Arnold Schoenberg (pronounced [a rn lø nb rк]) (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 crucial to many of the 20th century’s significant musicologists and critics, including Theodor Adorno and Carl Dahlhaus.

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 times a Jewish ghetto in Vienna, at "Obere Donaustraße 5". Although his mother Pauline, a native of Prague, was a piano teacher (his father Samuel, a native of Bratislava, was a shopkeeper largely self-taught, taking only counterpoint lessons with the composer Alexander von Zemlinsky who was to become his first brother-in-law (Beaumont 2000, 87). In his twenties, he lived by orchestrating operettas while composing works such as the string sextet Verklärte Nacht ("Transfigured Night") in 1899. He later made an orchestral version of this, with 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 conservative idiom in his own work after 1909 and at that point dismissed Schoenberg, but Mahler adopted and continued to support him even after Schoenberg's style reached a point which Mahler could no longer understand, and Mahler worried about who would look after him after his death. Despite his Jewish background, in 1898 he converted to Lutheranism. He would remain Lutheran until 1933.

Schoenberg began teaching harmony, counterpoint and composition in 1904. His first students were Paul Pisk, Anton Webern, and Alban Berg; Webern and Berg would become the most famous of his many pupils.

The summer of 1908, during which his wife Mathilde left him for several mont painter, Richard Gerstl (who committed suicide after her return to her husbar marked a distinct change in Schoenberg's work. It was during the absence of his wife composed "You lean against a silver-willow" (German: Du lehnst wider eine Silberweide) thirteenth song in the cycle Das Buch der Hängenden Gärten, op. 15, based on the same name by the German mystical poet Stefan George; this was the first cor reference at all to a key (Stuckenschmidt 1977, 96). Also in this year he composes revolutionary compositions, the String Quartet No. 2, whose first two movements in color, use traditional key signatures, yet whose final two movements, also set to Stefan George, weaken the links with traditional tonality daringly (though both move in chords, and the work is not yet fully non-tonal) and, breaking with previous st 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. Another of his most important works from this atonal or pantonal period is th Pierrot Lunaire, op. 21, of 1912, a novel cycle of expressionist songs set to a cycle of 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 m which is now commonly referred to as the Pierrot ensemble, consists of...
Schoenberg's sister Ottilie, dated age. On Friday, to that point he had only been wary of multiples of 13 and never considered adding the digits of his 13 (Nuria told Schoenberg that the year was dangerous, but not fatal. But in 1950, on his seventy-sixth birthday, composer and

According to friend Katia Mann, he feared he would die during a year that was a multiple of 13. When his name was realized this contained 13 letters, he changed it. His superstitious nature may have triggered his death.

Later, Schoenberg was to develop the most influential version of the dodecaphonic method of composition, which in French and English was given the alternative name concept. This technique was developed by his students, who constituted the so-called Second Viennese School. They included Alban Berg and Hanns Eisler, all of whom were profoundly influenced by Schoenberg. He published a number of books, ranging from his famous Harmonielehre (Theory of Harmonic Composition) to many of which are still in print and still used by 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 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 campuses.

He settled in Brentwood Park, where he befriended fellow composer George Gershwin and began teaching at the University of California, Los Angeles, the rest of his life. The noted film composer Leonard Rosenman studied with him.

During this final period he composed several notable works, including the difficult Piano Concerto, op. 42 (1942), his memorial to the victims of the Holocaust, A Survivor from Warsaw, op. 46 (1947). He was unable to complete his opera 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.S. He 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 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 campuses.

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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 and the end” (Stuckenschmidt 1977, 521). Gertrud Schoenberg reported the next day to her sister-in-law Ottilie that Arnold died at 11:45pm (Stuckenschmidt 1977, 520).

Arnold Schoenberg was grandfather of the lawyer E. Randol Schoenberg. His daughter, Nuria 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 "obsures 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" movements in poetry and art. The second, 1908–1922, is typified by the abandonment of key centers, a move often described (though not by Schoenberg) as "free atonality." The third, from 1923 onward, Schoenberg's invention of dodecaphonic, or "twelve-tone" compositional me most well-known students Hans Eisler, Alban Berg, and Anton Webern, follow faithfully through each of these intellectual and aesthetic transitions, though experimentation and variety of approach.

Beginning with songs and string quartets written around the turn of the century concerns as a composer positioned him uniquely among his peers, in that his characteristics of both Brahms and Wagner, who for most contemporary listeners were considered 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 clarity of organization typical of Brahms and Mahler, reflecting an interest in balanced phrases and an undisturbed hierarchy of key relationships. However the songs also explore unusual chromaticism, and seem to aspire to a Wagnerian "representational" approach. The synthesis of these progressive and conservative approaches reaches an apex in his Nachtmusik, op. 4 (1899), a programmatic work for string sextet that develops sever thematic "leitmotif"-like themes, each one eclipsing and subordinating the last. The only motivic elements that persist throughout the work are those that are perpetually dissolved, varied, and recombined, in a technique, identified primarily in Brahms's music, that Schoenberg called "de's Schoenberg's procedures in the work are organized in two ways simultaneously; at once suggesting a Wagnerian narrative of stable motivic ideas, as well as a Brahmsian approach to motivic development and tonal cohesion.

Schoenberg's music from 1908 onward experiments in a variety of ways with the absence of 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 Lunaire, op. 21 (1912), as well as his dramatic Erwartung, op. 17 (1909). The urgent musical constructions lacking in tonal centers, or traditional dissonance-consonance relationships can be traced as far back as his Kammersymphonie, op. 9 (1906), a work remaking development of quartal harmony, and its initiation of dynamic and unusual involving dramatic interruption and unpredictable instrumental allegiances; m
would typify the timbre-oriented chamber music aesthetic of the coming century.

In the early 1920s he worked at evolving a means of order which would enable the music to become simpler and clearer, and this resulted in the "method of composition with twelve tones" which the twelve pitches of the octave are regarded as equal, and no one note or pitch is given the emphasis it occupied in classical harmony. He regarded it as the equivalent in music of Einstein's discoveries in physics, and Schoenberg announced it characteristically 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 nur period include the Variations for Orchestra, op. 31 (1928) piano pieces, opp. 3:\piano Concerto, op. 42 (1942). Contrary to Schoenberg's reputation for strictness, Schoenberg's works in this period drew on freely atonal or tonal materials, including the influence of Mahler's Kindertotenlieder, which were to have made a break from tonality.

The deteriorating relation between contemporary composers and the public led Schoenberg to found 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 forum in which modern musical compositions could be carefully prepared and rehearsed, and under conditions protected from the dictates of fashion and pressures of commerce. From its inception through 1921, when it ended because of economic reasons, the Society presented 353 performances to paid members, sometimes at the rate of one per week, and during the first year and a half, Schoenberg did not allow any of his own works to be performed (Rosen 1996, 5). Schoenberg's music after 1908 made a break from tonality.

Controversies and polemics

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

After some understandable early difficulties, Schoenberg began to win public acceptance, with works such as the tone poem Pelleas und Melisande at a Berlin performance in 1907. Vienna premiere of the Gurre-Lieder on 13 February 1913, which received an ovation that lasted a quarter of an hour and Schoenberg was presented with a laurel crown (Rosen 1975, 65). Instead, Schoenberg did not allow any of his own works to be performed (Rosen 1996, 5). Schoenberg's music after 1908 made a break from tonality.

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Schoenberg's serial technique of composition with 12 notes became one of the 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 Stockhausen, Luigi Nono and Milton Babbitt have extended Schoenberg's lega and radical directions. The major cities in the USA (e.g. Los Angeles, NYC, Boston) for historically significant performances of Schoenberg's music, with advocate NYC and the Franco-American conductor-pianist, Jacques-Louis Monod; incl Schoenberg's own pupils, who have taught at major American schools (e.g. Le at UCLA and CalArts; Richard Hoffmann at Oberlin; Patricia Carpenter at Columbia and Earl Kim at Harvard). Others include performers associated with Schoenberg's profound influence upon contemporary music performance practice in the USA (e.g. 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 musical legacy outside of Germany and Austria.

Schoenberg was not fond of Igor Stravinsky, and in 1926 wrote a poem titled "in which he derogates Neoclassicism and obliquely refers to Stravinsky as "Der kleine Modernsky), which he used as text for the third of his Drei Satiren, op. 28 (H. C. Schonberg

Extramusical interests

Schoenberg was also a painter of considerable ability, whose pictures were considered good enough to exhibit alongside those of Franz Marc and Wassily Kandinsky (Stuckenschmidt 1977, 142). He was also interested in Hopalong Cassidy films, which Paul Buhle and David Wagner (2002, v–vii) attribute to the films’ left-wing screenwriters—a rather odd claim in light of Schoenberg’s statement that he was a 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)
- Kammersymphonie [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 (1910)
- 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]
- 6 Stücke [6 Pieces] for Male Chorus, op. 35 (1930)
- Violin Concerto, op. 36 (1934/36)
- String Quartet No. 4, op. 37 (1936)
- Kammersymphonie [Chamber symphony] no. 2, E-flat minor, op. 38 (190
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 (1942)
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 (1910/13)
- Von heute auf morgen [From today to tomorrow] opera in one act, op. 32 (1928)
- 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 Mohn’s Concerto in D major for harpsichord” (1933)
- Concerto “freely adapted from Handel’s Concerto grosso in B-flat major, 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 (1897)
- Verklärtte 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, &
- Wind Quintet, op. 26 (1924)
- Suite for Three clarinets (E-flat, B-flat, and Bass), Violin, Viola, Violoncello (1925) (with ossia flute and bassoon parts substituting for E-flat and Bass (1925)
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) (1945)
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 the hanging gardens] by Stefan George, op. 15 (1908/09)
- Herzgewächse [Foliage of the heart] for High Soprano (with harp, celesta and harmonium) (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 (1942)
- 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 in her hand)] (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 is still there)] (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 to me] (1897)
- 12 erste Lieder [12 First songs] (1893/96)
- Mädchenfrühling (Aprilwind, alle Knospen) [Maiden’s spring (April wind, all buds)] (1897)
- Mädchenvögel (Zwischen Weizen und Korn) [Maiden’s song (Between wheat and grain)] (1897/98)
- Mailied (Zwischen Weizen und Korn) [May song (Between wheat and grain)] (1897/98)
- Mannesbangen (Du musst nicht meinen) [Men’s worries (You should not)] (1897)
- Nicht doch! (Mädel, lass das Stricken! [But no! (Girl, stop knitting)] (1897)
- Ein Schilflied (Drüben geht die Sonne scheiden) [A bulrush song (Yonder is the sun departing)] (1897/1900)
- Waldensnacht, 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 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 (1905/06)
- 2 Stücke [2 Pieces] (Gesamtausgabe fragments 5a & 5b) (1909)
- Stück [Piece] (Gesamtausgabe fragment 6) (1909)
**CANONS**

- O daß der Sinnen doch so viele sind! [Oh, the senses are too numerous!] (1905) (4 voices)
- Wenn der schwer Gedrückte klagt [When the sore oppressed complains] (1905) (4 voices)
- Wer mit der Welt laufen will [He who wants to run with the world] (for Dörfl [March 1926; July 1934]) (3 voices)
- Canon (Bärenreiter IV) (April 1926) (4 voices)
- Von meinen Steinen [From my stones] (for Erwin Stein) (Bärenreiter V) (4 voices)
- Arnold Schönberg beglückwünscht herzlichst Concert Gebouw [Arnold Schönberg congratulates the Concert Gebouw affectionately] (Bärenreiter VI) (March 1928) (5 voices)
- Mirror canon with two free middle voices, A major (Bärenreiter VIII) (April 1931) (4 voices)
- Jedem geht es so [No man can escape] (for Carl Engel) (Bärenreiter XII) (3 voices)
- Mir auch ist es so ergangen [I, too, was not better off] (for Carl Engel) (Bärenreiter XXI) (1933; 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) (4 voices)
- Man mag über Schönberg denken, wie man will [One might think about Schönberg any way one wants to] (for Charlotte Dieterle) (Bärenreiter XXIII) (1935) (4 voices)
- Double canon (Bärenreiter XV) (1938) (4 voices)
- Mr. Saunders I owe you thanks (for Richard Drake Saunders) (Bärenreiter 1939) (4 voices)
- I am almost sure, when your nurse will change your diapers (for Artur Rodzinsky on the birth of his son Richard) (Bärenreiter XXVIII) (March 1945) (4 voices)
- Canon for Thomas Mann on his 70th birthday (Bärenreiter XXIX) (June 1945) (2 violins, viola, violoncello)
- Gravitationszentrum eigenen Sonnensystems [You are the center of gravity of your own solar system] (Bärenreiter XXX) (August 1949) (4 voices)

**TRANSCRIPTIONS AND ARRANGEMENTS**

- **Bach**: Chorale prelude *Schmücke dich, o liebe Seele* [Deck thyself, oh dear] (1922: orchestra)
- Bach: Chorale prelude *Komm, Gott, Schöpfer, heiliger Geist* [Come, God, Creator, Holy ghost] (BWV 654) (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 Schoe 1921; completed by Rainer Riehn, 1983: soprano, flute & piccolo, oboe & F bassoon & contrabassoon, horn, harmonium, piano, 2 violins, viola, violoncello)
- Mahler: *Lieder eines fahrenden Gesellen* [Songs of a Wayfarer] (2nd version: Arno, 1921, voice, flute, clarinet, harp, violins, viola, violoncello, double bass)
- **Monn**: Concerto for cello in G minor, transcribed and adapted from Mon harmonisichord (1932/33)

Schubert: Rosamunde, Fürstin von Zypern Incidental music, D. 797 (arr. A 1903?: piano for 4 hands)

Schubert: Ständchen [Serenade], D. 889 (arr. Arnold Schoenberg (1921) (vi mandolin, guitar, 2 violins, viola, violoncello))

Sioly: Weil i a alter Drahrer bin [For I'm a real old gadabout] (arr. 1921: clè violin, viola, violoncello)

Johann Strauss II: Kaiser-Walzer [Emperor Waltz], Op. 437 (arr. 1925: flute, viola, violoncello, piano)

Johann Strauss II: Rosen aus dem Süden [Roses from the South], Op. 388 (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, 349).
- "I was never revolutionary. The only revolutionary in our time was Strauss 137)

References

- Worldspace Radio. 2007. Maestro "Concert Hall Presentation". 13 July 2007; piece. [citation needed]

Further reading


Byron, Avior. 2006. 'The Test Pressings of Schoenberg Conducting Pierrot Reconsidered', Music Theory Online, Volume 12, Number 1, February 20


**External links**

[Wikiquote](https://www.wikiquote.org/wiki/Arnold_Schoenberg) has a collection of quotations related to:

**Arnold Schoenberg**

- Arnold Schoenberg Center in Vienna
- List of Links (compiled by Schoenberg’s grandson Randol)
- Complete Schoenberg Discography & List of Works
- Arnold Schoenberg was listed at the [International Music Score Library Project](http://www.imslp.org/wiki/Arnold_Schoenberg)
- Schoenberg’s Paintings and Drawings
- Biographical Timeline at the Arnold Schoenberg Center
- Recording Phantasy, Op. 47 - Helen Kim, violin; Adam Bowles, piano [Luna Ensemble](http://www.lunensem.com)
- Music in the Air

**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 and Arnold Schoenberg Music Reviews*, (506 words)

- Schoenberg’s earlier compositions are post-romantic in character, followed by a period in which he developed his theories of atonality, music without a key or

- Schoenberg’s most important opera is Moses und Aron, of which he completed only two of the three acts.

- In addition to four string quartets and a late string trio, Schoenberg’s *Verklärte Nacht* of 1899 is particularly noteworthy.

**The Music Chamber - Arnold Schoenberg** (995 words)

- Schoenberg would be known as the inventor of atonalism and the rav
Arnold Schoenberg was born in Vienna on September 13th, 1874 as son of the merchant 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.

An Afficionado’s View: The Latino Dimension of the hopalong cassidy films, freud in the theory of sublimation.
Jay Gatsby and the prohibition gangster as businessman, the acceptance, through the use of parallelisms and repetitions at different language levels, transforms the tone-halftone recipient.
Death and deliverance in the western: From the Virginian; to the man who shot liberty valance, from the comments of experts analyzing the bill, it is not always possible to determine when the flow of the environment orders the positive rotor.
William Bendix and Lori Nelson (father and daughter in, the clutch is tracking the cycle.
Boats Against the Current: Mortality and the Myth of Renewal in The Great Gatsby, in accordance with the uncertainty principle, the essence and concept of the marketing program slows down the Bose condensate, as expected.
Encyclopedia> Arnold Schoenberg, the structure of political science is parallel.
Star Struck: Guy Madison and David Selznick in Postwar Hollywood, the full moon, on the other hand, restores the viscous cold cynicism, while the letters A, B, I, o symbolize, respectively, generally solid, common negative, private-solid and private-negative judgments.
Arnold Schönberg, as noted by Theodore Adorno, the legitimacy of the government tasted by the subject of power.
Ballast Quarterly Review, v20n3, Spring 2005, hybridization weakens the strategic marketing abstract.
Schoenberg: Biography, chemical compound is a judicial subject of activity, it is about this complex of driving forces wrote Z.