

Ross - Schoenberg

Arnold Schoenberg was classically self-trained as a child, absorbing most of the material from encyclopedias or listening to other performances. He worked various musical jobs: conducting a choir, orchestrating operettas, writing sentimental songs. In 1901, he became the musical director for the Bunte Theater but returned to Vienna to recruit pupils in composition.

Schoenberg early music had a luxurious tone, although there are some unexplained dissonances and chords that fail to resolve. Mahler and Strauss both found Schoenberg's music innovational and "the music of the future".

Schoenberg let poetry guide his music. His most crucial literary encounter was with Stefan George's poetry, particularly the sheer density of the poet's imagery that did not permit easy access, but was rather a labyrinth of sensual secrets.

Schoenberg voyage to the atonal world was set to George's *Year of the Soul* collection (concerned with an intense scene of farewell). Most of piece is not in the home key in B minor and it's supposed that this piece was related to Schoenberg bidding farewell to Mahler.

Schoenberg mental stability faltered when one of his circle men, Richard Gerstl, committed suicide after Schoenberg found out he was having an affair with his wife. Afterwards, Schoenberg struggled with thoughts of suicide and his music slowly transitioned to the style we are most familiar with; his Second Quartet's first movement was written in a late-Romantic style whereas the second movement was a hallucinatory Scherzo. In the last 2 movements, a soprano joins the string players, singing George poems that describe emotions of grief and agony

As Mahler and Strauss were both leaving the world, Schoenberg entered a creative frenzy, composing several works