

# Arnold Schoenberg And Wassily Kandinsky The Study Of The Relationship Between Arnold Schoenberg And Wassily Kandinsky During Schoenbergs Expressionist Period

Arnold Schoenberg And Wassily Kandinsky The Study Of The Relationship Between Arnold Schoenberg And Wassily Kandinsky During Schoenbergs Expressionist Period Arnold Schoenberg and Wassily Kandinsky A Symphony of Abstraction Arnold Schoenberg and Wassily Kandinsky two titans of early 20th century art forged a profound and influential relationship deeply intertwined with the blossoming of Expressionism While not explicitly a collaborative partnership in the traditional sense their shared artistic philosophies mutual respect and overlapping circles profoundly impacted their individual creative journeys and the development of atonal music and abstract painting This article delves into their interconnectedness exploring the theoretical underpinnings of their work and the practical ramifications of their parallel explorations into abstraction The Philosophical Foundation A Shared Search for Inner Truth Both Schoenberg and Kandinsky rejected the constraints of traditional forms Schoenberg abandoned tonality the organizing principle of Western music for centuries embracing atonality a system without a central tonal key Similarly Kandinsky abandoned representational art pioneering abstract painting where form and color became vehicles for expressing inner emotion and spiritual experience Both artists sought to transcend the limitations of the observable world aiming to capture and convey the essence of feeling and spirituality through unconventional means Their rejection of established norms stemmed from a shared belief in the power of inner experience Kandinsky deeply influenced by Theosophy believed art should be a conduit for spiritual revelation a window into the soul He saw colors as possessing inherent emotional and spiritual qualities capable of evoking specific feelings and states of consciousness independent of any recognizable subject matter His treatise Concerning the Spiritual in Art eloquently articulated these beliefs Schoenberg though not explicitly a Theosophist similarly strived to express inner emotional turmoil and the complexities of the human psyche through his atonal compositions The dissonances and unpredictable harmonies of his music mirror the turbulent emotional landscapes he sought to depict Practical Applications Parallels in Artistic Expression The parallels between their work are striking Kandinsky's early works such as Improvisation 28 reveal a gradual movement towards abstraction Initially rooted in semirepresentational forms they progressively shed their figural elements culminating in pure abstraction where color and form interact autonomously Schoenberg's compositional development shows a similar trajectory His early works display a late Romantic idiom but his exploration of atonality in pieces like Pierrot Lunaire gradually eliminated traditional harmonic structures paving the way for his twelve-tone system Think of it this way Kandinsky's canvases are like musical scores where colors are notes and brushstrokes are rhythms Similarly Schoenberg's atonal compositions are like abstract paintings where dissonances are jarring color clashes and unexpected harmonic shifts are like surprising compositional juxtapositions Both artists created works that demanded active listening or viewing

challenging the passive consumption of art The Interconnectedness through Social Circles Their relationship was not solely a matter of parallel artistic development Both artists were part of the vibrant artistic circles of Munich and Vienna at the turn of the 20th century They moved in overlapping intellectual and artistic circles engaging with similar philosophical currents and sharing ideas about the nature of art and its relationship to spirituality and expression Though theres no record of direct collaboration on specific projects the cross pollination of ideas within their shared intellectual sphere undoubtedly influenced their creative processes The shared aesthetic sensibilities of the Blaue Reiter group in which Kandinsky was a prominent member also influenced the burgeoning avantgarde environment in which Schoenbergs musical innovations flourished A ForwardLooking Legacy The legacy of Schoenberg and Kandinskys intertwined journeys continues to resonate today Their radical approaches to music and art challenged conventional aesthetics and opened up entirely new avenues of artistic expression Their shared pursuit of inner truth and rejection of established norms inspire contemporary artists across various disciplines The influence of atonality and abstraction can be seen in countless works of music and visual art highlighting the lasting impact of their groundbreaking innovations The study of their relationship illuminates the interconnectedness of artistic movements and the power of shared intellectual currents to shape creative evolution

3 ExpertLevel FAQs

- 1 How did Kandinskys Theosophy influence Schoenbergs musical development While Schoenberg wasnt a Theosophist Kandinskys exploration of spirituality through art likely resonated with Schoenbergs own quest for emotional expression The shared focus on inner experience and the transcendence of the purely physical likely influenced Schoenbergs drive to break free from traditional musical structures
- 2 Did Schoenberg and Kandinsky ever directly collaborate on a project Theres no documented evidence of direct collaboration Their impact lies more in the parallel development of their respective artistic languages within a shared intellectual context
- 3 What are some specific compositional techniques in Schoenbergs music that parallel Kandinskys artistic methods Schoenbergs use of Klangfarbenmelodie tone color melody where melody is distributed across different instruments mirrors Kandinskys use of color to create dynamic and expressive relationships between forms Both prioritized the expressive power of individual elements over traditional structures
- 4 How did the sociopolitical context of their time influence their artistic innovations The anxieties and upheavals of early 20thcentury Europe including the rise of nationalism and social unrest created an atmosphere ripe for artistic experimentation and a rejection of traditional aesthetics Both artists work reflects this turbulent climate through their expression of intense emotion and their rejection of established norms
- 5 What are some contemporary artists who continue to be influenced by Schoenberg and Kandinsky Many contemporary composers and visual artists draw inspiration from their work Contemporary composers exploring extended techniques and microtonality and visual artists working in abstraction and exploring the expressive potential of color and form are all indebted to the legacies of Schoenberg and Kandinsky Their impact extends beyond simply mimicking their styles it manifests in a fundamental rethinking of artistic expression and its relationship to the inner world

Expressionism Reassessed  
Style and Idea  
Music and Text in the Works of Arnold Schoenberg  
Expressionism in Twentieth-century Music  
Journal of the Arnold Schoenberg Institute  
The Music Sound  
The Study of the Relationship Between Arnold Schoenberg and Wassily Kandinsky During Schoenberg's Expressionist Period  
Expressionism and Modernism  
Musical Waves  
The Arnold Schoenberg Companion  
Pro Mundo - Pro Domo  
Schoenberg and the God-idea  
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Twentieth Century Literary Criticism  
Studies in the Schoenbergian Movement in

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Vienna and the United States Ideas and Styles in the Western Musical Tradition Self-study Module for History of Music in the 20th Century Arnold Schoenberg Great Composers, Great Artists Shulamith Behr Arnold Schoenberg Arnold Schoenberg Alan Philip Lessem John Charlton Crawford Arnold Schoenberg Institute Nicolae Sfetcu Sohee Kim Michael Robinson Andrew Aziz Walter B. Bailey Bryan R. Simms Pamela Cooper-White Arnold Schoenberg Janet Witalec Marcel Dick Douglass Seaton Glenn Gould Stewart Buettner

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expressionism reassessed focuses on the multi disciplinary development of expressionism setting it in a cultural political and historical context the international team of specialists cover painting music theatre sculpture film opera architecture and dance back cover

one of the most influential collections of music ever published style and idea includes schoenberg's writings about himself and his music as well as studies of many other composers and reflections on art and society

in these enlightening essays the austrian composer and music theorist presents his vision of how music speaks to us and what it is capable of saying this book is full of essays which arnold schoenberg wrote on style and idea he talks about the relationship to the text new and outmoded music composition in twelve tones entertaining through composing the relationship of heart and mind in music evaluation of music and other essays

idealism rebellion against complacency and an urgent need for new linguistic power with which to transcend their sense of spiritual crisis were characteristics common to expressionist painters poets and dramatists as well as to composers indeed these individuals were frequently active in several fields expressionism in twentieth century music explores expressionism in music in relation to the same movement in other creative arts this humanist approach to music written in the first quarter of the twentieth century considers the biographical cultural and societal context in which these compositions were conceived and explores the psychological imperatives at the root of individual composers innovations john c crawford and dorothy l crawford point out influential expressionist tendencies in wagner richard strauss mahler scriabin and mussorgsky all of whom prepared the ground as forerunners to musical expressionism the authors examine strongly expressionist traits in the works not only of schoenberg berg and webern but also of bartok stravinsky ives and a second generation hindemith krenek and weill and they find a legacy of expressionism in such composers as

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ruggles and shostakovich and in other iconoclasts still living in its interdisciplinary approach the book is generously provided with musical analyses and excerpts from major expressionist compositions examples of contemporaneous poetry some of it written by the composers themselves and reproductions of striking art works by kandinsky marc kokoschka klimt and nolde among others a chapter is devoted to synthesis of the arts which was uniquely important to expressionist composers expressionism in twentieth century music demonstrates the interdependence of the arts in the twentieth century and makes a challenging body of music more accessible and meaningful to students composers and musicologists book jacket title summary field provided by blackwell north america inc all rights reserved

a guide for music compositions events forms genres groups history industry instruments language live music musicians songs musicology techniques terminology theory music video music is a human activity which involves structured and audible sounds which is used for artistic or aesthetic entertainment or ceremonial purposes the traditional or classical european aspects of music often listed are those elements given primacy in european influenced classical music melody harmony rhythm tone color timbre and form a more comprehensive list is given by stating the aspects of sound pitch timbre loudness and duration common terms used to discuss particular pieces include melody which is a succession of notes heard as some sort of unit chord which is a simultaneity of notes heard as some sort of unit chord progression which is a succession of chords simultaneity succession harmony which is the relationship between two or more pitches counterpoint which is the simultaneity and organization of different melodies and rhythm which is the organization of the durational aspects of music

schoenberg s attention to expressionism in music is related to personal tragedies such as his marital crisis schoenberg solved the issues of extremely emotional content with atonality and devoted himself to painting works such as visions that show his anger and uneasiness he focused on the expression of psychological depth related to unconscious

this volume draws together papers delivered at the 2018 meeting of the west coast conference of music theory and analysis it comprises a wide range of analytical approaches including those inspired by schoenberg his theories and works methods of applying transformational theory to analysis and studies in narrative and form representing the diversifying discipline of music research the book pointedly contains several approaches to popular music it represents the cutting edge nature of the repertoire under inspection and the reader will find in this book a compendium of analytic techniques for numerous musical styles

with language unencumbered by technical jargon these scholarly writings bring to life the various facets of schoenberg s creative process and its influence topics include biographical essays surveys of the music from different periods in schoenberg s career and essays on the development of schoenberg s style on schoenberg s attitudes toward music composition and analysis and the effect of and interpretation of schoenberg s music the contributors provide different points of view based on their unique specialties the resulting breadth of information illuminates distinct aspects of schoenberg s musical career the arnold schoenberg companion aims to introduce schoenberg and his music to a nonspecialist audience the chronological essays place schoenberg and his achievements in the context of the past and present the contributing authors include scholars and

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composers of different generations including two of his american students the companion also contains an annotated bibliography and discography and is an invaluable resource to scholars and researchers

pro mundo pro domo the writings of alban berg contains new english translations of the complete writings of the viennese composer alban berg 1885 1935 and extensive commentaries tracing the history of each essay and its connection to musical culture of the early twentieth century berg is now recognized as a classic composer of the modern period best known for his operas wozzeck and lulu berg anton webern and their teacher arnold schoenberg constitute the second viennese school which played a major role in the transformation of serious music as it entered the modern period berg was an avid and skillful writer his essays include analytic studies of compositions by schoenberg polemics on music and musicians of his day and lectures and miscellaneous writings on a variety of topics throughout his considerable and diverse corpus of writings berg alternates between two perspectives pro mundo pro domo meaning roughly speaking for all speaking for myself commenting at one moment on the general state of culture and the world and the next moment on his own works in his early years he also tried his hand at fictional writing using works by ibsen and strindberg as models this new english edition contains 47 essays many of which are little known and have not been previously available in english

the last great composer of the romantic tradition and the greatest musical revolutionary of the twentieth century arnold schoenberg like beethoven a century earlier bridges two musical eras his abandonment of the rules of harmony in the early years of the century in favor of atonality and his subsequent invention of the twelve note method after 1918 were decisive moments in the development of modern music every important composer since 1910 has to some extent been influenced by his music and teaching the story of schoenberg s struggle against prejudice and incomprehension even up to his death in 1951 makes gripping and poignant reading he died with much important work still unfinished teaching music theory and composition in order to earn a living in the united states before during and after the war the author s account of his struggles is accompanied by detailed analyses of the main works and contains much new information making this essential reading for students musicians and the musically interested general reader

one of the most influential collections of music ever published style and idea includes schoenberg s writings about himself and his music as well as studies of many other composers and reflections on art and society an interpretive essay by joseph auner chair and professor of music at tufts university augments this anniversary edition

presents literary criticism on the works of twentieth century writers of all genres nations and cultures critical essays are selected from leading sources including published journals magazines books reviews diaries interviews radio and television transcripts pamphlets and scholarly papers

a volume containing eight essays by the honouree the hungarian born american composer marcel dick who is one of the very last members of arnold schoenberg s inner circle during the 1920s and whose place in the history of the second viennese school is assured it includes studies of dick s music an appendix on the marcel dick collection at case western reserve university and another appendix covering marcel dick s curriculum vitae contributions by walter a strauss joan allen smith

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wendy williams keyes michael nott anne trenkamp john g suess john k ogasapian jody d rockmaker and many others are also featured

ideas and styles in the western musical tradition third edition explores the conceptual frameworks that have shaped musical development from antiquity to the present in a lively narrative that prompts readers to think both critically and creatively douglass seaton uses historical documents from thinkers artists and musicians to add rich detail to the compelling story of western music this brief and accessible narrative of music history features numerous works of art literature and music that immerse the reader in the historical and intellectual contexts of musical styles in addition the thoroughly updated and revised third edition includes the most current historiography clarifies the interconnections and divisions between musical periods moving away from periodization terms offers an updated and comprehensive timeline expands the final chapter with additional recent works and more reflection on postmodernism features a unique anthology free design that allows instructors the flexibility to choose their own musical examples a correlation guide to the major score anthologies is included in the companion website the third edition is also enhanced by a new companion website oup com us seaton with study aids teaching tips chapter synopses review and quiz materials and listening recommendations also included are questions for study and reflection guidance for research and writing in music history and hints for pronouncing church latin as well as a correlation guide to the major score anthologies

the following is presented as an outline for the study of music in the 20th century the brief statements given at the beginning of each of the nine parts of the module are intended only as introductions to the suggested assignments the true substance of this module lies in the student s own study of the readings and especially in their diligent analysis of the musical scores this outline is divided into nine parts each roughly corresponding to one of the many musical trends of this century the parts do not follow strictly in chronological order but it is suggested that they be studied in the order presented

includes short biographies of the composers and the painters and a discussion of other portraits of the composer

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