

Distinguished Lecturers in Music Theory Series



Dr. Cynthia I. Gonzales

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Texas State University

New Works of Art: Schoenberg's "Traumleben" and "Lockung"

Tuesday, September 29, 2020
12:45pm EDT
Via Zoom

If you would like to attend, please
contact Michael Callahan
(mrc@msu.edu) to request the Zoom
link.

Lecture Abstract:

The harmonic language in Arnold Schoenberg's songs "Traumleben" and "Lockung," both from op. 6 (1905), is enigmatic. "Traumleben" is well known for concluding with adjacent root-position E major and F major chords. "Lockung," the composer boasted, avoids stating tonic harmony. In this paper, I borrow Edward T. Cone's concept of a composer creating a new work of art when appropriating a poem to serve as the lyrics. Schoenberg's music, I propose, does not enhance the poetry, but rather creates a new work by contradicting the meaning of the words. "Traumleben" is a love poem; but rather than projecting a love that unites and brings new life, Schoenberg's music portrays a love that isolates and smothers. Even though the first phrase concludes with an ornamented dominant-tonic cadence, the dominant loses its tonic-defining role. The remaining phrases engage plagal elements that foreshadow the song's Neapolitan-to-tonic conclusion. "Lockung" describes, in three stanzas, the details of a rapid chase that concludes with the narrator boasting "*mein, bist du mein!*" Schoenberg's setting, however, re-writes the ending by recapitulating the musical gesture that earlier depicted the rapid darting about of the chase. Schoenberg's music sets free the one once trapped.

Bio:

Cynthia I. Gonzales, Associate Professor at Texas State University, is author of the first collection of aural skills exercises published in SmartMusic®, titled *The Listen-Sing Method*.

In 2019, she was one of three instructors honored as a Regents' Teacher by the Texas State University System of seven colleges and universities.

Cynthia's primary research area is text-music relationships in the early (tonal) *Lieder* of Arnold Schoenberg, a repertoire she has also performed in recital. In addition to numerous presentations about Schoenberg's songs at international, national, and regional conferences, Cynthia has delivered almost 20 presentations about SmartMusic® as an aural skills "tutor," including a keynote talk at Pedagogy into Practice: Teaching Music Theory in the 21st Century and as a clinician for the 2019 UMass-Amherst Workshops in Music Theory Pedagogy.

Cynthia is currently on the editorial board for the College Music Society's *Symposium* and for the [Journal of Music Theory Pedagogy](#). Additionally, she has been a Reader for the AP Music Theory Exam since 2015.

Before joining the professoriate in the mid-1990s, Cynthia taught K-12 general and choral music in both public and private schools, as well as applied voice lessons. In 1982, Cynthia started singing with professional choral ensembles, beginning with the Santa Fe Desert Chorale in the mid-1980s and concluding with the San Antonio Chamber Choir in 2016. She performed with Grammy®-winning [Conspirare](#) for 16 seasons, serving as Soprano Section Leader for more than a decade. She continues to make transcriptions and arrangements for Conspirare when published scores are unavailable. Since retiring as a professional choral musician, she has returned to her first love: singing and playing guitar. She remains connected to choral music by serving as Music Director at First Lutheran Church in San Marcos, TX; and by composing sight reading pieces for the Texas UIL Choir Contests.