

Arnold Schoenberg (1874-1951)

- Schoenberg lived in Vienna; he and his students Anton Webern and Alban Berg are often called the **Second Viennese School**. (This differentiates them from the Viennese Classical School with such late 18th and early 19th Century composers living in Vienna, such as Mozart, Haydn, and Beethoven)
- Early compositions are as programmatic as Strauss or Liszt, and use established techniques
 - ***Pelléas and Mélisande*** (Op. 5, 1902) is in Sonata form, uses lots of leitmotives, presents story as clearly as if sung.
 - ***Verklärte Nacht*** (Op. 2 Transfigured Night, 1899) (orig. for string sextet, later scored for string orch.) lots of lush romantic language of tone poems of Strauss, clearly programmatic
- New Period 1907-9: Schoenberg broke with tonality more completely: more chromatic and dissonant, more contrapuntal.
 - ***Three Piano Pieces*** Op. 11 (1909): uses non-tonal motives
 - ***Five Pieces for Orchestra*** Op. 16 (1909); very non-tonal, but uses many devices found in tonal music
 - First movement (*Premonitions*) uses pedal tones, motives, ostinati
 - Third movement (*Colors*): chords are continually re-colored with different instruments. Schoenberg called the technique ***Klangfarbenmelodie*** (tone color melody), where the succession of tone colors is analogous to succession of notes found in a melody.
 - ***Erwartung*** Op. 17 (1909 Expectations), one of our clearest examples of Expressionist opera.
 - ***Pierrot Lunaire*** Op. 21 (1912). A setting of 21 poems from a cycle of same name by Albert Giraud.
 - Pierrot is a character from ***commedia dell'arte***, is very naive, child-like, staring in wonder at moon; so Giraud came up with cycle of poems about a moonstruck Pierrot.

- Schoenberg's setting uses 5 instrumentalists (3 doublers: fl/picc, vln/vla, cl/bcl, vc, pf) and vocalist who declaims in ***Sprechstimme***, a vocal delivery between speech and song; Schoenberg recognized its Expressionist possibilities.
- Poetry contains images typical of expressionism: night, darkness, moon, blood, death, the sinister; even eyes (an image also used in *Erwartung*).