



SCHOENBERG

Kammersymphonie No. 1, Op. 9

Arnold Schoenberg (13 September 1874 – 13 July 1951) was an Austrian composer and painter, associated with the expressionist movement in German poetry and art, and leader of the Second Viennese School. Schoenberg's approach, both in terms of harmony and development, has been one of the most influential of 20th-century musical thought. Many European and American composers from at least three generations have consciously extended his thinking, whereas others have passionately reacted against it. Schoenberg was known early in his career for simultaneously extending the traditionally opposed German Romantic styles of Brahms and Wagner. Later, his name would come to personify innovations in atonality (although Schoenberg himself detested that term) that would become the most polemical feature of 20th-century art music. In the 1920s, Schoenberg developed the twelve-tone technique, an influential compositional method of manipulating an ordered series of all twelve notes in the chromatic scale. He also coined the term developing variation and was the first modern composer to embrace ways of developing motifs without resorting to the dominance of a centralized melodic idea. Schoenberg was also a painter, an important music theorist, and an influential teacher of composition; his students included Alban Berg, Anton Webern, and later John Cage, among others. Many of Schoenberg's practices, including the formalization of compositional method and his habit of openly inviting audiences to think analytically, are echoed in avant-garde musical thought throughout the 20th century. His often polemical views of music history and aesthetics were crucial to many significant 20th-century musicologists and critics.

The **Chamber Symphony No. 1** in E major, Op. 9 (also known by its title in German **Kammersymphonie, für 15 Soloinstrumente**) as finished in 1906 and premiered on February 8, 1907 in Vienna by the Rosé Quartet together with a wind ensemble from the Vienna Philharmonic, under the composer's baton. The Chamber Symphony is a single-movement work which lasts approximately 20 minutes. Even though it is listed as one movement, the form can be considered as subdivided into as many as five continuous movements. Schoenberg himself outlined the following form using the rehearsal numbers as reference points:

- I. Sonata. Allegro
- II. Scherzo
- III. Development
- IV. Adagio
- V. Recapitulation and Finale