Contents

Notes on contributors  [page vii]
Acknowledgements  [x]
Chronology of Schoenberg’s life and works  [xi]

1 Introduction
Jennifer Shaw and Joseph Auner  [1]

Part I ● Schoenberg’s early years  [13]
2 Schoenberg’s lieder
Walter Frisch  [15]
3 Schoenberg and the tradition of chamber music for strings
Michael Cherlin  [30]
4 Two early Schoenberg songs: monotonality, multitonality, and schwebende Tonalität
Robert P. Morgan  [53]
5 Arnold Schoenberg and Richard Strauss
Craig De Wilde  [68]

Part II ● Schoenberg, modernism, and modernity  [79]
6 Interpreting Erwartung: collaborative process and early reception
Elizabeth L. Keathley  [81]
7 The rise and fall of radical athematicism
Ethan Haimo  [94]
8 Schoenberg, modernism, and metaphysics
Julian Johnson  [108]
9 Pierrot lunaire: persona, voice, and the fabric of allusion
Richard Kurth  [120]

Part III ● Schoenberg between the World Wars  [135]
10 Schoenberg as teacher
Joy H. Calico  [137]
11 Schoenberg, satire, and the Zeitoper
Peter Tregear  [147]
12 Schoenberg’s row tables: temporality and the idea
Joseph Auner  [157]
vi Contents

13 Immanence and transcendence in Moses und Aron
   Richard Kurth  [177]

14 Schoenberg, the Viennese-Jewish experience and its aftermath
   Steven J. Cahn  [191]

   Part IV  •  Schoenberg’s American years  [207]

15 Cadence after thirty-three years: Schoenberg’s Second Chamber
   Symphony, Op. 38
   Severine Neff  [209]

16 Schoenberg’s collaborations
   Jennifer Shaw  [226]

17 Listening to Schoenberg’s Piano Concerto
   Walter B. Bailey  [238]

18 Schoenberg reception in America, 1933–51
   Sabine Feisst  [247]

19 Schoenberg: dead or alive? His reception among the postwar
   European avant-garde
   Richard Toop  [258]

Notes  [269]
Select bibliography  [293]
Index  [301]