

**Listening to Arnold Schoenberg: Compositions,
Teachings, and Writings**
Commemorating the 150th anniversary of the birth of Arnold Schoenberg

Symposium Schedule

THURSDAY, OCTOBER 24, 2024

9:40–11:10 a.m.

Joseph Auner (Tufts University)

“In the ‘Second Room,’ Schoenberg’s Technological Imagination”

Katharina Bleier (University of Music and Performing Arts Vienna) and

Therese Muxeneder (Arnold Schönberg Center, Vienna, Austria)

“Schoenberg Goes Digital Humanities”

Elizabeth Keathley (University of North Carolina, Greensboro)

“Cleo Laine Performs Schoenberg’s Jazz Masterpiece, *Pierrot lunaire*”

2:40–4:10 p.m.

Jack Boss (University of Oregon)

“Schoenberg’s *Pelleas und Melisande*: Unhappy Ending as Resolution of the ‘Musical Idea’”

Fusako Hamao (Independent Scholar)

“A Theatrical Adaptation of Arnold Schoenberg’s *Pierrot lunaire* in Postwar Japan:
The Dramaturgical Impulse Behind the Music”

Philip Stoecker (Hofstra University)

“The Unpublished Analyses of Schoenberg’s Works in His *Fundamentals of Musical Composition*”

Concert:
The Music of Arnold Schoenberg and His Circle

Thursday, October 24, 2024

7:30 p.m.

The Helene Fortunoff Theater

Monroe Lecture Center, California Avenue, South Campus

Tammy Hensrud, *mezzo-soprano*

Robert Osborne, *bass-baritone*

Violetta Zabbi, *piano*

Tammy Hensrud and **Robert Osborne** will perform the *Brettli-Lieder (Cabaret Songs)* of Arnold Schoenberg accompanied by **Violetta Zabbi**, piano. The program will also feature works by Alexander von Zemlinsky, Hans Eisler, Alban Berg, Anton Webern, and Alma and Gustav Mahler; all composers with whom Schoenberg was associated.

FRIDAY, OCTOBER 25, 2024

10:10–11:40 a.m.

Gordon Root (State University of New York in Fredonia)

“Schoenberg Plays the Blues: The Applications and Mythologies of the Twelve-Tone Method in Popular Culture”

Severine Neff (University of North Carolina at Chapel Hill, Eugene H. Falk Distinguished Professor, Emerita)

“Schoenberg’s Fifth Attempt: *Preliminary Exercises*, Volume I of *Counterpoint*”

Avior Byron (Independent Scholar)

“Was Schoenberg A Chauvinist Towards Performers?”

1–2:30 p.m.

Sabine Feisst (Arizona State University)

“Reflections on Diversity Lacunas in Schoenberg’s Rapport with American Composers”

Benjamin Levy (University of California, Santa Barbara)

“A Correspondence and its Limits: Schoenberg and Webern Reflected in their Letters”

J. Daniel Jenkins (University of South Carolina)

“The Orchestration of Counterpoint in Schoenberg’s *Weihnachtsmusik*”