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Title	アーノルト・シェーンベルク オペラ 《モーセとアロン》：集合体という人格の表象 合唱による表現の可能性
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アーノルト・シェーンベルク オペラ《モーセとアロン》：

集合体という人格の表象——合唱による表現の可能性——

論文要旨

Opera *Moses und Aron* of Arnold Schoenberg: representation of a character as the  
mass——possibility of the expression by a chorus——

明治学院大学大学院文学研究科提出

博士論文

A Dissertation Presented to the Division of Arts and Letters,  
Graduate School of Meiji Gakuin University,  
for the Degree of Doctor of Art Studies.

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Arnold Schonberg (1874–1951) arrived at the idea of composing a work based on prophet Moses around 1923. First planned as a cantata, named *Moses am brennenden Dornbusch*, he subsequently enlarged the work's scale to an oratorio which finally bore fruit in the opera *Moses und Aron*.

In the late 1920s Berlin, where Schoenberg started to elaborate on the opera, phenomenon like the “Zeitoper”, that reflects the actual life of people at that time, was occurring.

Parallel to such trends, Schoenberg continued working on the subject of “Moses” which, unlike the “Zeitoper”, was unrelated to modern daily life. It might have been those particular circumstances that caused numerous revisions: As for the libretto, for instance, enormous handwritten drafts and typoscript copies are left, documenting the lengthy process of reworking the oratorio into an opera.

In this paper, we will try to connect the revision process of Schoenberg's opera, *Moses und Aron*, with the above mentioned social changes, and Austrian and German worker-chorus-movements from the late 19th to the early 20th century.

Firstly, the relations of Schoenberg and the worker-chorus-movements are surveyed. For that purpose, articles of the *Arbeiter-Zeitung* and *Deutscher Arbeiter-Sängerbund Männerchöre ohne Begleitung* are consulted. From here, the common points of texts sung in the worker choruses from the late 19th to the early 20th century will be referred.

Secondly, the text changes of the opera, *Moses und Aron*, will be shown. This examination shows that the text changes are connected with the characterization of the choruses of the opera. Some similarities between the opera text and G. Le Bon's *Psychologie der Massen* are suggestive: the book was read widely at least in France and Germany in those days, and Schoenberg had the book in his possession. Thus the common points between the texts of the book and the opera will be indicated.

Thirdly, we show on the score how these common points are expressed musically.

Consequently, the above observations will then lead to the conclusion that the turba choruses of the opera, which, according to the biblical subject, would depict the people in the Old Testament, and at the same time represent the common people of Schoenberg's time as well as the present age.