flute](#), [clarinet](#), [violin](#), [viola](#), and [cello](#).

[clarinet](#) (doubling on [bass clarinet](#)), [violin](#) (doubling on [viola](#)), violoncello, spe:

[World War I](#) brought a crisis in his development. Military service disrupted his to work uninterrupted or over a period of time, and as a result he left many undeveloped "beginnings". So, at the age of 42 he found himself in the army. (superior officer demanded to know if he was "this notorious Schoenberg, the "Beg to report, sir, yes. Nobody wanted to be, someone had to be, so I let it be 1975, 104) (according to [Norman Lebrecht](#) (2001), this is an obvious reference apparent "destiny" as the "[Emancipator of Dissonance](#)").

Later, Schoenberg was to develop the most influential version of the dodecapl [twelve-tone](#)) method of composition, which in French and English was given t [serialism](#) by [René Leibowitz](#) and [Humphrey Searle](#) in 1947. This technique was his students, who constituted the so-called [Second Viennese School](#). They incl [Alban Berg](#) and [Hanns Eisler](#), all of whom were profoundly influenced by Sch a number of books, ranging from his famous *Harmonielehre* (Theory of Harn *of Musical Composition* (Schoenberg 1967), many of which are still in print an musicians and developing composers.

Following the 1924 death of composer [Ferruccio Busoni](#), who had served as Director of a Master Class in Composition at the Prussian Academy of Arts in [Berlin](#), Schoenberg was appointed to this post the next year, but because of health reasons was unable to take up his post until 1926. Among his notable students during this period were the composers [Roberto Gerhard](#), [Nikos Skalkottas](#), and Josef Rufer. Schoenberg continued in his post until the election of [Adolf Hitler](#) and the [Nazis](#) in 1933, when he was dismissed and forced into exile. He emigrated to [Paris](#), where he reaffirmed his [Jewish faith](#)^[2] and then to the [United States](#). His first teaching position in the United States was at the Malkin Conservatory in Boston. He was then wooed to [Los Angeles](#), where he taught at the [University of Southern California](#) and the [University of California, Los Angeles](#), both of which later named a music building on their respective campus Hall.^{[3][4]} He settled in [Brentwood Park](#), where he befriended fellow composer [George Gershwin](#) and began teaching at [University of California, Los Angeles](#), the rest of his life. The noted film composer [Leonard Rosenman](#) studied with :



Schoenberg's grave in the Vienna.

During this final period he composed several notable works, including the diff op. 36 (1934/36), the *Kol Nidre*, op. 39, for chorus and orchestra (1938), the *Opus Bonaparte*, op. 41 (1942), the haunting *Piano Concerto*, op. 42 (1942), and his of the Holocaust, *A Survivor from Warsaw*, op. 46 (1947). He was unable to co [Moses und Aron](#) (1932/33), which was one of the first works of its genre to be written [dodecaphonic composition](#). In 1941, he became a [naturalized citizen](#) of the U period, his notable students included [John Cage](#), [Lou Harrison](#), and [H. Owen J](#)

Schoenberg experienced [triskaidekaphobia](#) (the fear of the number 13), which with the composition of the thirteenth song of the song cycle *Das Buch der Hi* (Stuckenschmidt 1977, 96). *Moses und Aron* was originally spelled *Moses und A* realised this contained 13 letters, he changed it. His superstitious nature may l According to friend Katia Mann, he feared he would die during a year that was (quoted in Lebrecht 1985, 294). He so dreaded his sixty-fifth birthday in 1939 t composer and [astrologer](#) [Dane Rudhyar](#) to prepare Schoenberg's [horoscope](#). told Schoenberg that the year was dangerous, but not fatal. But in 1950, on his an astrologer wrote Schoenberg a note warning him that the year was a critica Schoenberg-Nono, quoted in Lebrecht 1985, 295). This stunned and depressec to that point he had only been wary of multiples of 13 and never considered a age. On Friday, [13 July 1951](#), Schoenberg stayed in bed—sick, anxious and dep Schoenberg's sister Otilie, dated [4 August 1951](#), his wife, Gertrud, reported "A

twelve I looked at the clock and said to myself: another quarter of an hour and Then the doctor called me. Arnold's throat rattled twice, his heart gave a pow the end" (Stuckenschmidt 1977, 521). Gertrud Schoenberg reported the next d sister-in-law Otilie that Arnold died at 11:45pm (Stuckenschmidt 1977, 520).

Arnold Schoenberg was grandfather of the lawyer [E. Randol Schoenberg](#). His Dorothea, married fellow composer [Luigi Nono](#) in 1955.

Music

Works and ideas

Schoenberg's significant compositions in the repertory of modern art music extend over a period of more than 50 years. Traditionally they are divided into three periods though this division "obscures as much as it reveals" as the music in each of these periods is considerably varied. The idea that his twelve-tone period "represents a stylistically unified body of

works is simply not supported by the musical evidence" (Haimo 1990, 4), and characteristics—especially those related to [motivic development](#)—transcend completely. The first of these periods, 1894–1907, is identified in the legacy of composers of the late nineteenth century, as well as with "[expressionist](#)" movement. The second, 1908–1922, is typified by the abandonment of key centers, a move (though not by Schoenberg) as "free atonality." The third, from 1923 onward, Schoenberg's invention of dodecaphonic, or "twelve-tone" compositional method. His most well-known students Hans Eisler, Alban Berg, and Anton Webern, followed faithfully through each of these intellectual and aesthetic transitions, though not without experimentation and variety of approach.

Beginning with songs and string quartets written around the turn of the century, Schoenberg's concerns as a composer positioned him uniquely among his peers, in that his characteristics of both Brahms and Wagner, who for most contemporary listeners are polar opposites, representing mutually exclusive directions in the legacy of German music. Schoenberg's *Six Songs*, op. 3 (1899–1903), for example, exhibit a conservative organization typical of Brahms and Mahler, reflecting an interest in balanced and undisturbed hierarchy of key relationships. However the songs also explore [chromaticism](#), and seem to aspire to a Wagnerian "representational" approach. The synthesis of these progressive and conservative approaches reaches an apex in *Nacht*, op. 4 (1899), a [programmatic](#) work for [string sextet](#) that develops several "[leitmotif](#)"-like themes, each one eclipsing and subordinating the last. The only ones that persist throughout the work are those that are perpetually dissolved, varied, and recombined. A technique, identified primarily in [Brahms](#)'s music, that Schoenberg called "developmental procedure." Schoenberg's procedures in the work are organized in two ways simultaneous with the Wagnerian narrative of stable motivic ideas, as well as a Brahmsian approach to and tonal cohesion.

Schoenberg's music from 1908 onward experiments in a variety of ways with traditional keys or tonal centers. Important works of the era include his song cycle *Hängenden Gärten*, op. 15 (1908–1909), his *Five Orchestral Pieces*, op. 16 (1909), *Lunatic*, op. 21 (1912), as well as his dramatic *Erwartung*, op. 17 (1909). The use of constructions lacking in tonal centers, or traditional dissonance-consonance relationships, can be traced as far back as his *Kammersymphonie*, op. 9 (1906), a work remarkable for its development of [quartal harmony](#), and its initiation of dynamic and unusual effects involving dramatic interruption and unpredictable instrumental allegiances; n

His Drei Klavierstücke op. 11, no. 1

His Drei Klavierstücke op. 11, no. 1

would typify the [timbre](#)-oriented chamber music aesthetic of the coming cent

In the early 1920s he worked at evolving a means of order which would enable become simpler and clearer, and this resulted in the "method of composition which the twelve pitches of the octave are regarded as equal, and no one note emphasis it occupied in classical harmony. He regarded it as the equivalent in [Einstein](#)'s discoveries in physics, and Schoenberg announced it characteristic to his friend Josef Rufer, when he said "I have made a discovery which will ensure German music for the next hundred years" (Stuckenschmidt 1977, 277). A number of his works include the Variations for Orchestra, op. 31 (1928) piano pieces, opp. 33 and 34, Piano Concerto, op. 42 (1942). Contrary to Schoenberg's reputation for strictly atonal works, Schoenberg's works in this period drew on freely atonal or tonal materials, including the opera *Moses Und Aron*, and his Fantasy for Violin and Piano, op. 47 (1949).

Controversies and polemics

Understanding of Schoenberg's work has been difficult to achieve due in part to the atonal music, misinformation about the system's "rules" and "exceptions", the "unexplored territory", Schoenberg's secretiveness, and the widespread unavailability of his manuscripts until the late 1970s. During his life he was "subjected to a random abuse that is shocking even in hindsight" (Haimo 1990, 2–3).

After some understandable early difficulties, Schoenberg began to win public recognition, such as the tone poem *Pelleas und Melisande* at a Berlin performance in 1907 and the Vienna première of the *Gurre-Lieder* on [13 February 1913](#), which received an hour and a quarter of an hour and Schoenberg was presented with a laurel crown (Rosen 1996, 184). Much of his work, however, was not well received. His Symphony No. 1 in E major op. 9 was premièred. When it was played again, he [1913](#) concert which also included works by [Alban Berg](#), [Anton Webern](#) and [Arnold Schoenberg](#). The thunderous applause contended with hisses and laughter during Webern's Six Pieces for Orchestra. Zemlinsky's *Four Maeterlinck Songs* calmed the audience somewhat, according to a newspaper report, after Schoenberg's op. 9 "one could hear the shrill sound of violent clapping and in the second gallery the first fight of the evening began". During a performance of the *Altenberg Lieder* by Berg, fighting broke out after he interrupted the performance to threaten removal by the police of any troublemaker (Stuckenschmidt 1977, 185). [Mahler](#)'s *Kindertotenlieder*, which were to have been performed, had to be cancelled after a police officer was called in (Rosen 1996, 5). Schoenberg made a break from [tonality](#).

The deteriorating relation between contemporary composers and the public led to the [Society for Private Musical Performances](#) (*Verein für musikalische Privataufführungen*) in Vienna in 1918. His aim was grandiose but scarcely selfish; he sought to provide a place where modern musical compositions could be carefully prepared and rehearsed, and performed under conditions protected from the dictates of fashion and pressures of commercial success. From its inception through 1921, when it ended because of economic reasons, the Society performed to paid members, sometimes at the rate of one per week, and during that time, Schoenberg did not allow any of his own works to be performed (Rosen 1996, 184). Audiences at the Society's concerts heard difficult contemporary compositions by [Mahler](#), [Webern](#), [Berg](#), [Reger](#), and other leading figures of early 20th-century music.

Schoenberg's serial technique of composition with 12 notes became one of the most controversial and polemical issues among American and European musicians during the mid-20th century. Beginning in the 1940s and continuing to the present day, composers such as [John Cage](#), [Stockhausen](#), [Luigi Nono](#) and [Milton Babbitt](#) have extended Schoenberg's legal and aesthetic directions. The major cities in the USA (e.g. Los Angeles, NYC, Boston) have been the sites for historically significant performances of Schoenberg's music, with advocates including NYC and the Franco-American conductor-pianist, Jacques-Louis Monod; including Schoenberg's own pupils, who have taught at major American schools (e.g. Leonard Stein at UCLA and CalArts; Richard Hoffmann at Oberlin; Patricia Carpenter at Columbia University and Earl Kim at Harvard). Others include performers associated with Schoenberg's profound influence upon contemporary music performance practice in the USA, including Eugene Lehner and [Rudolf Kolisch](#) at the New England Conservatory of Music.

and Felix Galimar at the Juilliard School). In Europe, the work of [Hans Keller](#), [René Leibowitz](#) has had a measurable influence in spreading Schoenberg's music in Germany and Austria.

Schoenberg was not fond of [Igor Stravinsky](#), and in 1926 wrote a poem titled "Der Schindler" (in which he derogates [Neoclassicism](#) and obliquely refers to Stravinsky as "Der Schindler") which he used as text for the third of his *Drei Satiren*, op. 28 (H. C. Schonberg 1977, 551–52).

Extramusical interests

Schoenberg was also a painter of considerable ability, whose pictures were shown to exhibit alongside those of [Franz Marc](#) and [Wassily Kandinsky](#) (Stuckenschmidt 1977, 551–52). He was also interested in [Hopalong Cassidy films](#), which Paul Buhle and David Wagner referred to the films' [left-wing screenwriters](#)—a rather odd claim in light of Schoenberg's *bourgeois* turned monarchist (Stuckenschmidt 1977, 551–52).

Works

See also: Category:Compositions by Arnold Schoenberg

Complete list of compositions with opus numbers

- 2 Gesänge [2 Songs] for baritone, op. 1 (1898)
- 4 Lieder [4 Songs], op. 2 (1899)
- 6 Lieder [6 Songs], op. 3 (1899/1903)
- Verklärte Nacht [Transfigured night], op. 4 (1899)
- [Pelleas und Melisande](#), op. 5 (1902/03)
- 8 Lieder [8 Songs] for soprano, op. 6 (1903/05)
- [String Quartet no. 1](#), D minor, op. 7 (1904/05)
- 6 Lieder [6 Songs] with orchestra, op. 8 (1903/05)
- Kammer-symphonie [Chamber symphony] no. 1, E major, op. 9 (1906)
- [String Quartet no. 2](#), F-sharp minor (with Soprano), op. 10 (1907/08)
- Drei Klavierstücke, op. 11 (1909)
- 2 Balladen [2 Ballads], op. 12 (1906)
- Friede auf Erden [Peace on earth], op. 13 (1907)
- 2 Lieder [2 Songs], op. 14 (1907/08)
- 15 Gedichte aus Das Buch der hängenden Gärten [15 Poems from The book of the hanging gardens] by [Stefan George](#), op. 15 (1908/09)
- [Fünf Orchesterstücke \[5 Pieces for Orchestra\]](#), op. 16 (1909)
- [Erwartung](#) [Expectation] for Soprano and Orchestra, op. 17 (1909)
- Die glückliche Hand [The lucky hand] for Chorus and Orchestra, op. 18 (1909)
- Sechs Kleine Klavierstücke [6 Little piano pieces], op. 19 (1911)
- Herzgewächse [Foliage of the heart] for Soprano, op. 20 (1911)
- [Pierrot lunaire](#), op. 21 (1912)
- 4 Lieder [4 Songs] for Voice and Orchestra, op. 22 (1913/16)
- 5 Stücke [5 Pieces] for Piano, op. 23 (1920/23)
- Serenade, op. 24 (1920/23)
- Suite for Piano, op. 25 (1921/23)
- Wind Quintet, op. 26 (1924)
- 4 Stücke [4 Pieces], op. 27 (1925)
- 3 Satiren [3 Satires], op. 28 (1925/26)
- Suite, op. 29 (1925)
- [String Quartet no. 3](#), op. 30 (1927)
- Variations for Orchestra, op. 31 (1926/28)
- [Von heute auf morgen](#) [From today to tomorrow] opera in one act, op. 32 (1928)
- 2 Stücke [2 Pieces] for Piano, op. 33a (1928) & 33b (1931)
- Begleitmusik zu einer Lichtspielszene [Accompanying music to a film scene], op. 34 (1930)
- 6 Stücke [6 Pieces] for Male Chorus, op. 35 (1930)
- [Violin Concerto](#), op. 36 (1934/36)
- [String Quartet No. 4](#), op. 37 (1936)
- Kammer-symphonie [Chamber symphony] no. 2, E-flat minor, op. 38 (1909)

- Kol nidre for Chorus and Orchestra, op. 39 (1938)
- Variations on a recitative for Organ, op. 40 (1941)
- Ode to Napoleon Buonaparte for Voice, Piano and String Quartet, op. 41 (1941)
- [Piano Concerto](#), op. 42 (1942)
- Theme and variations for Band, op. 43a (1943)
- Theme and variations for Orchestra, op. 43b (1943)
- Prelude to “Genesis” for Chorus and Orchestra, op. 44 (1945)
- String Trio, op. 45 (1946)
- [A Survivor from Warsaw](#), op. 46 (1947)
- Phantasy for Violin and Piano, op. 47 (1949)
- 3 Songs, op. 48 (1933)
- 3 Folksongs, op. 49 (1948)
- Dreimal tausend Jahre [Three times a thousand years], op. 50a (1949)
- Psalm 130 “De profundis”, op. 50b (1950)
- Modern psalm, op. 50c (1950, unfinished)

Works by genre

OPERAS

- [Erwartung](#) [Expectation] for Soprano and Orchestra, op. 17 (1909)
- Die glückliche Hand [The lucky hand] for Chorus and Orchestra, op. 18 (1909)
- [Von heute auf morgen](#) [From today to tomorrow] opera in one act, op. 32 (1930)
- [Moses und Aron](#) [Moses and Aron] (1930/32, unfinished)

CHORAL WORKS

- Friede auf Erden [Peace on earth], op. 13 (1907)
- 3 Satiren [3 Satires], op. 28 (1925/26)
- 6 Stücke [6 Pieces] for Male Chorus, op. 35 (1930)
- Kol nidre for Chorus and Orchestra, op. 39 (1938)
- Prelude to “Genesis” for Chorus and Orchestra, op. 44 (1945)
- String Trio, op. 45 (1946)
- [A Survivor from Warsaw](#), op. 46 (1947)
- 3 Folksongs, op. 49 (1948)
- Dreimal tausend Jahre [Three times a thousand years], op. 50a (1949)
- Psalm 130 “De profundis”, op. 50b (1950)
- Modern psalm, op. 50c (1950, unfinished)

Unpublished:

- Ei, du Lütte [Oh, you little one] (late 1890s)
- Gurre-Lieder [Songs of Gurre] (1901/11)
- 3 Volksliedsätze [3 Folksong movements] (1929)
- Die Jakobsleiter [Jacob’s ladder] (1917/22, unfinished)

ORCHESTRAL WORKS

- Cello Concerto “after Monn’s Concerto in D major for harpsichord” (1934)
- Concerto “freely adapted from Handel’s Concerto grosso in B-flat major, BWV 589” (1934)
- Suite, G major, for string orchestra (1934)

CHAMBER WORKS

- untitled work in D minor for Violin and Piano (unknown year)
- Presto, in C major for String Quartet (1894(?))
- String Quartet, in D major (1897)
- Scherzo, in F major, and Trio in a minor for String Quartet, rejected from publication (1897)
- Verklärte Nacht [Transfigured night] (string sextet), op. 4 (1899)
- [String Quartet no. 1](#), D minor, op. 7 (1904/05)
- [String Quartet no. 2](#), F-sharp minor (with Soprano), op. 10 (1907/08)
- Die eiserne Brigade [The iron brigade] for Piano Quintet (1916)
- Serenade for seven players, op. 24 (1920/23)
- Weihnachtsmusik [Christmas music] for two Violins, Cello, Harmonium, and Piano (1924)
- Wind Quintet, op. 26 (1924)
- Suite for Three clarinets (E-flat, B-flat, and Bass), Violin, Viola, Violoncello, and Piano (1925) (with ossia flute and bassoon parts substituting for E-flat and Bass clarinet)

- [String Quartet no. 3](#), op. 30 (1927)
- [String Quartet No. 4](#), op. 37 (1936)
- Fanfare on motifs of Die Gurre-Lieder (11 Brass instruments and Percussion)
- String Trio, op. 45 (1946)
- Phantasy for Violin and Piano, op. 47 (1949)

Fragments

- Ein Stelldichein [A rendezvous] for Mixed Quintet (1905)
- Sonata for Violin and Piano (1927) (a 43-bar fragment)

SONGS

- 2 Gesänge [2 Songs] for baritone, op. 1 (1898)
- 4 Lieder [4 Songs], op. 2 (1899)
- 6 Lieder [6 Songs], op. 3 (1899/1903)
- 8 Lieder [8 Songs] for soprano, op. 6 (1903/05)
- 6 Lieder [6 Songs] with orchestra, op. 8 (1903/05)
- 2 Balladen [2 Ballads], op. 12 (1906)
- 2 Lieder [2 Songs], op. 14 (1907/08)
- 15 Gedichte aus Das Buch der hängenden Gärten [15 Poems from The book of gardens] by [Stefan George](#), op. 15 (1908/09)
- Herzgewächse [Foliage of the heart] for High Soprano (with harp, celesta) (1911)
- [Pierrot lunaire](#), op. 21 (1912) (reciter with 5 instruments)
- 4 Lieder [4 Songs] for Voice and Orchestra, op. 22 (1913/16)
- Petrarch-Sonnet from Serenade, op. 24 (1920/23) (bass with 7 instruments)
- Ode to Napoleon Buonaparte for Voice, Piano and String Quartet, op. 41 (1933)
- 3 Songs, op. 48 (1933)

unpublished:

- Am Strande [At the seashore] (1909)
- Die Beiden (Sie trug den Becher in der Hand) [The two (She carried the goblet)] (1899)
- 8 Brettlieder [8 Cabaret songs] (1901)
- Deinem Blick mich zu bequemen [To submit to your sweet glance] (1903)
- 4 Deutsche Volkslieder [4 German folksongs] (1929)
- Ecloge (Duftreich ist die Erde) [Eclogue (Fragrant is the earth)] (1896/97)
- Gedenken (Es steht sein Bild noch immer da) [Remembrance (His picture hangs)] (1893/1903?)
- Gruss in die Ferne (Dunkelnd über den See) [Hail from afar (Darkened over the sea)] (1893/96)
- In hellen Träumen hab' ich dich oft geschaut [In vivid dreams so oft you appeared] (1893/96)
- Mädchenfrühling (Aprilwind, alle Knospen) [Maiden's spring (April wind, all buds)] (1897/1900)
- Mädchenlied (Sang ein Bettlerpärlein am Schenkentor) [Maiden's song (A beggar's song at the giving gate)] (1897/1900)
- Mailied (Zwischen Weizen und Korn) [May song (Between wheat and grain)] (1897/1900)
- Mannesbängen (Du musst nicht meinen) [Men's worries (You should not mind)] (1897)
- Nicht doch! (Mädel, lass das Stricken [But no! (Girl, stop knitting)] (1897)
- Ein Schilflied (Drüben geht die Sonne scheiden) [A bulrush song (Yonder the sun parts)] (1893)
- Waldesnacht, du wunderkühle [Forest night, so wondrous cool] (1894/96)
- Warum bist du aufgewacht [Why have you awakened] (1893/94)

KEYBOARD WORKS

- Drei Klavierstücke [3 Pieces] (1894)
- 6 Stücke [6 Pieces] for 4 hands (1896)
- Scherzo (Gesamtausgabe fragment 1) (ca. 1894)
- Leicht, mit einiger Unruhe [Lightly with some restlessness], C-sharp minor (Gesamtausgabe fragment 2) (ca. 1900)
- Langsam [Slowly], A-flat major (Gesamtausgabe fragment 3) (1900/01)
- Wenig bewegt, sehr zart [Calmly, very gentle], B-flat major (Gesamtausgabe fragment 4) (1905/06)
- 2 Stücke [2 Pieces] (Gesamtausgabe fragments 5a & 5b) (1909)
- Stück [Piece] (Gesamtausgabe fragment 6) (1909)

- Stück [Piece] (Gesamtausgabe fragment 7) (1909)
- Stück [Piece] (Gesamtausgabe fragment 8) (ca. 1910)
- Mäßig, aber sehr ausdrucksvoll [Measured, but very expressive] (Gesamtausgabe fragment 9) (March 1918)
- Langsam [Slowly] (Gesamtausgabe fragment 10) (Summer 1920)
- Stück [Piece] (Gesamtausgabe fragment 11) (Summer 1920)
- Langsame Halbe [Slow half-notes], B (Gesamtausgabe fragment 12) (1925)
- Quarter note = mm. 80 (Gesamtausgabe fragment 13) (February 1931)
- Sehr rasch; Adagio [Very fast; Slowly] (Gesamtausgabe fragment 14) (July 1931)
- Andante (Gesamtausgabe fragment 15) (10 October 1931)
- Piece (Gesamtausgabe fragment 16) (after October 1933)
- Moderato (Gesamtausgabe fragment 17) (April 1934?)
- Organ Sonata (fragments) (1941)

CANONS

- O daß der Sinnen doch so viele sind! [Oh, the senses are too numerous!] (for Dietrich Bach) (Bärenreiter I) (1905) (4 voices)
- Wenn der schwer Gedrückte klagt [When the sore oppressed complains] (for Dietrich Bach) (Bärenreiter II) (1905) (4 voices)
- Wer mit der Welt laufen will [He who wants to run with the world] (for Dietrich Bach) (Bärenreiter XXI) (March 1926; July 1934) (3 voices)
- Canon (Bärenreiter IV) (April 1926) (4 voices)
- Von meinen Steinen [From my stones] (for Erwin Stein) (Bärenreiter V) (1926) (4 voices)
- Arnold Schönberg beglückwünscht herzlichst Concert Gebouw [Arnold Schönberg congratulates the Concert Gebouw affectionately] (Bärenreiter VI) (March 1926) (4 voices)
- Mirror canon with two free middle voices, A major (Bärenreiter VIII) (April 1926) (4 voices)
- Jedem geht es so [No man can escape] (for Carl Engel) (Bärenreiter XIII) (1926) (4 voices)
- Mir auch ist es so ergangen [I, too, was not better off] (for Carl Engel) (Bärenreiter XIV) (1926; text 1943) (3 voices)
- Perpetual canon, A minor (Bärenreiter XV) (1933) (4 voices)
- Mirror canon, A minor (Bärenreiter XVI) (1933) (4 voices)
- Es ist zu dumm [It is too dumb] (for Rudolph Ganz) (Bärenreiter XXII) (September 1933) (4 voices)
- Man mag über Schönberg denken, wie man will [One might think about Schönberg as one wants to] (for Charlotte Dieterle) (Bärenreiter XXIII) (1935) (4 voices)
- Double canon (Bärenreiter XXV) (1938) (4 voices)
- Mr. Saunders I owe you thanks (for Richard Drake Saunders) (Bärenreiter XXVI) (1939) (4 voices)
- I am almost sure, when your nurse will change your diapers (for Artur Schnabel and his son Richard) (Bärenreiter XXVIII) (March 1945) (4 voices)
- Canon for Thomas Mann on his 70th birthday (Bärenreiter XXIX) (June 1949) (4 voices, violoncello)
- Gravitationszentrum eigenen Sonnensystems [You are the center of your own gravitational system] (Bärenreiter XXX) (August 1949) (4 voices)

TRANSCRIPTIONS AND ARRANGEMENTS

- [Bach](#): Chorale prelude *Schmücke dich, o liebe Seele* [Deck thyself, oh dear soul] (arr. 1922: orchestra)
- Bach: Chorale prelude *Komm, Gott, Schöpfer, heiliger Geist* [Come, God, Creator, Holy Spirit] (arr. 1922: orchestra) (BWV 631 (arr. 1922: orchestra))
- Bach: Prelude and fugue in E-flat major "St Anne", BWV 552 (arr. 1928: orchestra)
- [Brahms](#): Piano quartet in G minor, Op. 25 (arr. 1937: orchestra)
- [Denza](#): *Funiculì, Funiculà* (arr. 1921: voice, clarinet, mandolin, guitar, violin)
- [Mahler](#): *Das Lied von der Erde* [The Song of the Earth] (arr. Arnold Schoenberg) (1921; completed by Rainer Riehn, 1983: soprano, flute & piccolo, oboe & English horn, bassoon & contrabassoon, horn, harmonium, piano, 2 violins, viola, violoncello)
- Mahler: *Lieder eines fahrenden Gesellen* [Songs of a Wayfarer] (arr. Arnold Schoenberg) (1921; voice, flute, clarinet, harmonium, piano, 2 violins, viola, violoncello, double bass)
- [Monn](#): Concerto for cello in G minor, transcribed and adapted from Monn's original (1932/33)

- [Reger](#): *Eine romantische Suite* [A Romantic Suite], Op. 125 (arr. Arnold Schoenberg, 1919/1920: flute, clarinet, 2 violins, viola, violoncello, harmonium hands)
- [Schubert](#): *Rosamunde, Fürstin von Zypern* Incidental music, D. 797 (arr. Arnold Schoenberg, 1903?: piano for 4 hands)
- Schubert: *Ständchen* [Serenade], D. 889 (arr. Arnold Schoenberg (1921) (violin, mandolin, guitar, 2 violins, viola, violoncello))
- Sioly: Weil i a alter Drahrer bin [For I'm a real old gadabout] (arr. 1921: clarinet, violin, viola, violoncello)
- [Johann Strauss II](#): *Kaiser-Walzer* [Emperor Waltz], Op. 437 (arr. 1925: flute, violin, viola, violoncello, piano)
- Johann Strauss II: *Rosen aus dem Süden* [Roses from the South], Op. 388 (arr. 1925: piano, 2 violins, viola, violoncello)

Quotes

- "My music is not modern, it is merely badly played."
- "My works are 12-tone *compositions*, not *12-tone* compositions" (Stuckenschmidt, 1977)
- "I was never *revolutionary*. *The only revolutionary* in our time was [Strauss](#) (1977, p. 137)

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Persondata

NAME	Schoenberg, Arnold
ALTERNATIVE NAMES	Schönberg, Arnold
SHORT DESCRIPTION	Austrian-American composer
DATE OF BIRTH	September 13, 1874
PLACE OF BIRTH	Leopoldstadt, Vienna, Austria
DATE OF DEATH	July 13, 1951
PLACE OF DEATH	United States



Results from FactBites:

[Arnold Schoenberg Biography - famous Arnold Schoenberg Classical collection](#)
[Schoenberg Music Reviews.](#) (506 words)

- ▶ **Schoenberg's** earlier compositions are post-romantic in character, following which he developed his theories of [atonality](#), music without a key or tonality.
- ▶ **Schoenberg's** most important opera is *Moses und Aron*, of which he completed three acts.
- ▶ In addition to four string quartets and a late string trio, **Schoenberg's** *Nacht of 1899* is particularly noteworthy.

[The Music Chamber - Arnold Schoenberg](#) (995 words)

- ▶ **Schoenberg** would be known as the inventor of [atonalism](#) and the raver

ears.

- ▶ **Arnold Schoenberg** was born in [Vienna](#) on September 13th, 1874 as so Samuel **Schoenberg** and his wife Pauline.
- ▶ The legendary "scandal concert" of 1908, where his String Quartet #2, symphony (op.9) were performed for the first time, was received with by the press and with vociferous protests by the public.

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