SERIAL MUSIC
A Classified Bibliography of Writings on Twelve-Tone and Electronic Music
by ANN PHILLIPS BASART

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PREFACE

The twelve-tone technique, once thought to be the private and unintelligible musical language of a small group of composers, is today one of the most important influences in European and American music. Although it still creates a great deal of controversy, and although it has not yet been widely accepted by the general public, dodecaphony has achieved a permanent status in the history of music.

"Schönberg is not yet in 'Grove' (1910), and the notices in other works of reference are infinitesimal," wrote Charles Maclean in an early article on Schoenberg. Today the situation has changed so much that not only is Schoenberg in Grove's Dictionary, but articles and books about him, the twelve-tone technique, and other composers who use the technique continue to be written at an ever-increasing rate.

Because of this great body of writing, it is difficult for anyone interested in serial music to know where to begin. A few related bibliographies have appeared to date, but none so far with the purpose and scope of the present work. The most extensive bibliographies on Schoenberg, Berg, and Webern have appeared in René Leibowitz's Schoenberg and his school (1949), Luigi Rognoni's Espressionismo e dodecafonia (1954), Josef Rufer's Composition with twelve notes (1954), and George Perle's dissertation, Serial composition and atonality (1956; revised edition, University of California Press, 1961). Rognoni and Rufer list unpublished writings by these composers on a variety of topics—important information that is outside the scope of the present work.

Donald Mitchell has compiled a selective bibliography that lists writings on twelve-tone music and composers (Hinrichsen's Musical yearbook, 1952), but he does not indicate the contents of these writings. Since his list is taken from secondary sources, the bibliographical information offered varies widely and is in many cases quite scanty. Helmut Kirchmeyer's book, Igor Strawinsky (1958), contains a lengthy bibliography on contemporary music which includes some entries on serial music and composers.

Appearing too late for inclusion in the present work is a bibliography of books and articles on experimental music, compiled by Célestin Deliège and printed in the Revue Belge de musicologie [Special issue on experimental music], 8:136-148 (1959). It is preceded (p. 132-136) by an excellent discussion of the writings of the most important authors in the field. The bibliography is alphabetically arranged within each of the following categories: "Ouvrages," "Articles," "Témoignages d'écrivains," "Divers," and "Ouvrages et articles relatifs à l'électroacoustique musicale." It is principally concerned with the European avant-garde.

Other lists have appeared from time to time in periodical articles and in chapters of specialized books. Most of these are quite brief, and none indicates contents.
The present work is an attempt to gather together a large number of the significant writings—philosophical, historical, and analytical—which have appeared on serial music, and to arrange them by subject. "Serial music" is used in a wide sense here, because this bibliography includes not only twelve-tone music and electronic music (a very recent development, growing out of serial techniques), but also touches upon such related fields as musical expressionism, pre-dodecaphonic atonality, musique concrète, and "chance" music.

The bibliography is arranged in a classified manner, with entries under each topic subarranged chronologically. There are an author index and a subject index. Almost every entry is followed by a brief annotation, indicating the contents, scope, and/or general idea of the book or article. The present work is not, however, a critical bibliography, and, although an attempt has been made to guide the reader by means of the annotations, the quality of the material listed varies rather widely.

Ann P. Basart
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<td>John Cage</td>
<td>632-637</td>
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<td>Luigi Dallapiccola</td>
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<td>Luigi Nono</td>
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INTRODUCTION

ARRANGEMENT

The bibliography is divided into four main sections:

1. Twelve-tone music
2. Electronic music
3. The Viennese school (Schoenberg, Berg, Webern)
   These three sections have a classified arrangement.

4. Other composers who use serial techniques
   This section is arranged alphabetically by composer.

The topics into which each section is divided are listed in the table of contents. All the entries under each topic are arranged chronologically. Where books and periodicals have the same year of publication, the books are listed first and the periodicals follow by months. Each entry is given in full only once, under the topic it most closely fits. Cross-references refer the user to related entries under other topics; they are arranged chronologically in with the entries.

FORM OF ENTRY

Articles

Entry for an article in a periodical:


This article by Mantelli will be found in the periodical Rassegna musicale (see the list of abbreviations, p. xiii) in volume 9, pages 117-132, for April 1936. There are musical examples.

Entry for an article in a book:


Stefan's article is one of several in Thompson's book, and will be found on pages 267-277.
Books

Monographs


Wörner's book, Gotteswort und Magie: die Oper 'Moses und Aron' von Arnold Schönberg, was published in Heidelberg by Schneider in 1959, has 93 pages and includes some musical examples and a portrait (of Schoenberg).

Collections


The title of this book is Junge Komponisten, published in 1958 by Universal Edition in Vienna. It has 133 pages and contains diagrams, musical examples, and tables. It is the fourth publication in the series, Die Reihe. (Because all the articles in the collection are relevant to the subject of this bibliography, they are listed in detail after the entry, and also will be found in the author index.)

Cross-references

See no. 89 (Reich, Willi. "Versuch einer Geschichte der Zwölftonmusik" in Alte und neue Musik. 1952).

This particular cross-reference, found under the general works on Arnold Schoenberg, refers the user back to Reich's article, which is listed in full under the history of twelve-tone music. For a general explanation of the cross-reference system, see "Arrangement," above.

TO USE THE BIBLIOGRAPHY

If you wish to find all the writings on one topic:
Consult the table of contents (p. ix-x) if the topic is a broad one (such as "history of twelve-tone music," "Boulez—compositional techniques," or "Schoenberg—biography").
Consult the subject index (p. 147-151) if the topic is more specialized (e.g., "Italy—twelve-tone composition," "Indeterminacy in musical composition," "Marxist criticisms of twelve-tone music," "Permutation of serial elements," or "Combinatoriality").

If you wish to locate all the writings by one author that are included in this bibliography, use the author index (p. 129-146).
If you want analyses and discussions of a particular composition, look up the composer in the table of contents; his works will be listed in alphabetical order at the end of his section. Individual compositions are not included in the subject index.

If you know the title of a book that has no author (e.g., Der blaue Reiter), but do not know what subject to look under, use the author index; some title entries are included there.

Note: An asterisk (*) indicates an item not seen; bibliographical information for these items has been taken from the Union Catalog at the Library of the University of California, Berkeley.
ABBREVIATIONS

<table>
<thead>
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<th>Abbreviation</th>
<th>Description</th>
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<tr>
<td>BAMS</td>
<td>American Musicological Society Bulletin</td>
</tr>
<tr>
<td>diagr.</td>
<td>diagram</td>
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<tr>
<td>Dt. Univ Zt</td>
<td>Deutsche Universitatszeitung [Göttingen]</td>
</tr>
<tr>
<td>I. S. C. M.</td>
<td>International Society for Contemporary Music</td>
</tr>
<tr>
<td>JAMS</td>
<td>American Musicological Society Journal</td>
</tr>
<tr>
<td>I.</td>
<td>leaf, leaves (i.e., typewritten pages)</td>
</tr>
<tr>
<td>M &amp; L</td>
<td>Music and letters</td>
</tr>
<tr>
<td>M. G. G.</td>
<td>Die Musik in Geschichte und Gegenwart</td>
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<tr>
<td>Mo mus rec</td>
<td>Monthly musical record</td>
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<tr>
<td>MQ</td>
<td>Musical quarterly</td>
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<tr>
<td>ms.</td>
<td>measure, measures</td>
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<tr>
<td>MT</td>
<td>Musical times</td>
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<tr>
<td>mus.</td>
<td>musical example(s) included in the text</td>
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<tr>
<td>Mus rev</td>
<td>The music review</td>
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<td>Mus sur</td>
<td>Music survey</td>
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<tr>
<td>Notes</td>
<td>Music Library Association Notes</td>
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<tr>
<td>NZfM</td>
<td>Neue Zeitschrift für Musik [formerly ZfM]</td>
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<td>OMZ</td>
<td>Österreicherische Musik Zeitschrift</td>
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<tr>
<td>op.</td>
<td>opus, opera</td>
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<td>p.</td>
<td>page, pages</td>
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<td>PAMS</td>
<td>American Musicological Society Papers</td>
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<td>port.</td>
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<td>Rassegna musicale</td>
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<td>Rev mus</td>
<td>Revue musicale</td>
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<td>Riv mus ital</td>
<td>Rivista musicale italiana</td>
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<tr>
<td>RMA Proc</td>
<td>Royal Musical Association Proceedings</td>
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<tr>
<td>Schw MZ</td>
<td>Schweizerische Musikzeitung</td>
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<tr>
<td>Score v.</td>
<td>The score and I. M. A. magazine</td>
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<tr>
<td>NZfM</td>
<td>volume, volumes</td>
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Zeitschrift für Musik [now NZfM]
I

TWELVE-TONE MUSIC

PHILOSOPHY AND CRITICISM

   Post-Wagnerian aesthetics. Discussion of new subdivisions of the octave.
   See no. 128 (Eimert, Herbert. Atonale Musiklehre, 1924).

   Aesthetics of the music of 1913-1928.

   General considerations of the twelve-tone technique: its audibility; whether it is mathematical. Largely a discussion of Schoenberg.

   A translation by M. D. H. Norton from a radio talk given by Berg on the Vienna Rundfunk, April 23, 1930.
   Italian translation in Rognoni, p.290-303 (see no. 94).
   First published as "Was ist Atonal?" in 23, eine wiener Musikzeitschrift, no.26/27 (June 8, 1936).

   The nature of "atonality"; not a new concept.

   "Der Weg zur Komposition in zwölf Tönen," p.122-123.

   Discussion of the aesthetics of the twelve-tone system, p.70-73.
   Also appears in no.295 (Armitage, ed., p.9-39).

   Scriabine's music as a forerunner of 12-tone principles.

General essay discussing Schoenberg, Berg, and Webern.


Important and lengthy review by Roger Sessions in Modern Music 15:123-128 (Jan/Feb 1938).


An English translation of no. 10, with added material. Tries to show that atonality and the twelve-tone technique were inevitable developments of Western music, and are the only "music of the future."


A re-evaluation of the importance of atonality and the twelve-tone technique.


See no.137 (Eschman, Karl. Changing forms in modern music, 1945).


Discusses expressionism, form, rhythm, harmony, instrumentation, counterpoint in relation to the twelve-tone technique. Cites works of Berg, Schoenberg, and Webern. No musical examples. (See no.342.)


Résumé in English, p. 33-35.

Contrasts atonality, which he finds acceptable, with the twelve-tone technique, which he calls unmusical and academic.

See no.84 (Leibowitz, René. Schoenberg and his school, 1949).


Statements answering "Why do you believe or not believe that atonal music will be the music of the future?" by Schoenberg, Berg, Milhaud, Poulenc, Leibowitz, Searle, and other composers.


See no.86 (StuckenSchmidt, Hans Heinz. Neue Musik, 1951).


On dodecaphony as a means of composition rather than as an intellectual exercise.
A discussion of the literature on twelve-tone theory, particularly Eimert's Lehrbuch der Zwölftontechnik (see no. 142).

On the difficulties of teaching the twelve-tone technique.

The twelve-tone technique as a positive phenomenon. Comments on Eimert's Lehrbuch (see no. 142).

General considerations of tonality and atonality. Dodecaphony as a primarily contrapuntal technique.

Twelve-tone technique seen as the end point of a development rather than as a new approach to music.

Expanded version in his Modernità e tradizione (see no. 35). On the scope of dodecaphony. Current literature on twelve-tone theory discussed.

Toward a definition of the terms "atonality," "dodecaphony," and others.

See no. 221 (Köhler, Siegfried. "Was ist Zwölftonmusik?" Apr 1952).

Reworked from several articles in his The art of judging music. New York, Knopf, 1948.
General evaluation of the twelve-tone system; its contrapuntal nature and its attractiveness for composers.

"Questo numero è dedicato alle implicazioni ideali e filosofiche della poetica dodecafonica."

Twelve-tone technique and the philosophy of music history.
Development of the twelve-tone technique not a result of growing chromaticism, but of individual psychological concepts, such as Schoenberg's idea of the unity of musical space, derived from Swedenborg and Balzac.


"Ce livre n'est pas une histoire de la musique, mais une considération esthétique des principaux courants de la musique contemporaine."


Audibility of inversion, augmentation, and other contrapuntal devices in twelve-tone music. Examples from Krenek's Invention for flute and clarinet.

On the multiplicity and nature of critical writings on twelve-tone music. Contemporary culture and musical criticism.

A reply to Burkhard's article (see no.31).

   On whether the twelve-tone technique is an international style.

35 Vlad, Roman. Modernità e tradizione nella musica contemporanea.
   A collection of essays, mostly derived from earlier articles.
   Partial contents: "L'ultimo Schönberg," p. 158-173; "Note sulla
dodecafonia," p. 174-184; "Elementi metafisici nella poetica schönb-
erghiana," p. 185-196; "Dallapiccola," p. 197-211; "'Il Prigioniero'

36 Adorno, Theodor Wiesengrund. "Das Altern der neuen Musik," Der
   Italian translation, by Giacomo Manzoni: "Invecchiamento della
   Musical radicalism for its own sake no longer meaningful.

37 Adorno, Theodor Wiesengrund. "Zum Verständnis Schönbergs," Frank-
   Schoenberg's development of the twelve-tone technique; its philo-
   sophical implications and its importance.

   1955), tr. from the French by Hilde Strobel. Mus.
   A discussion of the esthetics of the "pointillist" school.

39 Xenakis, Yannis. "La crise de la musique sérieille," Gravesaner
   Blätter, Heft 1:2-4 (Jul 1955).
   Summaries are in German and English.
   Philosophy of "totally controlled" serial music.

40 Keller, Hans. "The audibility of serial technique." Mo mus rec
   Serial music must be listened to with a "contrapuntal ear."

   Satirical article on "Twelve-tonesmanship" among the post-Webern-
   ites (see no. 44).

   tics and art criticism 14:191-200 (Dec 1955).
   Atonality, p. 191-194.
   Twelve-tone theory does not correspond with twelve-tone practice:
   cites as an example Krenek's Studies in counterpoint (see no. 209).

43 Rochberg, George. "Tradition and 12-tone music," Mandala [Phila-
   delphia] 1:49-70 ([Dec 1955?]).
   Brief bibliography, p. 70.
   The relationship of musical form to the twelve-tone technique; the
   nature of twelve-tone material; hexachordal row techniques of
   Schoenberg and Webern.

   A reply to Hans Keller (see no. 41).

   The "unvocal" character of melodic lines in some twelve-tone music.
Rhythmic problems in "pointillist" music; total and relative atonality; electronic music as a consequence of totally controlled serial music.

Development of the twelve-tone technique. "Rules" of composition, as codified from Krenek and Jelinek; philosophical implications.

Consequences of total control in music.

Do "extreme" composers think musically? Audibility of serial techniques and effects on the audience.

On the aesthetics of "totally controlled" serial music.
English translation in Electronic music (Die Reihe, 1). (See no. 275.)

See no. 166 (Eimert, Herbert. "Von der Entscheidungsfreiheit des komponisten" in Musikalisches Handwerk [Die Reihe, 3]).

Mus.
Discussion, in dialogue form, of the various styles of twelve-note music.

The religious music of Webern and Schoenberg is mentioned. Twelve-tone technique in church music. Appended is a brief review of Krenek's Lamentatio Jeremiae Prophetae.

On the Post-Webern, experimentalist school.

54 Dansk Musiktidsskrift [København], v. 32, no. 2 (May 1957). Mus., port.
"Dette nummer ... er hovedsagelig helliget tolvton- og elektron-musik."
On totally controlled serial music.


See no. 168 (Junge Komponisten, 1958; esp. articles by Metzger and Eimert).

A lengthy attack on modern music, especially serial music; J. M. Hauer and Schoenberg are discussed at some length. The lack of a table of contents and an index makes this book difficult to use. For a commentary upon and extension of Melichar's viewpoint, see Korn, Peter Jena. Apropos Zwangsjacke: eine Analyse der Angriffstaktik gegen Alois Melichar. Wien, Wancura, 1959. 33 p.

On the question of the audibility of serial technique. Basic fallacies of twelve-tone premises, such as the equivalence of octave transpositions. Performance problems of Webern's Piano variations, op. 27. [See nos. 59 (Gerhard), 61 (Sessions), 66 (Stadlen), and 69 (Perle).]

The function of silence and durations in serial music.

An answer to Stadlen's attacks on serialism; some discussion of Webern's Piano variations. [See nos. 57 (Stadlen), 61 (Sessions), 66 (Stadlen), and 69 (Perle).]

Problems, e.g., that of harmonic rhythm, arising from the displacement of tonal means of organization by serial means.

A reply to Peter Stadlen's article (no. 57). [See also nos. 59 (Gerhard), 66 (Stadlen), and 69 (Perle).]

A satire on pointillism.

Discusses particularly the works and aesthetics of Cage, Stockhausen, and Nono.

General description of the aesthetics and techniques of the "experimental" group: Boulez, Stockhausen, Berio, etc.


An evaluation of dodecaphony at mid-century.


A reply and self-justification. [See nos. 57 (Stadlen), 59 (Gerhard), 61 (Sessions), and 69 (Perle).]


Terminology and (mis)conceptions in critical writings on new music.


A satire on totally controlled serial music.


Further comments on basic problems of serialism. Corrects some errors in previous analyses of Berg's Lulu and Lyric Suite, and of Schoenberg's Pierrot. [See nos. 57 (Stadlen), 59 (Gerhard), 61 (Sessions), and 66 (Stadlen).]

Ordini: studi sulla nuova musica [Roma], no. 1 (Jul 1959), 115 p.

English translations by Robert W. Mann and William Weaver.

Contents: Adorno, Theodor Wiesengrund, "Musica e tecnica oggi"/"Technique, Technology, and music today"; Macchi, Egisto, "Produzione e consumo della nuova musica"/"The composer, the listener, and the new music"; Guaccero, Domenico, "Problemi di sintassi musicale"/"Problems of musical syntax"; Titone, Antonio, "Ordine e quadridimensionalità"/"Order and quadridimensionality"; Evangelisti, Franco, "Verso una composizione elettronica"/"Towards electronic composition"; Masullo, Aldo, "La 'struttura' nell'evoluzione dei linguaggi scientifici" (not translated); Letture, corrispondenze.


Freedom of choice on the part of the interpreter in such recent works as Stockhausen's Klavierstücke XI, Berio's Sequenza per flauto solo, and Pousseur's Scambi. Problems of such compositionally "open" works.


Contradictions between theory and practice in post-Webern serial music (see no. 73).


A reply to Nicolas Ruwet's article (see no. 72).

The paradox created by the similarity between "totally controlled" serial music and "chance" music.


HISTORY


One of the chief expressionist manifestos.


Brief description of expressionism in music.

See no. 128 (Eimert, Herbert. Atonale Musiklehre, 1924).


On tonality vs. atonality; summary of harmonic developments, 1900-1925.

See no. 7 (Sessions, Roger. "Music in crisis," Jan/Feb 1933).


Brief and popularized survey.

Partial contents: "Politonalismo e atonalismo," p. 48-56; "Arnold
Twelve-Tone Music


80 Fleischer, Herbert. La musica contemporanea. Milano, Hoepli, 1938. ["Tr. di A. Hermet in collaborazione con l'autore."]
All are surveys, except the Schoenberg article, which is more detailed; these articles discuss expressionism and the twelve-tone technique.


Discussion of some works with musical examples.

Primarily on Hauer and Webern.

The first important book on the history of the twelve-tone technique, this work suffers from bias and inadequate analyses, but nevertheless is helpful if used with care.

See no. 142 (Eimert, Herbert. Lehrbuch der Zwölftontechnik, 1950).

History of twelve-tone music in Brazil.

Mus. [Reprinted from his Music right and left. New York, Holt, 1951.]
A general article, discussing the international situation in twelve-tone composition after Schoenberg's death.

Lists of twelve-tone composers and of some of their works, and a bibliography of writings on atonality and the twelve-tone technique. The bibliographical information varies widely in style and coverage; evidently compiled from secondary sources.
Contents: European composers, p. 142-143; British composers, p. 144; "Critics and theorists" (i.e., a bibliography of their writings), p. 144-152.

Bibliography, p. 131-132.
History and theory: Hauer's twelve-tone technique and system of notation; Schoenberg, Berg, Webern, Krenek, and some younger composers.


Short article on British twelve-tone school.

A survey.
Twelve-Tone Music

See no. 29 (Goléa, Antoine. Esthétique de la musique contemporaine, 1954).


"Angst . . . Angst . . . Angst" (chapter on the history of the twelve-tone technique), p. 51-102: "Arnold Schönbergs Frühwerke; die Luft von anderen Planeten; Wendung zur Atonalität; die Angst und das Es; das Gesetz der Zwölftontechnik; verschiedene Reihen; der schwere Weg zu Arnold Schönberg; von der Macht der Zahl; Anton von Webern und Alban Berg."


Schoenberg and his school, and their relation to the expressionist movement in art and music.

Appendix 1: writings of Schoenberg, p. 231-274; of Berg, p. 277-303; of Kandinsky, p. 307-311.

Appendix 2, part 1: bibliographies, lists of works, discographies. Schoenberg, p. 315-335 (includes previously unpublished articles); Berg, p. 336-344; Webern, p. 345-351.


A history of musical expressionism. Bibliography, col. 1762-1763.


A brief history of the development of the classical twelve-tone technique.


The twelve-tone group, p. 97-100; electronic music, p. 102-104.


Concise and clearly written presentation of the history of the


"134 exemples musicaux sous plaquette séparée."


A history of the development of the twelve-tone school and of its most important composers.

The historical résumé seems to be patterned largely after Leibowitz (see no.84); the analyses are primarily row and thematic analyses. Useful but somewhat superficial.

A brief history of the adoption of the twelve-tone technique in Italy.

Partial contents: Goehr, Walter, and Goehr, Alexander, "Arnold
Schoenberg's development towards the twelve-note system," p. 76-93; Hamilton, Iain, "Alban Berg and Anton Webern," p. 94-117; White, Eric Walter, "Stravinsky" (twelve-tone works), p. 54 et passim; Milner, Anthony, "English contemporary music" (Roberto Gerhard, p. 146; Mátýás Seiber, p. 146; Humphry Searle, p. 146-147); Smith Brindle, Reginald, "Italian contemporary music" (Luigi Dallapiccola, p. 176-181; Bruno Maderna, p. 184, 185-186; Luigi Nono, p. 184, 186-187); Hartog, Howard, "German contemporary music" (Wolfgang Fortner, p. 197); Drew, David, "Modern French music" (Pierre Boulez, p. 292-294).


The younger Milanese composers, including Luciano Berio and Bruno Maderna. Short biographical sketches, p. 41-43.


The German twelve-tone school, p. 170-171. A very general article.


The post-Webern composers; a brief summary.


A very brief survey of Italian contemporary music, especially the serial composers: Dallapiccola, Peragallo, Maderna, Vlad, Nono, Berio, Prosperi, and others.


One of the better of the many articles written about the Darmstadt Summer School; clearly summarizes the general activities there and the trend of the post-Webern composers who participate.


A brief résumé of twelve-tone activities in the Middle and Far East, especially in Israel and Japan.

See no. 786 (Kirchmeyer, Helmut. Igor Strawinsky, 1958).


Entries related to serial music include: Hans Erich Apostel,

A general discussion of twelve-tone composers and of the recordings to date of twelve-tone and electronic music. List of records, p.170-172.


Post-Schoenbergian concepts of serial technique.


Biographical and stylistic discussions.


The most comprehensive history of the twelve-tone technique published to date; broad but rather superficial.


See no.393 (Wellesz, Egon. The origins of Schönberg's twelve-tone system; 1958).

Discussion of the literature on Schoenberg and the Viennese school; thesis is that most writings ignore the social and cultural background of Vienna at the turn of the century.

A history of the I.S.C.M. and a discussion of the younger generation of composers.


An historical survey.

ANALYSIS AND THEORY

COMPOSITIONAL TECHNIQUES

Introductory Articles Addressed to the Layman

A simple article on the principles of the twelve-tone technique.
A general and brief description of the use of the row.

Includes a very brief description of the row treatment in Schoenberg's piano piece, op. 33a.


A simple explanation.

"... script... originally prepared for a 30-minutes' broadcast."
A clear and excellent article for the layman. Examples from Schoenberg's 3rd and 4th Quartets, Berg's Violin Concerto, Webern's Three songs, op. 23, and other works.

See no. 301 (Rostand, Claude. "Note sommaire sur le système dodecaphonique et la méthode sérielle" in Stuckenschmidt, Hans Heinz, Arnold Schoenberg, 1956, p. 139-143).

Somewhat more penetrating than most introductory articles.

Elementary article on the theory of dodecaphony.

Technical and Specialized Works

An enlarged edition of his Über die Klangfarben, 1919.

Elaborate system of comparison of tonal and atonal music. Permutations of the arrangement of the twelve tones.

Part 1: theory and practice; atonality and the twelve-tone technique (melody, harmony, form, etc.).
Part 2: historical and aesthetic discussions.
One chapter from this book was published as "Zum Kapitel: atonale Musik," Die Musik 16:899-904 (Sept 1924).
A comment on this chapter, by Josef Matthias Hauer: "Offener Brief [an Herbert Eimert]." Die Musik 17:157 (Nov 1924).
129 Hauer, Josef Matthias. Von Melos zur Pauke: eine Einführung in
die Zwölftonmusik. Wien, Universal Edition [1925]. 21 p. (His
Theoretische Schriften, Bd. 1.) Mus., tables.
A little manual of twelve-tone technique, with brief discussions
of harmony, melody, rhythm, etc. Tables of tropes.

130 *Hauer, Josef Matthias. Zwölftontechmk, die Lehre von den Tropen.
Wien, New York, Universal Edition [1926]. xii + 23 p. (His Theore-
tische Schriften, Bd. 2.) Mus.

131 Mersmann, Hans. Die Tonsprache der neuen Musik. Mainz, Melos-
verlag/Schott's Söhne [c1928]. Mus.
On theoretical problems of 20th-century music. Examples drawn
from Schoenberg, Krenek, Berg, Webern.

See no. 6 (Reich, Willi. "Grenzgebiete der neuen Töne," Nov 1932).
See no. 10 (Krenek, Ernst. Über neue Musik, 1937).

142 (Mar/Apr 1937). Mus.
Technique of song composition, from Mahler to Schoenberg,
Berg, Webern, and Hauer. Melody, rhythm, accompaniment,
relation of text and music.

133 Slonimsky, Nicolas. "The plurality of melodic and harmonic sys-
The nonmotivic function of the row: its modal application.

The nonmotivic function of the row: its modal application.

135 Krenek, Ernst. "Cadential formations in twelve-tone music," BAMS,
no. 6:5 (Aug 1942).
An abstract only.
The modality concept of the row; three cadential types.

136 Krenek, Ernst. "New developments of the twelve-tone technique,"
Secondary series derivations; hexachords; modality.

Schirmer [c1945]. xii + 180 p. Mus.
Discusses the changes that have occurred in the 20th century in
musical aesthetics and in the elements of music (phrase struc-
ture, harmony, variation technique, etc.).

138 Babbitt, Milton. The function of set structure in the twelve-tone
Perle, no. 196.)
Theory—Compositional Techniques


Most of the musical examples seem to be from the author's own compositions.


Review by Milton Babbitt in JAMS 3:264-267 (Fall 1950); primarily a discussion of Schoenberg's article, "La composition à douze sons" (see no. 143).


*—. 2. veröff. Aufl. 1952. 64 p.


Part 1: Theory of the twelve-tone technique, including intervallic inversions; tonal elements in twelve-tone music; row systems (e.g., all-interval rows); statistics.

Part 2: Form in twelve-tone music.

Part 3: History of the twelve-tone technique (see nos. 17, 19).


"Delivered as a lecture at U.C.L.A., March 26, 1941." Schoenberg's exposition of his development and use of the twelve-tone technique. Use of the four forms of the row; manipulation of the basic set in composition.

French translation, as "La composition à douze sons," in no. 141.
Important reviews: Dean, Winton, "Schoenberg's ideas," M & L 31:295-304 (Oct 1950); Babbitt, Milton (see no.141).

Contents: Atonality and the development of the row; general characteristics; technique of the row; [Berg's] Lyric Suite; functions of the tone row; bibliography.

"La musiqueatonale," p.77-87 (includes serial music).
Definition of atonal and serial music; examples of "classical" serial techniques from Schoenberg and Webern.


Technical article on serial organization of rhythm and other non-pitch elements. Future of "totally controlled" serial music.


148 [omitted]

Questions discussed at the Primo Congresso per la Musica Dodecafonica, Milano, 1949.
Rather general article, dealing with tonality, atonality, and the characteristics of dodecaphony.

A discussion of post-Schoenbergian dodecaphony; the use of hexachords, row permutation and rotation; "totally organized" serial music.

See no.93 (Herzfeld, Friedrich. Musica nova, 1954).

Appendix 1: "Contemporary composers on their experiences of composition with twelve notes": Boris Blacher, p.177-178; Luigi Dallapiccola, p.178-181; Wolfgang Fortner, p.181-183; Roberto Gerhard, p.183-185; Hans Werner Henze, p.185; Richard Hoff-


Brief description of the method of composing with twelve tones, and criticism of some compositional procedures in contemporary music.


Includes a short bibliography. Some examples of Hauer's system of notation.

See no. 95 (Wörner, Karl H. Neue Musik in der Entscheidung, 1954).


Many examples drawn from Schoenberg, Berg, and Webern.


(Thesis, Ph. D., Indiana University.)

Primarily a row analysis of Schoenberg's Op. 33a, Webern's Variations for piano, Krenek's Symphonic elegy, Leibowitz's Third Quartet, and other works by these composers.


A manual on symmetrical row construction: hexachords related by mirror inversion; interchangeable hexachords.

Important reviews by Richard S. Hill in Notes 12:223-225 (Mar 1955) and by George Perle in JAMS 10:55-59 (Spring 1957) [Discusses "combinatoriality"].


Highly technical and important article, on his theory of combinatoriality and on music totally controlled by serial principles. Discusses developments in the U.S.

"The present essay ... proposes to demonstrate that two great 18th-century composers [Beethoven and Mozart] did in fact [use] the method of composing with tone rows."

"Tonalité et atonalité," a comparison of tonal and atonal melody, counterpoint, harmony, and form, p. 69-76; "Tonal analysis" of Schoenberg's Piano piece, op. 19, no. 25, p. 111.

See no. 103 (Gottschalk, Nathan. Twelve-note music as developed by Arnold Schoenberg, 1956).

Includes a discussion of the technical procedures employed in the nonserial and atonal and in the twelve-tone compositions of Schoenberg, Berg, and Webern, and a description of non-dodecaphonic serial procedures in some of the works of Debussy, Scriabin, Roslavetz, Bartók, Stravinsky, and in Schoenberg's op. 23 and 24.

Serial organization of rhythmic and other non-tone elements; examples from Dallapiccola, Donatoni, Togni, and Maderna.


A brief description of Milhaud's experience with the technique of total control.

Gerhard's use of the twelve-tone technique. Combinatorially: derivation of rhythmic series from tone row.

An explanation of Hauer's and Schoenberg's twelve-tone principles; the twelve-tone technique in church music.

A textbook which summarizes the techniques of contemporary
composition. Examples in this chapter are taken from Schoenberg and Krenek; Webern is relegated, along with the post-
Webern composers, to a chapter on "special effects."

Contents of American edition: Eimert, Herbert, "The composer's freedom of choice," tr. by Leo Black, p.1-9; Stockhausen, Karl-heinz, "... how time passes ..." tr. by Cornelius Cardew, p.10-40; Cage, John, "To describe the process of composition used in 'Music for piano 21-52,'" p.41-43; Pousseur, Henri, "Outline of a method: introduction [p.44-47], Quintet in memory of Webern [p. 48-55], Impromptu [p.56-63], Variations I [p. 64-
81], Variations II [p. 82-88]." tr. by Leo Black.


166a Rufer, Josef. "Was ist Zwölftonmusik?" NZfM 118:11-13 (Jan 1957); 118:552-553 (Oct 1957); and 119:14-16 (Jan 1958). Mus.
The first two articles deal with the technique in general; the third shows its treatment in Schoenberg's Fourth Quartet.


167 Kelterborn, Rudolf. "Gegensätzliche Formprinzipien in der zeit-
Permutational principle in serial music.


Part two, atonality: Schoenberg's search for a new style, p.33-
41; Composition with twelve tones, p.42-48; Twelve-tone tech-
nique in evolution, p.49-55.


Tonal implications of the half-step. Suggests use of all-interval rows and other solutions.


Technical article on set structure.


Audibility of serial derivations, as determined by experiments with listeners.

HARMONY

Pre-twelve-tone theories on the harmonic implications of the equal division of the octave into twelve parts. Purely theoretical article.

Chromatic tonal harmony at the point of its change to atonality; a theory of musical expressionism. An important and little-known article.

Resolutions of six-note chords (tropes) to triads.

On atonal harmony: number of possible chords, etc.

180 Pisk, Paul. "The tonal era draws to a close," Modern music 3:3-7 (Mar/Apr 1926).
A summary of Hauer's and Schoenberg's new harmonic principles.

General discussion of twelve-tone music, p. 83-86; examples from works of Schoenberg.

No index; difficult to use. A manual of all the possible chord combinations and scale patterns in each of these harmonic systems.

"Tries to prove that all possible combinations of the twelve tones may be referred back to altered diatonic chords, therefore the twelve-tone system as such . . . has no justification" (Richard Hill, "Schoenberg's tone-rows and the tonal system of the future," p. 16-17). (See no. 386.)

"First presented as a lecture during Mr. Schoenberg's recent professorship at the Berlin Akademie der Künste." Also appears in Armitage, ed., Schoenberg. 1937 (see no. 295).
Weakening of tonality by means of chromaticism; twelve-tone technique as another means of organizing music; new concepts of dissonance (see no. 192).


A refutation of the concept that musical form is impossible without tonality.

Schoenberg's theory of harmony.

Abstract only. Does the twelve-tone technique exclude tonality? "Laws" of twelve-tone music related to those of tonal music.


Harmonic problems and overtone bases of the twelve-tone technique.

A manual of composition. This first part deals only with harmony; a second part treats of counterpoint (see no. 215); and a future third part is to cover "broken" dodecaphony. Almost all the examples are from the author's composition, "Zwölftonwerk." [See Roland Tenschert's article, "Hanns Jelinek: zu seinem 'Zwölftonwerk,' op. 15" (no. 715).]

An important review by Ernst Krenek is in MQ 40:250-256 (Apr 1954). (See no. 712.)


A reply from Schoenberg to a letter from Yasser on Schoenberg's article in Modern music (see no. 184). Twelve-tone technique and problems of equal temperament; consonance and dissonance; small and large intervals.

"Nous examinerons successivement l'incidence des relations cardinales: 1° sur l'accord dit de septième de dominante; 2° sur l'échelonnement diatonique; 3° sur un exemple de musique dite primitive; 4° sur un exemple de musique sérilie; 5° sur un exemple de musique contemporaine par superpositions de sons fixes."

The number of different chord combinations possible in twelve-tone music. Corrects figures in Gerhard's article (see no. 191).

Further corrections of errors in chord tables in Gerhard's article of May, 1952 (see nos. 191, 194).

How the row governs the vertical ordering of sound. Discusses Babbitt's theory of combinatoriality (see no. 157).


Problems created by the identity of complementary intervals in "classical" twelve-tone music.

Harmonic problems of the post-Webern composers; division of the row into hexachords and three-note groups.


A brief general discussion.

The author suggests another twelve-tone "system" (originated by a theorist named Ernö Landvai), based on functional tonal relations (see no. 203).

Articles by Hendrik Andriessen, Géza Frid, and Harry Mayer; further commentary on Frid's article (see no. 202).

"Atonality" only an extreme form of chromatic tonality; tonality "normal" but atonality "abnormal."

Serial structure based on symmetrically arranged hexachords produces a new type of harmonic order. Discusses Hauer's tropes and Babbitt's source sets. Hexachordal analysis of Schoenberg's op. 45 and 50b.

MELODY

Schoenberg, Krenek, and Berg, p. 5-8; a brief discussion, not a melodic analysis.


See no. 141 (Saby, Bernard. "Un aspect des problèmes de la thématique serielle" in Le système dodecaphonique, 1949).
Melodic analyses of Webern's String quartet, op. 28, Schoenberg's Fourth string quartet, and Krenek's Lamentatio Jeremiae.

Résumé of the last chapters of a "work in preparation," Les perspectives de la musique contemporaine.
So-called atheistic as an "ultra-thematicism"; the characteristics of themes.

See no. 154 (Erickson, Robert. The structure of music, 1955).
See no. 351 (Skrebekow, S. "Gegen die Atonalität Schönbergs," May 1957).

RHYTHM

Rhythmic treatment in Stravinsky and Boulez.

See no. 46 (Kelterborn, Rudolf. "Stilistisch gegensätzliche Entwicklungen auf der Basis der Zwölftontechnik," Apr 1956).


See no. 156 (Stockhausen, Karlheinz. "... How time passes..." in Musical craftsmanship, 1959, p. 10-40).
Detailed and technical analysis of his serial treatment of rhythmic elements; the relation of pitches to frequencies, and frequencies to tempi.
COUNTERPOINT


Textbook of the twelve-tone technique approached through counterpoint (see no. 42).


Contains much discussion of twelve-tone music. No music examples; no analyses; no index.


See no. 154 (Erickson, Robert. The structure of music, 1955).


On the contrapuntal device of retrograde motion; some discussion of its use in serial music.


Counterpoint in contemporary music, especially in the twelve-tone school.

A new notational system.

On the notation of atonal music.

A reply to Schnippering (see no. 218).

On the notation of atonal music, III (see nos. 218 and 219).

See no. 89 (Reich, Willi. "Versuch einer Geschichte der Zwölftonmusik"
in Ältere und neue Musik, 1952).

Definition of twelve-note music; discussion of the problem of notation.


II
ELECTRONIC MUSIC

PHILOSOPHY AND CRITICISM

Composition of "Klangfarbenmusik"; implications of electronic music.

See no. 30 (La musique et ses problèmes contemporains, 1954).

Electronic music as a development of Klangfarbenmelodie; its problems and implications.

Electronic music as the beginning of a new era in music. Its relation to the serial music of Schoenberg and Webern. Klangfarbenmelodie.

Fallacies of the assumptions and philosophy of electronic music.

A definition and description of each; aesthetic implications.

Philosophical considerations; discussion of problems raised in Elektronische Musik (Technische Hausmitteilungen des Nordwestdeutscher Rundfunk, 1954) and Elektronische Musik (Die Reihe, 1). (For the latter, see no. 275.)

Drawn from two lectures given at Darmstadt in July 1956: "Musik der jungen Generation: Kompositions und Interpretations-Probleme" and "Die Frage der Technik in der elektronischen Musik."

See no. 54 (Dansk Musiktidsskrift, May 1957).

229 Metzger, Heinz-Klaus. "Nochmals 'Wider die Natur'; zur Frage der Verwendung der menschlichen Stimme in elektronischer Musik."
Description and History


A brief history and description. (For English translation see no. 275.)

Brief history of electronic music; includes bibliographical notes.

Definition of electronic music; differences from musique concrète. Brief history and summary of objectives.


History and description of electronic music, especially as developed at the Cologne Studio.


Description of technical considerations.


A collection of articles, primarily devoted to technical considerations of acoustics and of electronic instruments. Some brief bibliographies.


Reviewed in Dansk Musiktidsskrift 32:49 (May 1957).


Very brief résumé of activities at the Milan Studio.


Brief description of "experimentelle elektrogate Musik"; explanation of basic terms (sine tone, overtone, timbre, frequency, etc.).


Brief history of the development of electronic instruments and of electronic music.


Simple, nontechnical description for the layman.


Current status of electronic music; brief history.

History of the activities at the Milan Studio.


Bibliography, p. 173-176.


The development of electronic music is discussed. Brief bibliography, p. 175.


A brief historical summary.


Brief history and description of the European musical avant-garde (Boulez, Schaeffer, et al.).


Nontechnical article, discussing the activities at the Cologne Studios. Describes equipment, discusses composers, defines terminology.


Nontechnical; description of electronic music and discussion of its aesthetic problems.


(La revue musicale, no. 236.)


Brief history and description of electronic music, musique concrete, and "music for tape recorder."
A summary of the activities in Europe and the U.S. in the fields of electronic music and musique concrète.

256 "Das neue Buch: elektronische Musik in Italien," Melos 24:139-140 (May 1957).
On the activities of the Studio di Fonologia Musicale in Milan; review of the periodicals Elettronica and Incontri musicali, and a description of electronic music.

Historical and aesthetical summary.

Brief summary of the current status of electronic music.

Comparatively nontechnical article.

A brief history of mechanical music (from the 1920's) and of electronic music; aesthetic problems are discussed.


Explanation of the instruments used; the activities at the studios at Cologne, Paris, and Milan. Mentions some composers and their works. Nontechnical article.

See no. 112 (Prieberg, Fred K. "Elektronische Musik" in his Lexikon der neuen Musik, 1958, p.116-121).

See no. 116 (Vlad, Roman. "La serialità integrale e la musica elettronica" in his Storia della dodecafonia, 1958).

A concise and clear summary of the apparatus and technique used and of the objectives of electronic music. Illustrates the "Darmstadt method of notation for electronic music."

Very brief article commenting on the broadcasts of electronic music given by Luciano Berio. Discusses the use and implications of non-tone sounds derived from "white noise."

Activity of the Studio di Fonologia Musicale in Milan.

A nontechnical history of Dutch electronic music.


Not seen; bibliographical information from the Bibliografia Nazionale Italiana, 1959:V.

(Die Reihe: Information über serielle Musik, 5.)
"Dieser Text diente als Vorlage zu einer Reihe von Vorlesungen an amerikanischen Universitäten im November 1958."
A history of electronic music, general estimate of its possibilities, and description of its techniques.
A brief description of electronic music, musique concrète, and tape music; aesthetic considerations.

Brief description and history.


**COMPOSITIONAL TECHNIQUES**

Describes various electronic instruments and their use.


A review of a concert of electronic music given in Cologne; includes a brief description of the technique used in composing electronic music.


See no.46 (Kelterborn, Rudolf. "Stilistisch gegensätzliche Entwicklungen auf der Basis der Zwölftontechnik," Apr 1956).


Bibliography, p. 27; general article on the technique of electronic music.

Highly technical article on the mathematical bases of electronic music.

Stockhausen's Studie 2.

Highly technical article on "mathematical-electronic serial composition"; includes a short bibliography.

See no. 261 (Becerra, Gustavo. "¿Qué es la música electrónica?" Dec 1957).

A 45 rpm phonorecord is included; it contains illustrations for the text and also an abridged version of Badings' ballet, Cain and Abel.
Primarily an explanation of the method of procedure in composing Bading's Cain and Abel ballet; various electronic techniques are described.

282 Wilkinson, Marc "Two months in the 'Studio di Fonologia,'" Score, no. 22:41-48 (Feb 1958).
Brief, nontechnical account of techniques and equipment used in the Milan Studio. Definition of terms.

The teaching of electronic composition techniques.


ARNOLD SCHOENBERG (1874-1951)

GENERAL
(Including Collections, Festschriften, etc.)

Partial contents: Webern, Anton, "Schönbergs Musik," p.22-48 (brief discussion of early works with musical examples); also articles on Schoenberg as a painter and a teacher.

General; discusses works.


Discussion of works (to 1921) and critical estimate.

Stein's article appears in English translation in his book, Orpheus in new guises (see no.303); Berg's essay has been reprinted several times: in German (see no.492); in English (see no.470); in French (see no.509).


General discussion of works and style.

Schoenberg, p.132-143; Berg (especially Wozzeck), p.144-147.
Brief analyses of works.


See no. 78 (Wind, Hans E. Die Endkrise der bürgerlichen Musik und die Rolle Arnold Schönberg, 1935).

See no. 81 (Hijman, Julius. Nieuwe oostenrijkse musiek, 1938).

Biographical sketch and discussion of works; catalogue of Schoenberg's works, p. 274-277.

Somewhat superficial but unbiased discussion of Schoenberg's life and works; also some mention of Berg, Webern, and Hauer.


A discussion of his life and works, to 1944.

See no. 84 (Leibowitz, René. "Arnold Schoenberg: the origin and foundations of contemporary music" in his Schoenberg and his school, 1949, p. 43-134).


Contents of the English edition include a letter to the author from Thomas Mann, and a list of Schoenberg's compositions (p. 161-163).

See no. 89 (Reich, Willi. "Versuch einer Geschichte der Zwölftonmusik" in Alte und neue Musik, 1952).

List of Schoenberg's works, p.139-140. A brief summation of Schoenberg's achievements and a discussion of some of his works.

Partial contents: "Mahler, Reger, Strauss and Schoenberg; some observations on the technique of composition," p.36-48 (reprinted from the Jahrbuch 1926 der Universal Edition; see no. 381);
A useful collection of many of his articles which have appeared in various publications; several of these writings are here translated into English for the first time.

See no.94 (Rognoni, Luigi. Espressionismo e dodecafonia, 1954).


See no.100 (Collaer, Paul. La musique moderne, 1905-1955. 1955, p.35-77).

See no.569 (Metzger, Heinz Klaus. "Webern and Schönberg" in Anton Webern, 1955, p.42-45 [Die Reihe, 2]).


Partial contents: "Insegnamento di Schoenberg," p.191-217 (written in 1947; discusses early influences on Schoenberg and expressionism); "Schoenberg e la sua scuola," p.218-226 (written in 1947; discusses Leibowitz's book of that name; see no.84).


Lecture, given in Basel on Dec 14, 1957; reprinted in his Šöpfer der neuen Musik (see no. 115).
Schoenberg's musical philosophy; his harmonic language; biographical-aesthetic sketch and discussion of works. An important article.

306a Adorno, Theodor Wiesengrund. "Zur Vorgeschichte der Reihenkomposition" in his Klangfiguren. Berlin, Suhrkamp Verlag, c1959, p. 95-120. (His Musikalische Schriften, I.)
"Vortrag für den Nordeutschen Rundfunk 1958, unter Benutzung eines Aufsatzes über die Orchesterstücke op. 16 aus dem Schönbergheft von 'Pult und Taktstock,' März/April 1927. Ungedruckt."

PHILOSOPHY AND CRITICISM

A critical estimate of Schoenberg as a composer. Appended are excerpts from program notes on the Orchestral pieces, written by a Mrs. Newmarch.

Schoenberg's musical philosophy and classical background.


"Impressionismus und Expressionismus," p. 126-163. (Schoenberg, p. 149-163.) Examples from his op. 11 and 15, and Pierrot.

Schoenberg seen as a continuation of the tradition of German music.

A discussion of Schoenberg's personality and early works.

In the form of a dialogue between Schoenberg and Stein.


An attack on Schoenberg as a "cerebral" composer.


A rather general, anti-Schoenberg article.


An evaluation of Schoenberg's music and of the twelve-tone technique.


A general semanticist's view of criticisms of Schoenberg's music and of atonality in general.


Contains a great many sweeping generalities.


Schoenberg seen as a traditional composer. This article, written from an historical viewpoint, attempts to summarize the "principles which determine the character and evolution of Schoenberg's music."


Schoenberg as a romanticist; discussion of his works.


Essay in honor of Schoenberg's 75th birthday; general evaluation of his works and importance.


Schoenberg's work, accomplishments, and influence.
Obituary; estimation of his achievements.

Topics discussed: "Schoenberg y el atonalismo"; "Naturaleza y convencion en la tonalidad"; "Los principios milenarios de la tonalidad"; "Los griegos"; "El superrealismo, las concordancias vizcañas y otros 'scherzi'"; "Los expresionistas"; "La escuela de las dos sonidos."
A general and nontechnical article.

Obituary and quite biased attack on Schoenberg as a composer "more intellectual than musical." A reply to this by Humphrey Searle is included in:
Mo mus rec 82:3 (Jan 1952).

Obituary; summary of his life, works, and philosophy.

Obituary; Schoenberg's influence on the musical world; the importance of the twelve-tone technique.

A collection of brief and largely unfavorable statements about Schoenberg's music, by various people. (See no. 330.)

Neighbour, Oliver W. "In defense of Schönberg," M & L 33:10-27 (Jan 1952). Mus.
A reply to the Schoenberg symposium in M & L (see no. 320). Schoenberg's relation to musical tradition; tonality in his music; his harmonic vocabulary; a discussion of his works.


Weaknesses in Schoenberg's development of the twelve-tone technique, as seen from the "post-Webern" point of view. Has been an influential article.

An appraisal of Schoenberg and the twelve-note technique.

Schoenberg and the romantic tradition.
Comment on the M & L symposium (see no. 329) and on the B. B. C.'s Third Programme series on Schoenberg.

French translation in Le systeme dodecaphonique (see no. 141).
Twelve-tone technique seen as an enrichment of composers' musical means.

Sessions, Roger. "Some notes on Schönberg and the 'method of composing with twelve tones,'" Score, no. 6:7-10 (May 1952).
Significance of the twelve-tone technique.

Schoenberg a relatively unknown composer in Europe at the time of his death, because of few performances.

See no. 27 (Pfrogner, Hermann. Die Zwölffordnung der Töne, 1953).

Characteristics of his music and aesthetics; some problems inherent in the twelve-tone technique.

Some aspects of Schoenberg's character.

Schoenberg, p. 14-16; concerns the implications of Schoenberg's "reversion" to tonality in some of his later works.

Refers to Adorno's book (see no. 13).

See no. 29 (Golea, Antoine. Esthétique de la musique contemporaine, 1954, p. 48-52, 56-63).

A comparison of the philosophies of Schoenberg and Stravinsky; their reasons for using serial techniques.


General essay; discussion of stylistic elements of Schoenberg's "Three periods"; problems of the twelve-tone technique (see nos. 345 and 346).


Claims "decadent bourgeois contemporary music" is dead; attacks Eisler's pro-Schoenberg article (no. 344) on Marxist grounds.


Another attack on Eisler's article (see nos. 344 and 345). Compares Schoenberg (unfavorably) with Beethoven, Schubert, Mahler, and Janáček. Finds Schoenberg's music meaningless.

347 Bentzon, Niels Viggo. "Omkring Arnold Schönberg," Dansk Musik-

Serial technique; Schoenberg's works and philosophy.


Reconciliation of the Stravinsky-Schoenberg antithesis.


A general essay on Schoenberg's and Berg's "style" and the twelve-tone technique.


Critical comments, especially about critics.


A "socialist realist" interpretation of melody in Prokofief, Schoenberg, and other composers. (None of the musical examples is from Schoenberg.)

See no. 56 (Melichar, Alois. Musik in der Zwangsjacke, 1958).


An aesthetically oriented comparison of Palestrina and Schoenberg.


The relationship (or lack of relationship) between Freud and Schoenberg; their attitudes toward religion; their interpretation of Moses.
Biography


   An interesting contemporary account of Schoenberg's difficulties in getting performances, and some (biased) comments on Schoenberg's music.

   An account of the dates of Schoenberg's compositions and their performances; some bibliographical data (on reviews) included.
   "From the Journal of the International Music Society, with additions." (See no. 355.)

   Reaction of the public to Schoenberg's works.

   Biographical sketch: influences on Schoenberg.

   Port.
   Reminiscences by Milhaud relating to Schoenberg's music.

   On Schoenberg and Stravinsky; Schoenberg's life in California, to 1947.

   Mus.
   Biographical: description of his "American" works; discussion of his ideas.

   One of several articles dealing with the controversy between Schoenberg and Thomas Mann over Mann's book Doktor Faustus.
"Zum 75. Geburtstag des Komponisten."
Various remarks on the author's experiences with Schoenberg.


Autobiographical essay; his discovery of the "method of composing with twelve tones."

Obituary. Contains useful biographical data, including dates of some performances. Some of the information is inaccurate, however, and should be used with caution.


Biographical and anecdotal account of Schoenberg's years in America, 1933-1951.

An informal discussion, by some of his pupils, of Schoenberg as composer and teacher.

Biographical sketch and list of works, 1935-1951; brief discussion of the row technique of his Piano concerto. (Not the same article as her "Schönberg in America, 1933-1948"; see no. 361.)

A brief self-justification. Posthumous MS.

Dialogue between Claude Rostand and Darius Milhaud, on Schoenberg and the twelve-tone technique.

Further reminiscences. (See also no. 359.)


Very brief; discusses works written during Schoenberg's American period.

Letters to Marietta Werndorff, Erwin Stein, Oscar Adler, and Humphrey Searle.


A report of the acquisition of the correspondence of Berg, Schoenberg, and Webern.


See no.444 (Reich, Willi, "Ein Briefwechsel über 'Moses und Aron,'" Jun 1957).


Letters written from 1910-1951.


Index of works, p. 15, 60, 122, 195, 242. Has a name and subject index.


"Die nachfolgen Auszüge beschränken sich auf Grundsätzliche über ästhetische Fragen, Werke, und Aufführungen."

These letters also appear in no.376.

COMPOSITIONAL TECHNIQUES

Discussion of Alaleona's theories of atonality (see nos. 176-177); discussion of Schoenberg's techniques in op. 6, 10, 11, and other works.

English translation in his Orpheus in new guises (see no. 303). Schoenberg, p. 74-76; résumé of his composition technique.

On the development of the twelve-tone technique by Schoenberg. English translation in his Orpheus in new guises (see no. 303).

The influence of Beethoven's style on Schoenberg. English translation in his Orpheus in new guises (see no. 303).

The development of Schoenberg's serial technique; some analytical examples from his op. 25 and 26.

A codification of the compositional practices of Schoenberg, in general terms.

An important article. Traces the development of the twelve-tone technique; illustrates types of row structure used in various works of Schoenberg. Includes some bibliographical citations.


Dodecaphony compared with "atonality"; implications of the twelve-tone technique.

The importance of melodic invention in Schoenberg's music; his Piano concerto is discussed in particular.

An attempt to extend Heinrich Schenker's system of analysis to non-tonal music. Discusses Schoenberg's Verklärte Nacht, D minor quartet, Kammerorchester op. 9, F minor quartet, Three piano pieces, op. 11, and Suite for piano, op. 25. Also takes up problems of "tonality vs. atonality" and "dissonance."

Describes briefly Schoenberg's development of the twelve-note technique.

Sprechstimme in Schoenberg's and Berg's vocal works.

See no. 143 (Schoenberg, Arnold. "Composition with twelve tones" in his Style and idea, 1950).

Row structure in Schoenberg's last works; an important article.
A reply to this by Hans Keller is included in no. 28.

See no. 154 (Erickson, Robert. The structure of music, 1955).


See no. 103 (Gottschalk, Nathan. Twelve-note music as developed by Arnold Schoenberg, 1956).


The musical influences upon Schoenberg; his development of the twelve-tone technique.

Schoenbergian techniques derived from Mozart and Beethoven.
GENERAL DESCRIPTIONS OF WORKS


   Brief biographical sketch. Primarily a discussion of his works, especially the Songs, op. 1-3, Gurrelieder, second String quartet, and George songs.

   Early works, through op. 22.


   Brief discussion of the sextet Verklärte Nacht; the first, second, and third String quartets; the first Chamber symphony; Pierrot Lunaire; the Serenade, op. 24; the Wind quintet; and the Suite, op. 29.

   The Piano concerto, the Violin concerto, and the fourth String quartet; row structures of the middle and late periods compared.

   On three works of Schoenberg: the Prélude, op. 44; the String trio, op. 45; the Survivor from Warsaw, op. 46.


   A discussion of the works through the String trio, op. 45, and the Survivor from Warsaw. Reprinted in Vladi's Modernità e tradizione nella musica contemporanea, p. 158-173 (see no. 35).

   Discusses the Survivor from Warsaw, the Fantasy for violin, and Schoenberg's book, Style and idea (see no. 143).
Obituary and discussion of his last works.

Obituary and discussion of works.

Biographical sketches and discussion of works. Some row analysis.

A very brief discussion of Schoenberg's works, especially the Jakobsleiter, by a former Schoenberg pupil.

A lively review of Schoenberg's three Songs, op. 48, the Suite, and the fourth Quartet.

Includes his transcriptions and theoretical writings.
See no. 95 (Wörner, Karl H. Neue Musik in der Entscheidung, 1954, p.56-67).
Musical examples from Schoenberg's Survivor from Warsaw, String trio, and Erwartung. Description of works and style.

Survey of Gurrelieder, Jakobsleiter, Moses und Aron, Moderne Psalmen, Kol Nidre, Survivor from Warsaw, and other religious works by Schoenberg.

A brief description of a concert which presented several unpublished and previously unperformed works of Schoenberg.

Another brief account of the performance of Schoenberg's unpublished works.

A discussion of Schoenberg's unpublished works. Originally presented as a talk at the Berlin Akademie der Künste.
A description of Schoenberg's unpublished works: documents, notebooks, compositions.

A complete and handsomely printed catalogue of Schoenberg's works. Contents: 1. Music (published and unpublished, including sketchbooks); 2. Writings (theoretical, poetical, articles, etc.); 3. Paintings (includes 10 plates); 4. Chronological list of works and first performances.

A brief discussion of Schoenberg's religious philosophy as expressed in Moses und Aron, Jakobsleiter, Moderne Psalmen, Kol Nidre, and other works.

INDIVIDUAL WORKS

Das Buch der hängenden Gärten, op. 15
See his Songs—op. 15

Chamber symphony, op. 9
See his Kammersymphonie, op. 9

Choral works
—op. 13 (Friede auf Erden)

A somewhat statistical analysis.

—op. 27 (Four pieces for mixed chorus)

Review (not an analysis) of op. 27 and 28.

Brief descriptive review.

—op. 28 (Three satires for mixed chorus)
See no. 415 (Stein, Erwin, "Neue Chöre von Schönberg," Dec 1926).

—op. 35 (Six pieces for male chorus)

A discussion of the structure of each chorus. According to Richard Hill (see no. 386), it "should be used with care, since some of the analyses are incorrect."

—op. 35:6


—op. 50a (Dreimal tausend Jahre)

Capsule outline of op. 50a and 50b; gives the row of the latter.

—op. 50b (De Profundis)

Row structure.


—op. 50c (Moderne Psalmen)

Brief discussion of the text and music.

Mus., port.
Discussion of the text, with a very brief characterization of the music.

On the origin of the text, and some general comments about the structure.

Discussion of Schoenberg's religious compositions; background
of Moderne Psalmen. Not an analysis, but rather a philosophical critique.

Concerto for piano and orchestra


Principally a row and thematic analysis.


Concerto for violin and orchestra

On performance technique. Many examples from the Schoenberg Concerto; the Berg Violin concerto and Webern's Four pieces for violin and piano are also discussed.


427 Walters, Willard Gibson. Technical problems in modern violin music as found in selected concertos, with related original exercises and études. [Ann Arbor, Mich., University Microfilms], 1958. 261 l. (Thesis, Ph.D., State University of Iowa.)
Not seen; abstract in Dissertation Abstracts, v. 18, no. 6, p.2163. Discusses seven concertos, including Berg's and Schoenberg's.

De Profundis
See his Choral works—op. 50b

Drei Klavierstücke, op. 11
See his Piano works—op. 11

Dreimal tausend Jahre
See his Choral works—op. 50a

Erwartung
See also his Operas


Discusses the hexachordal treatment of the row.


See no. 103 (Gottschalk, Nathan. Twelve note music as developed by Arnold Schoenberg, 1956).

Five orchestral pieces, op. 16
See his Orchestral pieces, op. 16

Friede auf Erden
See his Choral works—op. 13

Fünf Orchesterstücke, op. 16
See his Orchestral pieces, op. 16

Glückliche Hand
See also his Operas


The problems are the meaning of the text and the use of Sprechstimme.


Corrections of some errors that have been perpetuated in writ-
Things about Schoenberg's opera: the translation of the title, the
date of the opera's composition, etc.

**Herzgewächse**

See no. 74 (Der blaue Reiter, 1914).

**Jakobsleiter**


Zillig, Winfried. "Notes on Arnold Schoenberg's unfinished oratorio, 'Die Jakobsleiter,'" Score, no. 25:7-16 (June 1959). Mus. Based on "the entire material connected with the composition of Die Jakobsleiter."

**Kammersymphonie, op. 9**

Berg, Alban. Arnold Schönberg: Kammersymphonie, op. 9, Themat
Thematic form outline; gives measure numbers. No musical examples.

See no. 143 (Schoenberg, Arnold. "Composition with twelve tones" in his Style and idea, 1950).

**Kol Nidre**

A description, not an analysis; primarily of the text.

**Moderne Psalmen**

See his Choral works—op. 50c

**Moses und Aron**

See also his Operas

A review of the first performance, with some mention of the
row technique and the meaning of the text.

Background of the opera; its central idea; the first performance.

Outline of the plot; general description of the music.
   History of the composition of Moses und Aron.

   A technical analysis of the row structure.

   General article; discussion of the text and the opera as a whole. Includes a reproduction of a page of the autograph MS.

   Letters dating from 1930, between Schoenberg and Berg, concerning Schoenberg's opera.

   Sketch of the plot and general description of the music.

   Discussion of the work on philosophical grounds; Moses und Aron seen as a sociological commentary.

   "Abschnitt aus einer grösseren Studie des Verfassers." (See no. 448a.) Analysis of the closing 39 measures of the opera.


   A philosophical discussion of the reasons for the opera's being unfinished.

   Mus., port.
Dance around the golden calf


Ode to Napoleon

Discusses many aspects of the work: phrase structure, tonality, motivic treatment, etc.

Operas

See also his Erwartung, Glückliche Hand, Moses und Aron, Von Heute auf Morgen.

Wagner's influence on Schoenberg; discussion of Erwartung, Jakobsleiter, Glückliche Hand.

Brief description of the voice treatment in Schoenberg's operas and in Berg's Wozzeck.

Erwartung (one of the few articles discussing its construction), Glückliche Hand, Von Heute auf Morgen, and (briefly) Moses und Aron.

Erwartung and Von Heute auf Morgen; a brief account of the music and the drama.

Brief review and general description.

Orchestral pieces, op. 16


"Conférence donnée à Radio-Genève."
A somewhat philosophical discussion; not an analysis.
Piano works


"Zwölftontechnik (Schönberg)," p. 339-342. Discusses briefly the Three pieces, op. 11; Six little pieces, op. 19; Five pieces, op. 23.

Orchestral variations, op. 31

See his Variations for orchestra, op. 31

Phantasy for violin

See his Fantasy for violin


A review and description of Schoenberg's Five orchestral pieces and Webern's Passacaglia.


Analyses of op. 11, 19, 23, 33a, 33b. Seems to rely on previous analyses by Leibowitz and Dika Newlin.

Works 63


Brief analysis of the variation technique.
-op. 19 (Six little piano pieces)


- op. 19:2
See no. 159 (Ballif, Claude. Introduction à la métatonalité, 1956, p. 111).

-op. 25 (Suite for piano)
See no. 384 (Westphal, Kurt. Arnold Schönbergs Weg zur Zwölftonmusik, Apr 1929).

See no. 389 (Katz, Adele T. Challenge to musical tradition, 1945).

See no. 143 (Schoenberg, Arnold. "Composition with twelve tones" in his Style and idea, 1950).

- op. 33a
See no. 28 ([Keller, Hans]. "First performances and their reviews," Feb 1953).


Analysis of the row treatment.

Pieces for orchestra, five
See his Orchestral pieces, op. 16

Pierrot Lunaire, op. 21

Impressions of the work; not an analysis.

A nontechnical essay.

Discusses one work each by Ravel, Stravinsky, and Schoenberg (see no. 465).

A commentary on Boulez's article (see no. 464).


Quartets, Strings

Brief analyses. Includes a list of Schoenberg's works, p.141-142.

-no. 1, in D minor, op. 7

Discussion of Schoenberg's early works, with outlines of the form of the first and second quartets.

468 Schindler, Kurt. Arnold Schönberg's Quartet in D minor, op. 7: an introductory note ... delivered ... at the private performance by the Flonzaley Quartet ... New York, December 28th, 1913. Followed by an index of musical themes. New York, G. Schirmer [c1914]. 10 p. + 5 p. of "index of themes."

A sympathetic contemporary criticism; discusses the "style" of the work.

Originally appeared as "Warum ist Schönbergs Musik so schwer verständlich?" in Arnold Schönberg zum fünfzigsten Geburtstag (see no.288); reprinted in Reich's Alban Berg (see no.492, p. 142-155). French translation—"Pourquoi la musique de Schoenberg est-elle si difficile a comprendre?"—in Berg's Ecrits (see no.509, p. 65-92).

-no. 2, in F-sharp minor, op. 10


-no. 3, op. 30

Primarily a row analysis.

A brief thematic analysis.

See no. 206 (Johnson, Martha. A study of linear design in Gregorian chant and music written in the twelve-tone technique, 1954).

See no. 166a (Rufer, Josef. "Was ist Zwölftonmusik?" Jan 1958).

---first movement---

An analysis of the first movement.

A brief structural analysis.

Brief description of the twelve-tone technique; characteristics of the Quintet.


See no. 143 (Schoenberg, Arnold. "Composition with twelve tones" in his Style and idea, 1950, p.102-143).

---satires for mixed chorus---

See his Choral works—op. 28
(Three satires for mixed chorus)

See his Piano works—op. 19

See his Suite (Septet), op. 29

Six little piano pieces, op. 19
See his Piano works—op. 19
Songs


—op. 6 (Eight songs)


—op. 15 (Das Buch der hängenden Gärten)


String quartets

See his Quartets, Strings

String trio

See his Trio, Strings

Suite, Piano, op. 25

See his Piano works—op. 25

Suite (Septet), op. 29


A brief description.

Survivor from Warsaw


A philosophical discussion of the political questions involved; brief summary of the "plot" and some general statements about the music. [Summarized by Paul Hamburger in Mus sur 2:183 (Winter 1950).]


Discusses the row treatment.

Theme and variations in G minor for orchestra, op. 43b

Survey Schoenberg's various "periods" of composition and briefly describes these tonal variations.

Trio, Strings, op. 45

The work as a whole; its row treatment.

Hexachordal row treatment discussed at some length.

Very brief account of the row treatment.

Variations for orchestra, op. 31


See no. 143 (Schoenberg, Arnold. "Composition with twelve tones" in his Style and idea, 1950, p.102-143).

An analysis of the theme.

   An analysis; originally given over the Frankfurt radio in 1931.

   **Variations on a recitative for organ, op. 40**


   Discusses "tonality and harmony," "counterpoint," "melody and rhythmic structure" very briefly.

   **Von Heute auf Morgen**

   See also his Operas

   A brief description.

   Discusses the plot and musical structure. Reprinted in no. 295 (Armitage).

   General description of the work and of its first performance since 1930.

   A discussion of its history, bibliography, libretto, and music.

   **Wind quintet, op. 26**

   See his Quintet, Winds, op. 26

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**ALBAN BERG (1885-1935)**

**GENERAL**

(Including Collections, Festschriften, etc.)

   Berg's works, especially Wozzeck, and his significance.

Contents: Biography, p.7-18; analyses of Berg's works, by Reich,

See no.81 (Hijman, Julius. Nieuwe oostenrijkse musiek, 1938).

493 Reich, Willi. "Alban Berg" in Thompson, Oscar, ed. Great modern

See no.82 (Salazar, Adolfo. Music in our time, 1946).

494 Hübner, Herbert. "Berg, Alban" in Die Musik in Geschichte und
Illus.
Bibliography and list of works included.

See no.84 (Leibowitz, René. "Alban Berg: the awareness of the past in
contemporary music" in his Schoenberg and his school, 1949, p.
137-186).


495 Reich, Willi. "Berg, Alban" in Grove's Dictionary of music and
Includes a list of works and a bibliography.

See no.94 (Rognoni, Luigi. Espressionismo e dodecafonia, 1954).

See no.100 (Collaer, Paul. La musique moderne. 1905-1955, 1955).

See no.105 (Hamilton, Iain. "Alban Berg and Anton Webern" in Hartog,
94-117).

496 Redlich, Hans Ferdinand. Alban Berg, the man and his music.
Part 4: appendices: "Arnold Schoenberg on Alban Berg" (1949),
p.245-246; "Facsimile of Berg's Variations for piano on a theme
of his own" (1908), p.247-259; "Berg's lecture on Wozzeck"
Review by Ernst Krenek in MQ 43:403-406 (July 1957).

See no.112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p.36-41).

See no.115 (Stuckenschmidt, Hans Heinz. "Alban Berg" in his Schöpfer

See no.116 (Vlad, Roman. "Berg e la libera articolazione della dodeca-
Philosophy and Criticism


"Ursprünglich ein Vortrag für den Norddeutschen Rundfunk, veröffentlicht in 'Merkur,' 10. Jahrgang, Heft 7, Juli 1956, S. 643 ff."


Excerpted from his article in Fasquelle's Encyclopédie de la musique [c1958]; tr. by Pierre Stoll.

PHILOSOPHY AND CRITICISM


Obituary; general evaluation of Berg's work. The author feels that, with Berg's death, the "period of atonal composition is for the time being already concluded."


General essay on the importance of Berg.


Affinities between the two composers.


Conclusion of his series of articles on Schoenberg, Webern, and Berg (see nos. 320 and 575).


Berg's relation to musical tradition.

Lindlar-, Heinrich. "'Mir fehlt die grosse Freude': zum 20. Todes-
An evaluation of Berg's works twenty years after his death.

Feels that Berg's works, having tonal implications, could more practically have been written within a tonal idiom. Finds Berg the only twelve-tone composer who appeals to the masses, and therefore the one by which the trend of dodecaphony should be judged. Discusses folk elements in Wozzeck.

**BIOGRAPHY**

"Gesprochen im Südwestfunk in Baden-Baden im Dezember 1950."

A brief comment by a former Berg pupil.

Gives the first part of an article by Berg. (The second part of Berg's article was previously published as "Zwei Feuilletons: Ein Beitrag zum Kapitel, 'Schönberg und die Kritik'" in the *Neuer Wiener Journal*, July 17, 1920).

(Domaine musical.)

Illus., mus., ports.

Originally written for Reich's book on Berg (see no. 492).

Brief note concerning the friendship between Berg and Webern; texts of five letters.


Excerpts from letters of Berg to Schoenberg and Webern concerning Berg's Chamber concerto. Reprinted in Redlich's Alban Berg (see no. 498).

The young Berg; selections from early letters.

Letters from Berg to Schoenberg.


COMPOSITIONAL TECHNIQUES
See no. 391 (Wood, Ralph W. "Concerning 'Sprechgesang,'" Dec 1946).
See no. 154 (Erickson, Robert. The structure of music, 1955).
See no. 160 (Perle, George. Serial composition and atonality, 1956 [c1959].)

GENERAL DESCRIPTIONS OF WORKS

A discussion of Berg's works and "style." Includes the complete music of Berg's two settings of "Schliesse mir die Augen beide," made in 1900 and 1925.
Discussion and comparison of Berg's and Webern's works and "styles."

A brief discussion.

A list of Berg's works.

See no. 484 (Leibowitz, René. "Les dernières oeuvres de Schoenberg, de Webern et de Berg" in his Introduction à la musique de douze sons, 1949, p. 223-249).


List of works with dates of publication.

See no. 95 (Wörner, Karl H. Neue Musik in der Entscheidung, 1954).

INDIVIDUAL WORKS

Altenberger Lieder
See his Songs—op. 4

Chamber concerto for violin, piano, and 13 winds

The background of the work, its symbolism, its general characteristics.

Originally published in Pult und Taktstock, 1925.


Concerto, Violin and orchestra

Some comments on Lulu, but primarily an essay on the Violin concerto: its genesis and character.
Works 75

An extended but nontechnical analysis.

See no.425 (Rubin, Louis. The idiom of the violin in twentieth century music, 1952).


Problems of alternate versions of the cadenza in the second movement.

An analysis. Reprinted from Redlich's Alban Berg (see no.496).


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Five songs to postcard texts
See his Songs—op. 4

Kammerkonzert
See his Chamber concerto

Lulu
See also his Operas

The structure of the drama and the music: a survey-analysis.

A review of the music (Berg's Lulu, Webern's Songs, op. 23, and Krenek's Cantata, op. 72) and a summary of the trends of twelve-tone music in the mid-1930's.

A summary of the drama and a brief general discussion of the music.

The dramatic and musical structure of the opera.

A general summation of Berg's achievements: a review of Lulu—the performance and the music.

Brief summary of the plot and the musical technique.

Background of the opera; outline of the plot.

Comparison of Lulu with Wozzeck and Schoenberg's Erwartung; the origin of the text of Lulu; the character of the music.

Some row analysis; a sketch of the drama.

Berg and Wedekind as librettists; Berg's musical treatment of the drama.

Reprinted from the *Wiener Zeitung,* June 6, 1937.


**Lulu Symphonie**

Reprinted from the fall 1935 issue of 23, eine Wiener Musikzeitschrift.

Includes facsimiles of three sketches for Lulu.

**Lyric suite for string quartet**

Analysis, especially of the row treatment and the form.

See no. 144 (Brainard, Paul. "Lyric suite" in his *A study of the twelve-tone technique,* 1951, p. 34-58).

A deciphering of Berg's musical symbolism.
Works 77


**Operas**

See also his Lulu, Wozzeck


Berg and the problems of opera.


Brief outline of the dramatic and musical structure of Wozzeck and Lulu. Bibliographical notes.

Schliesse mir die Augen beide

See his Songs—Schliesse mir die Augen beide

**Songs**


-op. 2, no. 4

See no. 74 (Der blau Reiter, 1914).

-op. 4

(Five songs to postcard texts by Peter Altenberg)


"A brief survey of the essential elements of the first four songs and a complete analysis of the last song" (the music of which is reproduced in a piano reduction).


A comparison of Wolf's "Das verlassene Mägdlein" (Mörikelieder) and Berg's op. 4 songs. The score of op. 4, no. 2, is given complete.

See his Der Wein

Variations for piano


Violin concerto

See his Concerto, Violin and orchestra

Der Wein

A description; the row is quoted.

Wozzeck

See also his Operas

The background of the opera; the text, the musical forms used; its place in operatic tradition.

545 Alban Berg's 'Wozzeck' und die Musikkritik. Herausgeber: Musikblätter des Anbruch. Wien [1925?]. 31 p. Mus. (Musik der Gegenwart; eine Flugblätterfolge, nr. 9.)
Contemporary reviews of Berg's opera; some analyses.

An analysis of Büchner's drama (not of Berg's opera); bibliography, p. 235-236.

General comments on the first performance.

"Reprinted from the monograph originally published by the League of Composers' Quarterly Review, Modern Music."

Fritz Mahler's analytical charts are explained. (Fritz Mahler was a pupil of Berg.) (See no. 561.)


A brief outline of the plot and the musical structure.

A brief article stating that Berg's various "closed forms" are used in Wozzeck for compactness but are not to be perceived by the audience as such.

History of Wozzeck; its performances and general characteristics; the drama and a few comments on the music. Reprinted in Stein's Orpheus in new guises, p. 103-107 (see no. 303).

Musical and dramatic analysis of the work, scene by scene.

A description of "some recently discovered correspondence written by Alban Berg during his army career in World War I [which] gives strong evidence of Berg's personal identification with... Wozzeck."

556 Reich, Willi. "Alban Berg: 'Wozzeck'" in Oper im XX. Jahrhundert. Bonn, Boosey & Hawkes [c1954], p. 27-34. (Musik der Zeit: eine Schriftenreihe zur zeitgenössischen Musik, 6.)
"Formgesinnung; Textgestaltung; Musikalischer Aufbau; Analytische Bemerkungen zu den einzelnen Szenen."

The style and mood of Wozzeck; a discussion of the opera as drama, not a musical analysis.


Five brief essays, on the music, the drama, the first performance in England, and Berg's use of Sprechgesang.

The layout of Büchner's text compared to Berg's; a table of the musical forms used in each scene.


The entire issue is devoted to the Metropolitan Opera's first production of Wozzeck. Includes articles on the drama, the music, the singers, staging problems, Berg, and Büchner.

--act 3, scene 4

Mus. (La revue musicale, no. 212.)
An extract from his book (see no. 554).

ANTON WEBERN (1883-1945)

GENERAL
(Including Collections, Festschriften, etc.)


See no. 81 (Hijman, Julius. Nieuwe oostenrijkse musiek, 1938).
Obituary; brief summary of life and works.

See no. 82 (Salazar, Adolfo. Music in our time, 1946).


See no. 297 (Bauer, Marion. Twentieth century music, 1947).

Obituary; biographical and critical article.


See no. 299 (Wörner, Karl H. Musik der Gegenwart, 1949).

Biographical sketch; discussion of Webern's contributions. Includes a list of Webern's works, p. 342.

See no. 94 (Rognoni, Luigi. Espressionismo e dodecafonia, 1954).

Includes a bibliography and list of Webern's works.

570 Anton Webern. Tr. from the German by Leo Black, Eric Smith, and others. Bryn Mawr, Pa., Theodore Presser [c1955, 1958].
vii + 100 p. Diagrs., illus., mus. (Die Reihe, a periodical devoted to developments in contemporary music, ed. by Herbert Eimert and Karlheinz Stockhausen, no. 2.)


See no. 100 (Collaer, Paul. La musique moderne, 1905-1955. 1955).


   Brief résumé of his life and works.

See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p.446-449).


PHILOSOPHY AND CRITICISM

   Very general essay on Webern's music; not an analysis.

   An essay in honor of Webern's 60th birthday; the character of his music.

   Similar to his article on Schoenberg in this series (see no.320), but somewhat more technical regarding row technique.
Review of an all-Webern concert and discussion of the essential points of Webern's music.


A review of the recording of Webern's complete works; also some general comments about Webern's style and about the twelve-tone technique.


Webern's posthumous influence and importance.

An interpretation of the importance of Webern.

BIOGRAPHY

Searle's experiences as a student of Webern. Includes a list of Webern's works through op. 29.

See no. 83 (Schlee, Alfred. "Vienna since the Anschluss," Spring 1946).

See no. 569 (Anton Webern. 1955, 1958 [Die Reihe, 2]).

Webern as a teacher.

CORRESPONDENCE


See no. 569 ("From the correspondence" in Anton Webern, 1955, 1958, p. 13-21 [Die Reihe, 2]).
These letters date from 1931-1934.

Extensive explanatory notes included.

COMPOSITIONAL TECHNIQUES

A brief and general discussion of his compositional techniques.

The replacement of thematic content in Webern's works by structural design. Deals especially with the Concerto for 9 instruments, op. 24; the Variations for piano, op. 27; and the Variations for orchestra, op. 30.
An extract from chapter 7 of Vlad's Storia della dodecafonia (see no. 116).


See no. 154 (Erickson, Robert. The structure of music, 1955).

General discussion of Webern's works and compositional technique, including use of the row.

A continuation of his study of Webern begun in Die Reihe, 2 (see no. 569, p. 51-60), and a comparison of Webern's and Schoenberg's compositional techniques. Examples from Schoenberg's op. 19 and 30 and from Webern's op. 5, 16, 26, 27 and other works.

GENERAL DESCRIPTIONS OF WORKS

Discusses, very briefly, the Five movements for string quartet, the Four pieces for violin and piano, the Six bagatelles for string quartet, and the Three little pieces for cello and piano.


See no. 95 (Wörner, Karl H. Neue Musik in der Entscheidung, 1954, p. 94-98).


INDIVIDUAL WORKS

Bagatelles for string quartet, op. 9

See no. 569 (Schoenberg, Arnold. "Foreword to Webern’s Six bagatelles, op. 6" in Anton Webern, 1955, 1958, p. 8 [Die Reihe, 2]).

Cantatas

—no. 2, op. 31


Includes a translation of the text of the cantata into Italian.

Concerto for 9 instruments, op. 24


Includes a theme-by-theme analysis of the concerto.


First movement


Interesting not only as a detailed analysis of the Webern, but also as an example of Stockhausen's analytical technique.

Second movement


Five movements for string quartet, op. 5

See his Movements for string quartet, op. 5

Five orchestral pieces, op. 10

See his Orchestral pieces, op. 10

Five sacred songs, op. 15

See his Songs—op. 15

Geistliche Lieder, op. 15

See his Songs—op. 15

Klavier Variationen, op. 27

See his Variations for piano, op. 27
Movements for string quartet, op. 5

A detailed analysis.

Orchestral pieces, op. 10


Orchestral variations, op. 30

See his Variations for orchestra, op. 30

Passacaglia for orchestra, op. 1


Piano quintet (1907)

See his Quintet, piano and strings

Piano variations, op. 27

See his Variations for piano, op. 27

Quartet, strings, op. 28

An interesting contemporary review; brief discussion of "atonality" and the twelve-tone technique; mention of the main musical ideas of the quartet.

See no. 206 (Johnson, Martha. A study of linear design, 1954).

Webern, p. 325-329.

- First movement

See no. 569 (Eimert, Herbert. "Interval proportions: string quartet, first movement" in Anton Webern, 1955, 1958, p. 93-99 [Die Reihe, 2]).

- Second movement

See no. 569 (Stockhausen, Karlheinz. "Structure and experimental time" in Anton Webern, 1955, 1958, p. 64-74 [Die Reihe, 2]).
Quintet, piano and strings (1907)


Sacred songs, op. 15
See his Songs—op. 15

Sätze für Streichquartet, op. 5
See his Movements for string quartet, op. 5

Songs


A brief discussion of his songs.

—op. 4 (Five songs)
—op. 4:2

—op. 15 (Five sacred songs)
—op. 15:4
See no. 569 (Metzger, Heinz-Klaus. "Analysis of the sacred song, op. 15, no. 4" in Anton Webern, 1955, 1958, p. 75-80 [Die Reihe, 2]).


—op. 23 (Three songs)

String quartet, op. 28
See his Quartet, strings, op. 28

String quartet, Six bagatelles for
See his Bagatelles for string quartet, op. 9

Stücke für Orchester, op. 10
See his Orchestral pieces, op. 10
Works 89

Three songs with piano accompaniment, op. 23
See his Songs—op. 23

Variations for orchestra, op. 30
See no. 584 (Vlad, Roman. "Anton von Webern e la composizione atemati-

See no. 170 (Nono, Luigi. "Die Entwicklung der Reihentechnik" in Stein-
ecke, Wolfgang, ed. Darmstädter Beiträge zur neuen Musik, 1958,
p. 25-37).

Variations for piano, op. 27

See no. 584 (Vlad, Roman. "Anton von Webern e la composizione atemati-


See no. 66 (Stadlen, Peter. "No real casualties?" Nov 1958).

—third movement
See no. 569 (Klammer, Armin. "Webern's Piano variations, op. 27, 3rd
movement" in Anton Webern, 1955, 1958, p. 81-92 [Die Reihe, 2]).
OTHER COMPOSERS

MILTON BABBITT

Row technique as used by the two composers.


All set

Brief serial analysis of All set, p.152-156.

Quartet, woodwinds

Capsule description of Babbitt's structural procedures.

LUCIANO BERIO


Very brief list of works, with dates.

See no.112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p.42).

Alleluia

A detailed explanation of the organizing principles of this work.

A very brief review, giving some background on Berio.

Nones

See no. 168 (Santi, Piero. "Luciano Berio" in Junge Komponisten, 1958, p. 98-102 [Die Reihe, 4]).

An explanation of the principle of "total control," with examples drawn from the beginning of the work.

Quartet, string

See no. 168 (Santi, Piero. "Luciano Berio" in Junge Komponisten, 1958, p. 98-102 [Die Reihe, 4]).

Sequenza per flauto solo


Thema: Omaggio a Joyce

Experiments in new means of combining text and music; Berio's setting of the beginning of the 11th chapter of Joyce's Ulysses (see no. 174).

PIERRE BOULEZ

GENERAL

One of the first articles on "totally controlled" serial music.

Boulez as organizer of electronic experiments in the Paris Studio.


Includes a very brief list of selected works.


See no. 30 (La musique et ses problèmes contemporains, 1954, p. 3-24).


Boulez, p. 16-17.


Brief summary of Boulez's musical philosophy, p. 42, 53.


A lengthy discussion of Boulez's life, works, compositional techniques, and aesthetics. Difficult to use: no table of contents, chapter headings, or index.


Brief summary of Boulez's musical philosophy, p. 42, 53.


Principally a discussion of his musical philosophy; includes a list of works.


Principally a discussion of his musical philosophy; includes a list of works.


COMPOSITIONAL TECHNIQUES

See no. 208 (Boulez, Pierre. "Propositions" in Le rythme musical, 1948, p. 65-72 [Polyphonie, 2e cahier]).


Boulez's serial technique and its relation to the experiments of John Cage.
Le marteau sans maître

Not an analysis. Discusses Boulez's musical philosophy. Includes a German translation of the text of 'Le marteau.'


Mus.
Brief review, indicating the rhythmic complexity of the work.

"Notes written in the course of preparing a record . . . for American Columbia." Principally discusses influences and structure.

Description for the layman of Boulez's and Stockhausen's compositional techniques; review of the recording.

L'Orestie

Discusses declamation of the text and theatrical effect.

Poésie pour pouvoir

Technological problems encountered in setting up Boulez's Poésie pour pouvoir, a piece combining three orchestras and electronically produced sounds.
Polyphonie X for 18 solo instruments

Sonatas, piano

no. 2


Sonatina, flute and piano


Structures, for two pianos, four hands

General review; not an analysis.


JOHN CAGE


See no.29 (Goléa, Antoine. Esthétique de la musique contemporaine, 1954, p.183-184).

One of the few articles attempting to evaluate Cage's experiments seriously.

Rather whimsical article in dialogue form, discussing Cage's style.


See no.112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 67-68).

The compositional philosophies of Cage and of Stockhausen.


Cage's aesthetic philosophy; freedom of choice for the performer in Cage's works; similar techniques in Stockhausen, Boulez, Berio, Pousseur.

Music for piano 21-52

See no.166 (Cage, John. "To describe the process of composition used in 'Music for piano 21-52'" in Musical craftsmanship, 1957, 1959, p.41-43 [Die Reihe, 3]).

Sonata, piano, no. 4

Brief discussion of some of his works; his background and influences.

Brief discussion of his life and works.

Dallapiccola's account of his adoption of the twelve-tone technique; the character of dodecaphony (especially compared with literary techniques, e.g., Joyce and Proust).

Includes a bibliography and a list of works.

Biographical sketch; general discussion of his works and style, through 1952.

Includes a list of his works; no bibliography.

See no. 29 (Goléa, Antoine. Esthétique de la musique contemporaine, 1954, p.143-147).


See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p.87-90).

GENERAL DESCRIPTIONS OF WORKS

Brief general article on Dallapiccola's early works.

A list of his works.

The early choral works; a general essay, not an analysis.

Contents: "Chronologie et portrait," p. 135-138 (gives dates of performances); Dallapiccola, Luigi, "Notes sur mon opéra," p. 139-142 (on Il prigioniero); "Bibliographie," p. 143-146 (list of compositions with dates of first performance, timings, and publishers); "Supplement musical hors-texte: 'La canzona dei Pezzenti,' extraite de 'Il prigioniero,' opéra de L. Dallapiccola."

A discussion of his works through the Due pezzi.


A brief survey of his works.

See no. 35 (Vlad, Roman. Modernità e tradizione nella musica contemporanea, 1955, p. 197-211).

A continuation of the survey of Dallapiccola's works (begun in his article in Horizon: see no. 648) through the cantata An Mathilde (1955). Includes a complete score of Dallapiccola's Improvisation after Tartini, for violin and piano, p. 56-62.

A list of his "completely dodecaphonic" compositions, p.309-310.
A general discussion, with musical illustrations, of Dallapiccola's style and the main influences that have shaped it.


INDIVIDUAL WORKS

An Mathilde

Somewhat extensive analysis, with emphasis on the textual meaning as reflected in the music.

Gives some background of the text; a general review.

Emphasis on the rhythmic structure.

Discusses the Canti di liberazione in relation to the other works of his trilogy on prisoners and freedom.

See no. 654 (Basart, Ann P. "Canti di liberazione" in her The twelve-tone compositions of Luigi Dallapiccola, 1960, p.56-78).

Canti di prigionia

Philosophical background of the work.

Luigi Dallapiccola

A brief review.


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An excellent article on the musical structure and on the implications of the drama. Gives, however, an incorrect quotation of the principal twelve-note row.

Job, p.37-38. Brief summary of the musical and dramatic structure; one page from the full score is reproduced.

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Review of a performance at Venice; background of the work, brief sketch of the central dramatic and musical ideas.

Gives a capsule idea of the character of this ballet.

Cinque canti per baritono

Brief analysis, especially of serial and rhythmic structure.

See no.654 (Basart, Ann P. "Cinque canti per baritono" in her The twelve-tone compositions of Luigi Dallapiccola, 1960, p.79-99).

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Greek lyrics
See his Liriche greche

Improvisation after Tartini, for violin and piano

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Job, una sacra rappresentazione

A general review; no musical examples.

Marsia

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Orchestral variations
See his Variations for orchestra

Il prigioniero
See no. 647 (Dallapiccola, Luigi. "Notes sur mon opéra" in Le théâtre musical, 1947/48, p. 139-142 [Polyphonie, 1]).

   A psychological approach to the text.

   Background of the libretto; discussion of the music, including row technique.

   A comparison of the opera with the Canti di prigionia; discussion of the text and the musical materials.

   The origins of the central ideas of these works from literature and from events in Dallapiccola's life.

671 Rüfer, Josef. "Luigi Dallapiccola: Il prigioniero" in Oper im XX. Jahrhundert. Bonn, Boosey & Hawkes [c1954], p. 56-64. Illus., mus. (Musik der Zeit: eine Schriftenreihe zur zeitgenössischen Musik, 6.)
   Brief background on the development of Italian music in the 20th century; sketch of the plot and of the central musical ideas of Il prigioniero.

   The use of dodecaphony in Il prigioniero.


See no. 654 (Basart, Ann P. "Il prigioniero" in her The twelve-tone compositions of Luigi Dallapiccola, 1960, p. 7-29).

Quaderno musicale di Annalibera
See also his Variations for orchestra

   An outline sketch of the form and techniques used.

See no. 654 (Basart, Ann P. "Quaderno musicale di Annalibera" in her The twelve-tone compositions of Luigi Dallapiccola, 1960, p. 30-55).
Wolfgang Fortner

Songs of imprisonment
See his Canti di prigionia

Songs of liberation
See his Canti di liberazione

Variations for orchestra
See also his Quaderno musicale di Annalibera

A brief analysis of each variation.

675 Stephan, Rudolf. "Gegenwärtiges Komponieren; Ein Überblick:
A brief characterization of each composer's style.

676 Wörner, Karl H. "Wolfgang Fortner in seinen Werken seit 1945,"
Schw MZ 93:260-263 (Jun 1953).
Discussion of Fortner's works and style, 1945-1953.


Port.

678 Friedländer, Walther. "Moderner Kompositionsunterricht bei Wolfgan
g Fortner an der nordwestdeutschen Musikakademie," NZfM
Fortner as a teacher of composition.

679 Helm, Everett. "Six modern German composers," American-German
brief summaries of style and works.

680 Driesch, Kurt. "Wolfgang Fortner: Zum fünfzigsten Geburtstag des
deutschen Komponisten," Geist und Zeit [Düsseldorf], no. 6:119-124
(1957).
General discussion of life and works.
See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 139-142).

See no. 116 (Vlad, Roman. Storia della dodecafonia, 1958, p. 146-147).


Bluthochzeit

A description of the drama, by the composer.

Concerto, violin

Brief summary; gives some themes and motives.

Fantasy for two pianos and orchestra on BACH

Shows how Fortner treats the "BACH" motive throughout.

Analysis, especially of serial and rhythmic aspects.

Impromptus

Serial analyses.

Kammermusik


ROBERTO GERHARD


Includes a list of works (no bibliography).

Includes a list of his works and a bibliography.

Biography and a discussion of his works.


Includes the score of the Capriccio movement of the String quartet. Discusses the general characteristics of Gerhard's music; analyzes his Symphony and String quartet.


Brief survey of his life and works.

Concerto, violin

Analyses of his ballet suite, Don Quixote; Symphony, Homenaje a Pedrell; and Violin concerto.

Don Quixote (ballet suite)


The Duenna

Synopsis of the story and a brief analysis of the music.

Homenaje a Pedrell (symphony)


Quartet, string


Symphony

See his Homenaje a Pedrell

JOSEF MATTHIAS HAUSER

See no. 126 (Hauer, Josef Matthias. Vom Wesen des Musikalischen, 1923).
See no. 129 (Hauer, Josef Matthias. Von Melos zur Pauke, 1925).
See no. 130 (Hauer, Josef Matthias. Zwölftontechnik, die Lehre von den Tropen, 1926).

Discussion of his music and his theories.

Discussion of his theories and his compositions.

Discussion of his theories and his compositions; includes a facsimile of a page of his Salambo.

See no. 137 (Eschman, Karl. Changing forms in modern music, 1945).
See no. 82 (Salazar, Adolfo. Music in our time, 1946).
See no. 83 (Schlee, Alfred. "Vienna since the Anschluss," Spring 1946).
See no. 297 (Bauer, Marion. "Schoenberg and his innovation" in her Twentieth century music, 1947, p. 207-230).


A reply to Schmale's article (see no. 696).

Hans Werner Henze


   Includes a list of works and a very brief bibliography.


   Capsule résumé of Hauer's system of tropes.


   Bibliography and list of works.


   Brief discussion of the three periods, 1911, 1918, and 1920; his compositions are listed.


See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 185).

   Hauer's theories and works.


HANS WERNER HENZE

   by Abram Loft. Mus.
   German version in Schw MZ 93:1-10 (Jan 1953); Italian translation in Rass mus 23:210-224 (Jul 1953).
106 Hans Werner Henze

A list of his principal works is included.


List of works; reproduction of part of autograph of König Hirsch.

Discussion of works and style. Reprinted in the author's Schöpfer der neuen Musik (see no. 115, p. 290-301).


See no. 168 (Stephan, Rudolf. "Hans Werner Henze" in Junge Komponisten, 1958, p. 32-37 [Die Reihe, 4]).


Includes biographical information and a discussion of his works and stylistic development.

Discussion of his works since 1953.

König Hirsch

A brief description.

A brief description.
HANNS JELINEK

   List of his works, p.244-245. A brief biographical sketch and discussion of his works and theories.

   Reviews Jelinek's Anleitung zur Zwölftonkomposition (see no. 190) and briefly discusses his compositional technique and his works.

   Includes a list of his works and a brief bibliography.
    See no.112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p.221-222).

    Brief discussion of his works and of his theory of twelve-tone composition.

Symphonia brevis, op. 16

    His method of using the twelve-tone technique.

Zwölftonwerk, op. 15

   Brief biographical sketch; summary of dodecaphonic theories; analysis of op. 15, particularly regarding serial technique. Review of Jelinek's book (see no.190).
    See no.190 (Jelinek, Hanns. Anleitung zur Zwölftonkomposition nebst allerlei Paralipomena, 1952).

GISELHER KLEBE


See no.275 (Klebe, Giselher. "First practical work" in Electronic music, 1958, p.17-18 (Die Reihe, 1)).
Elegia appassionata (piano trio)

Brief and general.


Quartet, string, op. 9


Die Räuber

"Grundform und dominierende Gestaltungsordnungen; Charakteristik der vier Hauptpersonen."

Discussion of the libretto and the style of the music.

Die tödlichen Wünsche

A review of Klebe's second opera. A piano reduction of the Prelude (21 ms.) is included.

Trio, piano
See his Elegia appassionata
ERNST KRENEK

GENERAL

See no. 82 (Salazar, Adolfo. Music in our time, 1946).

   Port.
   List of his compositions, p. 63-66. "Keine Selbstbiographie,
   sondern der Versuch einer Selbstanalyse." Last chapter re-
   printed as "Der musikalische Fortschnitt," Melos 16:71-75 (Mar
   1949). Port. (See no. 723.)

721 Krenek, Ernst. "Versuch einer Selbstanalyse: Vom 'Jonny' zur
   Krenek discusses the development of his compositional tech-
   nique in general terms.

See no. 88 (Mitchell, Donald. "The emancipation of the dissonance," 1952,
   p. 142-143).

722 Reich, Willi. "Ernst Krenek als Musikschriftsteller," Schm MZ
   [Ernst Krenek Heft] 93:113-114 (Mar 1953).
   A summary of Krenek's thought, as expressed in his writings.

   (Spring 1953). Mus., port.
   List of works, with opus number, year, and publisher, p. 51-56;
   discography, p. 56-57. "Revised and considerably enlarged ver-
   sion of a work originally published in German under the title,
   Selbstdarstellung." (See no. 720.)

See no. 151 ("Contemporary composers on their experiences of composi-
   tion with twelve notes: Ernst Krenek" in Rufer, Josef. Composition
   with twelve notes, 1954, p. 188-191).

See no. 95 (Wörner, Karl H. Neue Musik in der Entscheidung, 1954,
   p. 98-100).

724 Redlich, Hans Ferdinand. "Křenek, Ernst" in Grove's Dictionary
   of music and musicians. 5th ed., London, Macmillan, 1954, v. 4:
   844-848.
   Includes a bibliography and a list of his works.

725 Colucci, Matthew Joseph. A comparative study of contemporary
   musical theories in selected writings of Piston, Krenek, and Hinde-
   (University Microfilms, no. 23, 583.) (Thesis, Ph. D., music, Uni-
   versity of Pennsylvania.)
   Not seen; abstract in Dissertation Abstracts 17:2628 (1957).
   "Brief sketch of each composer's life; analysis of the musical
   theories."

726 Wörner, Karl H. "Krenek (Křenek), Ernst" in Die Musik in Ge-
   1759-1763.
   Includes a list of his works.
110 Ernst Krenek

Discussion of Krenek's writings on music

GENERAL DESCRIPTIONS OF WORKS

An evaluation of Krenek's works through the late 1920's.

A discussion of his works.

A discussion of his works.

A survey of his works and style.

Krenek's works, op. 54-64; comparison with earlier works.

Emphasis on row technique. A list of Krenek's works, 1930-Jan 1947, p. 43-44.


Krenek's serial technique, especially his use of "modes" (six-note rows). Examples from his Sixth string quartet, his Lamentatio Jeremiae Prophetae, and his Sinfonischen Stück für Streichorchester.

The use of a modified twelve-tone technique in his works, 1939-1950. Includes a list of his works of that period, p. 301.

736 Fiechtner, Helmut A. "Ernst Krenek," Musica 7:7-10 (Jan 1953).
Discussion of his works and of his various "periods" of composition. List of works, 1938-1952, p. 10.

Krenek's settings of English texts (Five prayers, Cantata for wartime, Santa Fe timetable, Tarquin, Dark waters, etc.).


Primarily a discussion of row technique, in his Sixth and Seventh Quartets, Variations for piano, Sonatine for flute and clarinet, Sonata for viola solo, Lamentatio Jeremiae Prophetae, Third and Fourth Piano sonatas, and other chamber works.


Includes a list of his works, 1948-1954. Analysis of the first movement of his Sonata for violin and piano, 1944/45.


The principles of serial rotation, indeterminacy, and other techniques, especially in Krenek's Lamentatio Jeremiae Prophetae; Kette, Kreis und Spiegel; Spiritus intelligentiae, sanctus; Sestina; and Sechs Vermessene.

**INDIVIDUAL WORKS**

**Cantata, op. 72**


Five prayers

See his Prayers, Five

Five short pieces for strings

See his Pieces for strings, Five

**Invention for flute and clarinet**


Includes a facsimile of the entire piece. This brief composition was written especially for the Schw MZ and is "ein einfaches Beispiel für die 'klassische' Reihentechnik." A short row analysis is given.

Kette, Kreis und Spiegel

Very brief explanation of the row technique used.

See no. 739a (Krenek, Ernst. “Extents and limits of serial techniques,” Apr 1960).

Lamentatio Jeremiae Prophetae

See no. 206 (Johnson, Martha. A study of linear design in Gregorian chant and music written in the twelve-tone technique, 1954).


Illustrates Krenek’s use of hexachords.

See no. 739a (Krenek, Ernst. “Extents and limits of serial techniques,” Apr 1960).

Pallas Athene weint

Capsule description of the plot and the musical structure.

General summation of Krenek’s work and importance; the plot of the opera and the character of its music.

Pieces for strings, Five

See no. 46 (Kelterborn, Rudolf. “Stilistisch gegensätzliche Entwicklungen auf der Basis der Zwölftontechnik,” Apr 1956).

Prayers, Five

An abstract only.
Quartets, string
-no. 1

A brief description of the first and third String quartets.

-no. 3


-no. 6


Sestina

A quite technical analysis by the composer. The complete poem is quoted on p. 238.


Sonata for violin and piano
-first movement


Symphonic elegy


RENE LEIBOWITZ

See no. 141 ("Un musicien d'aujourd'hui: René Leibowitz" in Le système dodecaphonique, 1949, p. 80-83 [Polyphonie, 4]).

See no. 29 (Goléa, Antoine. Esthétique de la musique contemporaine, 1954, p. 179-180).

Includes a list of his compositions and published theoretical writings.


Chamber symphony, op. 16

See no. 141 (Saby, Bernard. "Un aspect des problèmes de la thématique sérielle; à propos de la Symphonie de chambre, op. 16, de René Leibowitz" in Le système dodecaphonique, 1949, p. 54-63 [Polyphonie, 4]).

Quartets, strings

no. 3


Tourist death

(Air pour soprano et orchestre, op. 7)


BRUNO MADERN


See no. 168 (Manzoni, Giacomo. "Bruno Maderna" in Junge Komponisten, 1958, p. 113-118 [Die Reihe, 4]).

See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 263).


Brief description of his String quartet in two movements and his Serenata no. 2 for eleven instruments. Gives some biographical background.
LUIGI NONO

See no. 29 (Golea, Antoine. Esthétique de la musique contemporaine, 1954).

See no. 30 (Golea, Antoine. "Deux portraits: Luigi Nono—Karlheinz Stockhausen" in La musique et ses problèmes contemporains, 1954, p. 112-114).


See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 318-320).


Il canto sospeso


Very brief description.


See no. 168 (Unger, Udo. "Luigi Nono" in Junge Komponisten, 1958, p. 9-17 [Die Reihe, 4]).

Coro di Didone


A brief description.

Polifonica-Monodia-Ritmica

See no. 168 (Unger, Udo. "Luigi Nono" in Junge Komponisten, 1958, p. 9-17 [Die Reihe, 4]).

Varianti, for violin and orchestra


A short analysis: shows the use of permutation as a factor in composition.
HENRI POUSSEUR

Very brief; gives biographical data and lists some of his works.

See no. 168 (Koenig, Gottfried Michael. "Henri Pousseur" in Junge Komponisten, 1958, p. 18-31 [Die Reihe, 4]).

See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 344-345).

See no. 166 (Pousseur, Henri. "Outline of a method" in Musical craftsmanship, 1959, p. 44-88 [Die Reihe, 3]).


Impromptu for piano

See no. 166 (Pousseur, Henri. "Outline of a method" in Musical craftsmanship, 1957, 1959, p. 56-63 [Die Reihe, 3]).
Includes a score of the work.

Quintet in memory of Webern


Scambi


Variations for piano


HUMPHREY SEARLE

Brief outline of Searle's background and musical training; discussion of his style and works. List of works, p. 140.

Mátýás Seiber

   Includes a list of his "principal compositions."


   Biographical sketch and discussion of works; list of compositions and writings, p. 472.


See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 398-399).


Shadow of Cain

See no. 28 (Keller, Hans. "First performances and their reviews," Feb 1953).

Sonata for piano

   An outline of the structure.

MÁTYÁS SEIBER

   A brief survey of his works and method of using the twelve-tone technique.


   Includes a bibliography and catalog of his works.

118 Matyas Seiber

Biographical data and brief characterization of Seiber's music.

Influences on Seiber; brief discussion of works and style.

Biographical sketch; discussion of Seiber's row technique in some detail. List of published compositions, recordings, and writings, p.583-584.

See no.112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p.390-401).

Quartets, string

—no. 1

Tr. from the English by Willi Reich. Analyses of the first three quartets.

—no. 2


—no. 3

(Quartetto lirico)

A brief analysis of the form with some examples of the counterpoint technique.


Ulysses

A textual and musical analysis.

The composer's description of the structure of his cantata.
KARL HEINZ STOCKHAUSEN


See no. 105 (Hartog, Howard. "German contemporary music" in his European music in the twentieth century, 1957, p. 201-202).

See no. 168 (Schnebel, Dieter. "Karlheinz Stockhausen" in Junge Komponisten, 1958, p. 119-133 [Die Reihe, 4]).

See no. 170a (Stephan, Rudolf. Neue Musik, 1958).


Discussion of Stockhausen's philosophy of composition and the characteristics, especially rhythmical, of his music.


A survey of his background and works.


A brief critical appraisal of Stockhausen and a chronological outline of the history of the Cologne group of electronic composers.

See no. 166 (Stockhausen, Karlheinz. "... how time passes ..." in Musical craftsmanship, 1959, p. 10-40 [Die Reihe, 3]).


Gesang der Jünglinge


Gruppen für 3 Orchester

Stockhausen's theories of music in space, particularly as worked out in his Gruppen für 3 Orchester: problems of concert hall design. (See no. 772.)


Klavierstücke

nr. 2


nr. 11


Komposition nr. 2

See no. 30 (Stockhausen, Karlheinz. "Une expérience électronique" in La musique et ses problèmes contemporains, 1954, p. 82-93).


Kontrapunkten


Studie nr. 2


Zeitmasse


The rhythmic structure is briefly discussed.


**IGOR STRAVINSKY**

**GENERAL**


Partial contents: Cantata, p. 68-72; Shakespeare songs, p. 72-73; In Memoriam Dylan Thomas, p. 73; Canticum Sacrum, p. 74-79. (See nos. 787, 796.)


The Craft articles first appeared under the title, "A concert for St. Mark" in Score, Dec 1956 (see no. 799).

Discussion of the Septet, In memoriam Dylan Thomas, and the Shakespeare songs. A list of Stravinsky's chamber music, p. 15-16. (See no. 787.)

   Discusses briefly the Canticum Sacrum, the Shakespeare songs, and the Septet.

   A description of Stravinsky's use of dodecaphonic elements. For a German translation, see no. 787.

   Translation, as "Answers to 34 [sic] questions; an interview with Igor Stravinsky," Encounter, no. 46:3-7 (Jul 1957). Some of the questions concern Stravinsky's serial technique.

   Very brief general article on the characteristics of Stravinsky's melody; includes an illustration from the Canticum Sacrum.

   Contents: Erster Teil, "Die musik- und geistgeschichtliche Stellung Igor Strawinskys"; Zweiter Teil, "Kritik und Polemische Dokumente zur Zeitgeschichte"; Dritter Teil, "Die Umgestaltung des musikalischen Materials"; Vierter Teil, "Die Konstruktion: Prinzipien der Konstruktion; Musiktheoretische Voraussetzungen; Folgen der Konstruktion; Sonderformen der Konstruktion." Bibliography, p. 653-711 (general, not limited to Stravinsky); list of works, p. 715-764 (very complete information, giving description, instrumentation, names of sections, timing, publishers, recordings, history of performances, etc., for each work).
   An attempt to establish Stravinsky's place in the history of contemporary music. Much of the book is devoted to background material, including Schoenberg and the development of the twelve-tone technique.

See no. 112 (Prieberg, Fred K. Lexikon der neuen Musik, 1958, p. 405-416).

   Partial contents: Gerhard, Roberto, "Die Reihentechnik des Diatonikers," p. 18-22 (tr. by Alfred Becker from Gerhard's article in Score; see nos. 783, 796); Lindlar, Heinrich, "Der Sakralkomponist: Cantata/In memoriam Dylan Thomas, Canticum Sacrum/Threni," p. 66-68 (from his Igor Strawinskys sakraler Gesang;
SERIAL WORKS

Agon

   A brief formal analysis; the row technique is discussed in some detail.

   A brief analysis, with some examples of the row technique.

   A review, not an analysis.

Canticum Sacrum ad Honorem Sancti Marci Nominis

   A very brief description, dealing with the over-all shape of the work and of its several sections.

See no. 115 (Stuckenschmidt, Hans Heinz. "Igor Strawinsky" in his Schöpfer der neuen Musik, 1958, p. 128-161).


   Primarily an article about Stravinsky's influence on the author, but with some discussion of the implications of Stravinsky's adaptation of serial techniques.

A review, not an analysis.

Parallels between the structure of the Canticum Sacrum and that of the Basilica of St. Mark in Venice. (See also nos. 779, 787.)

Mus.
A description, with some row analysis.

Reprinted from the Neue Zürische Zeitung (Fernausgabe), nr. 257, Sept 18, 1956. A fairly detailed description of the work's structure.

Italian translation in Le musiche religiose di Igor Strawinsky, no. 780. Analyses of the Canticum Sacrum and the Von Himmel Hoch variations.

Review and general brief description.

Survey of the structure as a whole; aesthetic implications.

Gives an outline of the form and a general description of each section.


A discussion of the structure.

An elaborate structural analysis.

Double canon for string quartet
See his Movements for piano and orchestra
Epitaphium für das Grabmal des
Prinzen Max Egan zu Fürstenburg
See his Movements for piano and orchestra

In Memoriam Dylan Thomas


806 Keller, Hans. "In memoriam Dylan Thomas: Stravinsky's Schoenbergian technique," Tempo, no. 35:13-20 (Spring 1955). Mus. "The present article is no more than an illustration appended to my analytic music example of the complete central song [p. 16-20]." The analysis is indicated on the score. (German translation in no. 778.) (See also no. 807.)

An answer to Keller's analysis (see no. 806); a reply by Keller in New statesman and nation [ser. 2] 50:72 (Jul 16, 1955).

A brief serial and thematic analysis.


Movements for piano and orchestra

Serial analysis of the Movements; also brief analyses of two miniature works, the Double canon for string quartet and the Epitaphium.

A brief description of the Movements and also of the Double canon for string quartet.

A brief analysis.
Septet

   A formal analysis.

811 [Keller, Hans]. "First performances: Schönbergians and Stravin-
   Aesthetic considerations.

   Brief example of "thematic integration" in the work.

813 Schilling, Hans Ludwig. "Zur Instrumentation in Igor Strawinskys
   Spätwerk aufgezeigt an seinem 'Septett 1953,'" Archiv für Musik-
   A discussion of the instrumentation only.


Shakespeare songs

See no. 778 (Eimert, Herbert. "Die drei Shakespeare-Lieder (1953)" in
   Strawinsky in Amerika, 1955, p.35-38 [Musik der Zeit, 12]).


Threni, id est Lamentationes
   Jeremiae Prophetae

814 Pauli, Hansjörg. "On Stravinsky's 'Threni,'" Tempo, no. 49:16-33
   "Zur seriellen Struktur von Igor Strawinskys 'Threni','
   Detailed analysis of the textual and musical structure.

815 Mila, Massimo. "Vita musicale: Venezia; I 'Threni' di Strawinsky,"
   General description and aesthetic discussion; not an analysis.

816 Ruppel, K. H. "Berichte aus dem Ausland; Strawinskys neues Werk:
   Brief account of Stravinsky's road to serial technique; general
   description of the work.

817 Smith Brindle, Reginald. "Reports from abroad: Venice Contempo-
   Very brief review.
A brief description and evaluation.

Analysis of the first section (ms. 322-342) of the "Solacium" from the third part of Threni, "De elegia tertia."

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