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**Reevaluating the Compositional Process of Anton Webern:
1910-1925**

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**Reevaluating the Compositional Process of Anton Webern:
1910-1925**

by

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In loving memory of
my mother.

Preface

The brevity of Anton Webern's works is deceptive. Although his complete works can be performed in an afternoon, he is encountered in almost any critical discussion of music at the turn of the twentieth century. This treatise represents the fruits of several years of examining only a portion of his compositions within the scholarly discourse that has grown around his works. My interest in his compositions, however, began long before this, and extended beyond the compositional process of a single composer. As an undergraduate, I found it curious that such a brief corpus of works should have so profound an influence on the development of Western Music. As a student of composition, I was fascinated by the organization of his rows, and how he brought an extraordinary musical expression to a potentially mechanical succession of pitches. As a student of psychology, I was equally fascinated by the process by which artists envision their creations, and bring their visions to completion. It was not until my years as a graduate student, however, that I became increasingly aware of the dichotomy between Webern's historical image as a calculating expressionless master of the rows, and the programmatic associations and emotional expressivity that he discusses within his letters and lectures. While it is comforting to have seen several new biographical works reconcile Webern's expressed aesthetic and his historical position,¹ theoretical considerations of his works continue to focus on issues that appear foreign to his compositional intent.

¹ Kathryn Bailey, *The Life of Webern* (Cambridge: Cambridge University Press, 1998); Malcolm Hayes, *Anton von Webern* (London: Phaidon Press, Ltd., 1995); Anne Schreffler, *Webern and the Lyric Impulse: Songs and Fragments on Poems of Georg Trakl* (Oxford: Clarendon Press, 1994); and Julian Johnson, *Webern and the Transformation of Nature* (Cambridge: Cambridge University Press, 1999).

George Perle concluded that pitch-class set analysis was contrary to his “common sense” experience of much of the atonal repertoire.² In this treatise, I concluded that many of the analytical procedures used to “reveal” a broad number of techniques in Webern’s atonal music appear equally contrary to his compositional intent. Octatonic collections, whole note scales, symmetrical relations are all evident in many of his atonal works, and such structures are often aurally recognizable. Webern’s letters, diary entries and lectures, however, do not support the idea that he intentionally used them in structuring his music. Rather these elements became part of the composer’s ear and experience. A close reading of his writings as well as the musical tracts written by those who knew him personally reveals that Webern consciously used rather traditional musical forms and techniques in a highly individual manner. Aware of a broad range of contemporary music, Webern used these elements intuitively, or even perhaps subconsciously, and not as a part of a precompositional intent. These conclusions have been reached over an extended period of time through working with many individuals.

I am deeply appreciative to all who have shaped my educational experience over the long time I have been formally attending university, many perhaps in ways unseen to them at the time. The members of my committee, however, have been especially influential through this long journey. I remain especially appreciative for the consistent support, insight and enthusiasm provided by my chair, Elliott Antokoletz, over the extended period of time needed to complete this treatise as well as for his participation on my Master’s treatise. Through his classes and participation on my Master’s committee, Hanns-Bertold Dietz has been especially influential over this period of time, and his

² George Perle, “Pitch-Class Set Analysis: An Evaluation,” *The Journal of Musicology* 8/2 (Spring, 1990): 151-172.

Socratic pedagogical style brought Webern's lectures and Schoenberg's teaching to life. Through her courses and my comprehensive exam, Rebecca Baltzer underscored the connectedness between the music, the theory and the society, and Kathleen Higgins was so helpful in untangling aesthetic issues and integrating the philosophical elements into the current study. I deeply appreciate Marianne Wheeldon's willingness to step in at the last minute and work with me at a distance.

As an undergraduate at Stetson University, I was first introduced to the word *musicology* by Robert Fort. Here I also had the privilege of studying composition with Janis Kindred and Paul Langston as well as watercolor with Fred Messersmith, all of which served to illustrate the many levels of challenges one faces when approaching "creation" in even the most modest sense of the word. I am also grateful for the patience and insight Robert Brady offered while working with philosophical issues of aesthetics and communication. Through these experiences, I first became interested in the motivation and processes of creativity, aesthetics, and the complexities of music history.

As a graduate student at The University of Texas at Austin, I had the privilege of working with a number of distinguished scholars in both the departments of Music and Library and Information Science, and I remain indebted to them for their patience, insight and expertise. I especially want to thank David Hunter for providing an archetypal mentor for the scholar/librarian, as I worked with him as both student and employee in the Fine Arts Library, and continue to work as a music specialist in an academic library. I am also indebted to Patrick McCreless, whose participation on my Master's treatise, and whose analytical studies of Webern's works provided valuable insights in understanding his music. I am naturally grateful for the continuing support of my wife, Xiang, and for her constant efforts to focus my attention on completing this treatise. I

extend my thanks to Universal Edition, who kindly gave permission for reproducing excerpts, if such can be made from Webern's published works. I am also grateful to Pal Rao, now Dean of Libraries at Wichita State University, whose encouragement and support provided the nurturing environment necessary to finally bring this work to completion while he was Dean at Central Missouri State University.

Reevaluating the Compositional Process of Anton Webern:
1910-1925

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Analytical treatments of Anton Webern's compositions between 1910 and 1925 fail to provide a "rosetta stone" by which these works may be collectively understood. In his 1932 lecture, *The Way to the New Music*, Webern provided a clue to understanding these works. Here he used the term "run" to describe his compositional process for the *Bagatelles*. The present study proposes that what Webern termed a "run" refers to an unfolding aggregate of unique pitch-classes that mark a division, idea, or theme within the composition. Although a run usually contains pitch-class repetition, the presentation of all twelve unique pitch-classes defines structural divisions within the composition. These boundaries are articulated by the appearance of the final missing pitch-class, and generally supported by additional elements of timbre, tempo, and dynamics. Webern was forced to thin the texture and compress the form in his atonal works in order to permit one to aurally perceive the introduction of unique pitch-classes. My analyses of Opp. 7 through 19 support this conclusion.

His 1932 lecture, however, recalled a technique he used twenty years earlier, and after he incorporated Schoenberg's twelve-tone method into his compositional practice. Psychological investigations into the validity of autobiographical memory further support my reading of Webern's narrative. In addition, I use Wittgenstein's metaphors of the "language game" and "forms of life" to show why some scholars have used Webern's statement to support analytical treatments that are foreign to his intent. Certainly one finds octatonic collections, whole-tone scales, and symmetrical structures in Webern's atonal works, and, indeed, he was familiar with a broad range of contemporary music. Webern does not, however, specifically allude to any of these techniques in his letters, lectures, or diary entries. Rather, Webern intuitively used these elements to arrange individual pitches within an unfolding "run." Through this survey of Webern scholarship, I argue that the preoccupation with serial tendencies in his atonal compositions served to overshadow the uniqueness of his stated compositional technique in the pieces he wrote between 1910 and 1925, thus obscuring Webern's intent.

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Chapter 1: Introduction

Was die junge Generation an Webern sah, war der alten fremd.¹

The works Anton Webern composed between 1910 and 1925 remain an enigma. Analytical interpretations of these pieces generally underscore the manner in which this music appears to anticipate the techniques and aesthetics of Schoenberg's method of composing with twelve tones. These readings, however, are generally attributed to an historical persona and analyses created in the 1950s by composer/theorists such as Pierre Boulez, Karlheinz Stockhausen and Herbert Eimert. The previous generation of performer/composers such as Peter Stadlen, Rudolf Kolisch, Edward Steuermann, Egon Wellesz, and Erwin Stein, all of whom knew Webern personally, viewed these pieces quite differently. Their contributions to the literature in the 1930s, however, were overshadowed in number and influence following the second world war by the then growing fascination surrounding Schoenberg's innovation. As early as 1962, Friedrich Cerha expressed his concern that those who personally knew Webern would hardly recognize the historical position he came to occupy in the literature, or the compositional technique attributed to his music. Over the next forty years, a recognizable body of literature echoed the concern Cerha expressed. Nevertheless, analyses of these works remained mute on significant points, and none provide a "rosetta stone" by which this corpus may be collectively understood. Furthermore, a majority of the critical literature constructed a rather clinical façade that obscured the intensely emotional connection Webern had with music in general and his own in particular. Consequently these works and their creator remain essentially unknown to us.²

¹Friedrich Cerha, "Die Wiener Schule und die Gegenwart," *Österreichische Musikzeitschrift* 16/6-7 (1961): 306.

²Reinhold Brinkmann, "Anton Webern: Eine Situationsbeschreibung," In *Vom Einfall zum Kunstwerk: Der Kompositionsprozess in der Musik des 20. Jahrhunderts*. Ed. Hermann Danuser and Günter Katzenberger

Webern provided little insight by which we are able to untangle this dilemma. He wrote little about his own music and seldom discussed the compositional techniques he used in his music with others. His activities were further obscured from a wider audience by his close association with Schoenberg; by political, economic, and aesthetic developments through the first half of the twentieth century; by opposition from a rather conservative musical establishment; and by the radical novelty of his music. During one of the lectures delivered in *The Path to the New Music*,³ Webern briefly alluded to the technique he claimed to have used when composing the *Bagatelles for String Quartet*, Op. 9. This remains one of the most overt discussions of his compositional technique discovered to date. Although little documentary evidence supports his narrative, it has become one of the touchstones used by those who viewed his music as anticipating Schoenberg's twelve-tone method. His statement, however, was given long after Webern's *Bagatelles* were composed, after Schoenberg had revealed his technique of composing with twelve tones "related one to another;" and after he had used Schoenberg's technique for nearly a decade. Through untangling this passage, I argue that the works Webern composed between 1910 and 1925 exemplify a heretofore unnoticed compositional technique.

Many analyses have focused on the extent to which Webern's atonal compositions prefigured Schoenberg's technique, or the extent to which Webern used octatonic collections, symmetrical structures, whole-tone scales or a number of techniques composers employed at the turn of the century to create an order not dependent upon tonal relations. Webern would have been quite familiar with these models through his participation in Schoenberg's Society for Private Musical

(Laaber, Germany: Laaber Verlag, 1993), 273-86. Anne C. Schreffler, *Webern and the Lyric Impulse: Songs and Fragments on Poems of Georg Trakl* (Oxford: Clarendon Press, 1994).

³Anton Webern, *The Way to the New Music*, Ed. W. Reich (Bryn Mawr: Theodore Presser Co, 1963).

Performances, but there is no evidence in letters, diaries and even anecdotal conversations later recalled by his associates that he intentionally used any of these musical elements in his compositions. Rather, these elements were developed as part of his ear and experience. They were then employed in the compositional process as a result of Webern's intuitive or subconscious sense of musical expression. His lecture, however, specifically referred to a technique he recalls using while composing the *Bagatelles*.

My analyses suggest the stimulus for Webern's novelty during these years 1910 through 1925 involved what he referred to in his lecture as an *Abwicklung* or *run* to designate formal divisions within a piece.⁴ Through examining his statement more closely, we see that a run is comprised of an unfolding aggregate of twelve pitch-classes within a structurally significant section of the music. While pitch-class repetition may occur, the final unique pitch-class of the collection serves to bound the aggregate and provides closure for the section. Although these aggregates often contain all twelve pitch-classes, there are instances in which an aggregate may contain as few as eight or nine unique pitch-classes. Reinforced by aspects of dynamics, tempo, rhythm, and gesture, a run, irrespective of pitch-class repetition, is used to mark structural divisions in an atonal idiom. This differs significantly from Schoenberg's twelve-tone technique.

Whereas Schoenberg stipulated that no pitches may occur again until all twelve have sounded, Webern's runs involved focusing attention on the diminishing pool of unique pitch-classes as the aggregate unfolds, and the completion of a presentation of a twelve-tone aggregate emphasizes structurally significant points of the music, irrespective of intervening pitch-class repetition. The twelve-tone technique precludes

⁴ Webern used the term "Abwicklung" in this lecture, and Willi Reich translates this term as "run" in his translation of these lectures.

the repetition of pitch-classes, and equalizes the importance of individual pitch-classes, thus mitigating an importance of one pitch-class over another at cadential points.

Webern's runs can prolong the presentation of the twelve-tone aggregate through using pitch-class repetition. Furthermore, individual pitch-classes can assume a prominent role through completing the run, and producing a cadential sense of closure. As a result, one may encounter several pitch-class repetitions before the final unique pitch-class appears to close the twelve-tone aggregate. This technique appears in many of Webern's atonal compositions, and pitch-classes are often repeated to bound melodies or sections. These "extraneous" tones from a twelve-tone point of view, however, become structurally significant in prolonging the completion of the run, or providing closure in a melodic gesture or section. Within this context, the run provides a "rosetta stone" by which this corpus of works can be understood as a unique contribution to the theoretical discussion of the period as well as to the 20th century repertory.

Several authors have discussed the completion of chromatic aggregates, tone fields, and sets as important formal elements, and two authors have proposed that the use of the full chromatic aggregate was structurally significant.⁵ The majority of these discussions, however, limit their scope to individual gestures, repetitions of common set complexes, or "revealing" unifying elements. They often focus on the serial aspect of particular passages. No one described the presentation of the full chromatic aggregate as a compositional technique that Webern consciously used; none claimed this technique is characteristic of both his instrumental and vocal music written between 1910 and 1925; and none view these tendencies as antithetical to Schoenberg's technique.

⁵Only Lynn and Paccione briefly allude to a structural function of completing the full chromatic aggregate. Donna Levern Lynn, *Genesis, Process, and Reception of Anton Webern's Twelve-Tone Music: A Study of the Sketches for Opp. 17-19, 21 and 22/2 (1924-1930)* (Ph.D. diss., Duke University, 1992); and Paul Paccione, "Chromatic Completion: Its Significance in Tonal and Atonal Contexts," *College Music Symposium* 28 (1988): 85-93.

The compositions Webern wrote at this time were genuinely unique expressions. One finds that the height of his aphoristic brevity corresponded with the flamboyant orchestral excesses of Strauss, Stravinsky and even Schoenberg, yet none question the compositional choice behind this development.⁶ His works are often perceived by critics, biographers and theorists as cerebral and detached, while Webern often referred to the programmatic nature of their content, or the extreme expressivities conveyed through each note, and he painstakingly rehearsed each nuance while coaching those who performed his works. Some scholars argue that Webern completely relied on the written score, both in writing extensive performance markings in his compositions as well as when conducting the works of others, while others concluded that the notes on paper serve to vaguely convey the rich and necessary performance tradition needed to accurately interpret the composition.⁷ Similarly, one finds that Webern, like Schoenberg, did not teach a technique, but rather would guide his students in discovering their own voices as composers through studying how the masters solved compositional problems. Finally, the legacy Schoenberg and Webern intended to bequeath, an extension of the rich Germanic tradition, was perceived by most as an abrupt break from that past, especially with regards to Webern's compositions. The truth, however, may lie between these extremes.

It is odd that Webern's contemporaries who openly advocated a serial technique and wrote extensively about it, Joseph Matthias Hauer, Josef Rufer, Ernst Krenek, Richard Hill and Adolph Weiss in particular,⁸ were overshadowed in the historical

⁶Kathryn Bailey, *The Life of Webern* (Cambridge: Cambridge University Press, 1998), 77; and Moldenhauer, *Webern*, p. 134.

⁷Alfred William Cramer, *Music for the Future: Sounds of Early-Twentieth-Century Psychology and Language in Works of Schoenberg, Webern and Berg, 1908 to the First World War* (Ph.D. diss., University of Pennsylvania, 1997).

⁸ Joseph Hauer, *Vom Wesen des Musikalischen ein Lehrbuch der Zwölftöne-Musik* (Berlin-Lichterfelde: Schlesinger (R. Lienau), 1923; Josef Rufer, *Composition with Twelve Notes Related Only to One Another*, trans. Humphrey Searle (New York: Macmillan, 1954), Appendix I, 177-201; Erwin Stein, "Neue

narrative by Schoenberg, who only grudgingly discussed the technique; and Webern, whose sole specific treatment of his compositional process was given as an extemporary aside within a lecture devoted to the development of twelve tone music. Finally, the slow acceptance of Webern's works into publication and onto the stage occurred at the same time that Webern's compositional style changed to embrace the twelve-tone technique, resulting in odd juxtapositions of his atonal compositions and those using Schoenberg's technique on the concert stage, in publications and in the critical literature.⁹

Webern's own views were confined to correspondence, two series of lectures, and a few publications in articles, festschrifts, and performance notes.¹⁰ While clarifying his position on art, composition and music with reference to a particular work or performance, these documents neither form a cohesive theoretical tract nor provide a systematic aesthetic statement. Furthermore, these comments were seldom intended for an audience beyond the individual with whom he was corresponding or those in attendance, and, at times, provide contradictory evidence. One finds an example of this contradictory documentary evidence while searching for the point at which his compositional style pointed toward the twelve-tone technique taught by Schoenberg. Did

Formprinzipien," *Musikblätter des Anbruch* 6 (1924), special issue, "Arnold Schoenberg zum fünfzigsten Geburtstag," 286-303; trans. Hans Keller as "New Formal Principles," Erwin Stein ed., *Orpheus in New Guises* (London: Rockliff, 1953), 57-77; Ernst Krenek, *Über neue Musik* (1937), trans. Barthold Fles as *Music Here and Now* (New York: Norton, 1939); Richard S. Hill, "Schoenberg's Tone-Rows and the Tonal System of the Future," *The Musical Quarterly* 22 (1936): 14-37; Erwin Stein, "Schoenberg's New Structural Form," *Modern Music* 7/4 (1930): 3-10; Adolph Weiss, "The Lyceum of Schoenberg," *Modern Music* 9/3 (1932): 99-107. Also see George Perle, "Atonality and the Twelve-Note System in the United States," *Score* 28 (1960): 51-66.

⁹The year 1924 provides an example of the degree to which one would encounter twelve-tone and atonal works without distinction Schoenberg's twelve-tone technique had been discussed the previous year, and Webern was using it when writing Op. 18 (although initially adopting it two years earlier). Opp. 11 and 15, not written with that technique, were taken under contract by Universal Edition, and Opp. 1, 5 and 7 received performances, (again, works not using that technique).

¹⁰Zoltan Roman listed 35 entries for Webern, consisting of collections of letters, contributions to several publications, two of the three analyses he wrote on his own music as well as the "Neue Weg" lectures. Several additional works by Webern were subsequently published. [*Anton von Webern: An Annotated Bibliography* (Detroit: Detroit Studies in Music Bibliography, 1983), 192-198].

it occur in 1911, a time suggested in one of his lectures;¹¹ in 1924, a time suggested in his letters;¹² or in 1927, a time several scholars suggested using analyses of his Op. 21?¹³ Closer examination of these documents, however, reveal that the 1911 date involved an extemporaneous recollection of events twenty years earlier, the 1924 date coincides with his earliest systematic use of the technique in Op. 17, and the 1927 date was ascribed through an analysis of Op. 21. Consequently, each depends on a contextual reading of “incorporating” the technique. Because Webern’s primary material became part of Webern scholarship only years after his death, I argue that the reception of these historical documents was molded to support a posthumous evaluation of his career, viewed through the experience and aesthetic agenda of a different time. Consequently, one needs to critically evaluate the context within which Webern’s statement is to be read.

Analytical techniques and terms further obfuscate a critical understanding of these works. Both Schoenberg and Webern felt composition, analysis, and performance, although connected, were independent processes. While neither taught compositional tricks, each is credited in the literature with various levels of analyses, including Schoenberg's recognition of thematic unities in hindsight,¹⁴ and Webern's lectures and analyses.¹⁵ In 1965, Richard Teil summarized the analytical literature that examined the

¹¹ Webern's lecture of 12 February, 1932. Webern, *Neue Weg*, p. 51.

¹² In a letter to Berg dated 29 August, 1924, just before he began composing the first song of Op. 17, Webern wrote, "Twelve-note composition is for me now a completely clear procedure." And so it may have been, though it was not until the Trio for Strings, Op. 20, that he proved his mastery of all its possibilities. (Moldenhauer, *Webern*, p. 119).

¹³ Herbert Eimert, "A Change of Focus" *Die Reihe* 2 (1958): 35-41; Rosemary Snow, *Cadence or Cadential Feeling in the Instrumental Works of Anton Webern* (Ph.D. diss., Case Western Reserve University, 1977): 10; and Henri Pousseur, "Webern's Organic Chromaticism," *Die Reihe* 2 (1958): 51-60.

¹⁴ In "A Self Analysis" Schoenberg says "I can look upon them [opp 11, 16, and 21] as if someone else might be their composer, and I can explain their technique and their mental contents quite objectively. I see therein things that at the time of composing were still unknown to me." (*Style and Idea*, Ed. Leonard Stein, trans. Leo Black [Berkeley: University of California Press, 1984], 79).

¹⁵ Webern provided analyses for Opp. 1, 20 and 28.

atonal works of both composers as ranging from post-Wagnerian chromatic tonality to vague generalizations of serial technique.¹⁶ Thirty years later, Anne Schreffler discussed the lack of attention paid to Webern's works from his middle period in the following manner:

There have been no single studies devoted to Webern's acquisition of twelve-tone technique. General books on Webern by René Leibowitz, Wallace McKenzie, Walter Kolneder, Luigi Rognoni, and Friedrich Wildgans assess Webern's evolution (by necessity) only in terms of his published works; moreover all of these authors take Webern's later twelve-tone techniques as a model, viewing earlier works as experimental and incomplete: ...Recent works by Kathryn Bailey and Donna Levern Lynn discuss Webern's twelve-tone technique from 1924 and after.¹⁷

The main thrust of these interpretations, however, focused on underscoring similarities between Webern's atonal works and those using the serial technique through “discovering” early vestiges of row manipulations.¹⁸ However, Woodward claimed these studies more often than not reveal either isolated similarities or inaudible patterns.¹⁹

As a result of the growing analytical, polemical and quasi biographical literature, Webern is more frequently encountered in historical discussions of the period than on the concert stage. He is more frequently used to illustrate avant-garde techniques through examples drawn from compositions written early in his career than from those actually using the twelve-tone technique. And he is more likely to be quoted in a way that may well have surprised him than in a way he may have intended. This conclusion was reached decades ago by William Austin, who lamented that analyses provided by

¹⁶ Richard Teitelbaum, "Intervallic Relations in Atonal Music," *Journal of Music Theory* 9/1 (1965):74.

¹⁷ Anne C Schreffler, "Mein Weg geht jetzt vorüber: The Vocal Origins of Webern's Twelve-Tone Composition." *Journal of the American Musicological Society* 47/2 (1994): 275, footnote 1.

¹⁸ Catherine Nolan, "New Issues in the Analysis of Webern's 12-tone Music," *Canadian University Music Review* 9/1 (1988): 83-103.

¹⁹ Gregory S. Woodward, *Non-Pitch Aspects as Structural Determinants in the Atonal Works of Anton Webern*, (DMA, Cornell University, 1986), 5.

Leibowitz and Stockhausen of Webern's *Concerto*, Op. 24, were at least as famous in the 1950s as the music itself.²⁰

A small but persistent current in the literature, however, voiced reservations about Webern's emerging reception, perception and historical position during the past fifty years. In the late 1950s, Herbert Eimert and Peter Stadlen begin questioning Webern's historical characterization.²¹ In the 1960s, Friedrich Cerha, George Rochberg, Boschidar Dimov, Humphry Searle, and Hans Keller echoed these concerns.²² In the 1970s, Rudolf Stephan specifically questioned analytic practices used on these works.²³ In the 1980s, Giselher Schubert, Peter Franklin, Martin Zenck, and Jurij Holopov, Daniel Albright, Gudrun Stegen, Antre Riotte and Catherine Nolan voiced reservations at the growing perception of Webern as a cerebral composer of the most advanced musical expressions, who sought to break away from the confines of the past.²⁴ By the 1990s, Anne

²⁰ William Austin, *Music in the 20th Century from Debussy to Stravinsky* (London: Dent, 1966), 368-370.

²¹ Herbert Eimert, "A Change of Focus," *Die Reihe* 2 (1958): 30; Peter Stadlen, "Serialism Reconsidered," *The Score* 22 (1958): 12-27.

²² Friedrich Cerha, "Die Wiener Schule und die Gegenwart," *Österreichische Musikzeitschrift* 16/6-7 (1961): 303-314; George Rochberg, "The New Image of Music," *Perspectives of New Music* 2/1 (1963): 1-10; Boschidar Dimov, "Webern und die Tradition," *Österreichische Musikzeitschrift* 20/8 (1965): 411-415; Friedrich Wildgans, *Anton Webern*, trans. Edith Temple Roberts and Humphre Searle (New York: October House, Inc., 1967); Hans Keller, "Three Half-Truths," *Music and Musicians* 17/10 (1969): 24-25.

²³ Rudolf Stephan, "Über Schwierigkeiten der Bewertung und der Analyse neuester Musik," *Musica* 26 (1972): 225-228.

²⁴ Giselher Schubert, "Zur Rezeption der Musik Anton von Weberns," in *Die Wiener Schule heute: neun Beiträge*, ed. Carl Dahlhaus (Mainz: Schott, 1983): 63-86; Peter Franklin, *The Idea of Music: Schoenberg and others* (Basingstoke: Macmillan, 1985); Martin Zenck, "Die theoretische und kompositorische Auseinandersetzung Henri Pousserus mit Anton Webern," in *Anton Webern*, ed. Heina-Klaus Mezger (München: Edition Text+Kritik, 1984), 218-219; Jurij Holopov, "Die Musik Anton Weberns," *Kunst und Literatur Germany* 35/5 (1985): 687; Daniel Albright, *Representation and the Imagination: Beckett Kafka, Nabokov, and Schoenberg* (Chicago: University of Chicago Press, 1981); Gudrun Stegen, *Studien zum Strukturdenken in der Neuen Musik* (Regensburg: Gustav Bosse Verlag, 1981); Antre Riotte, "From traditional to formalized analysis: In memoriam Jean Barraque," in *Musical Grammars and Computer Analysis*, ed. Mario Baroniu and Laura Callegari Hill (Firenze: L.S. Olschki, 1984), 131-153; Catherine Nolan, "New Issues in the Analysis of Webern's 12-tone Music," *Canadian University Music Review* 9/1 (1988):83-103.

Schreffler, Donna Lynn and Reinhold Brinkmann echoed many of the same concerns that had been voiced over the past thirty years.²⁵

These reservations, however, never assumed a prominent position in Webern's critical literature. In many cases, such remarks were made in reaction to various authors, or as casual asides rather than forming a focus of investigation. In addition, few authors offered genuine alternatives to the historical position of father-figure to the avant-garde; none provided a common analytical procedure to this repertoire; and the issue of compositional intent was marginalized in an attempt to map Webern's inevitable path toward embracing the serial technique. Consequently, it appears appropriate to revisit the critical reception of the works Webern wrote between 1910 and 1925.

Recent developments further justify a critical review of the literature dealing with the compositions Webern produced during these years. The Sacher Stiftung acquired much of the Webern materials from the Moldenhauer archives in 1984, provided greater access to these primary documents, and supplied financial support to scholars using these materials as well as funding the subsequent publication of their research. Secondly, many of Webern's contributions to the discourse are now available through the publication of his lectures, letters, and additional personal recollections through the many publications celebrating the 100th anniversary of his birth. Finally, recent psychological studies have provided additional insight into the workings of autobiographical memory. These studies have direct implications on interpreting the composer's intent, and serve to clarify an insight into what Webern's narrative intended to convey regarding his approach to composition in 1911.

²⁵ Anne C. Schreffler, *Webern and the Lyric Impulse: Songs and Fragments on Poems of Georg Trakl* (Oxford: Clarendon Press, 1994); Donna Levern Lynn, *Genesis, Process, and Reception of Anton Webern's Twelve-Tone Music: A Study of the Sketches for Opp. 17-19, 21 and 22/2 (1924-1930)*, (Ph.D. diss., Duke University, 1992); and Reinhold Brinkmann, "Anton Webern: Eine Situationsbeschreibung," in *Vom Einfall zum Kunstwerk: Der Kompositionsprozess in der Musik des 20. Jahrhunderts*, eds. Hermann Dauser and Günter Katzenberger (Laaber, Germany: Laaber Verlag, 1993), 273-86.

Using the methodology proposed by Ethan Haimo,²⁶ I frame the issues of compositional intent within the context of Webern's statements as they relate to the compositions of the period, and support my contention through critically evaluating the prevailing reading of this passage, and highlighting the agenda through which this statement has been read. In addition, I turn to recent psychological studies on the validity of autobiographical memory to provide an explanation of what appears to be inaccuracies in Webern's recollection. Ludwig Wittgenstein's discussion of the "language game" and "forms of life" provides an additional explanation for the growing disparity between Webern's artistic intentions and their representation in the literature following his death. Finally, the institutional control of discourse proposed by Foucault will be used to support the conclusion that alternative views of this period of Webern's works were largely ignored in the critical discourse of these compositions by those with a serialist agenda.

The second chapter constructs the criteria by which the central argument may be framed through examining the issues of compositional intent, analytical observation, and questions left unanswered by the current literature. Such issues include Webern's isolation, the context within which the primary documents may be read, and the extent to which the literature supports the grouping of his works proposed in this treatise. These considerations are then used to construct and support an alternative reading of Webern's confessed compositional technique. The third and fourth chapters reveal the institutions and individuals that shaped the discourse surrounding Webern's statement over the past fifty years, and contrast that with the interpretation proposed here. The third chapter deals with those documents produced during Webern's lifetime, examining issues of

²⁶ Ethan Haimo, "Atonality, Analysis, and the Intentional Fallacy," *Music Theory Spectrum* 18/2 (1996): 167-199.

compositional intent, reception, and spheres of influence among his contemporaries. The fourth chapter examines how the agenda of those reviving Webern in the 1950s came to shape the critical evaluation of these documents, the bibliographic precedents, and performances.

The fifth chapter specifically draws upon examples from the growing body of psychological literature examining the mechanics of autobiographical memory. It is now believed that current events may significantly alter how one perceives past situations. In order to support a substantially different perspective, different memories may be recalled or constructed to rationalize the new narrative. In other words, intervening events may significantly alter the context of a memory, and cause different supporting events to be recalled in support of the new narrative. Through examining biographical events between 1911 and 1932 one can see how Webern came to link certain recollections from his mind to support the memories he had of creating Op. 9 years later. The conclusion reached here argues that Webern's close connection to Schoenberg and the twelve-tone technique that he came to use in his later compositions colored the examples he chose from memory and choice of words in the description of his earlier compositional process in his lecture of 1932.

Ludwig Wittgenstein crystallized several metaphors in *Philosophical Investigations* that were used to describe how language operated within a community of users.²⁷ Here, Wittgenstein chose to accept a more fluid model of the mechanism by which language operates after critically evaluating his earlier work, the *Tractatus-Logico-Philosophicus*.²⁸ This revision involved moving from a language whose meaning is

²⁷ Ludwig Wittgenstein, *Philosophical Investigations*, 2nd ed, trans. G.E.M. Anscombe (Malden, MA.: Blackwell, 1998).

²⁸ Ludwig Wittgenstein, *Tractatus Logico-Philosophicus*, trans. C.K. Ogden (London: Routledge & Kegan Paul LTD, 1986).

grounded in static logical propositions to one in which the meaning of language is grounded within the dynamic interaction between participants of a community. In so doing, he devised the primary metaphors of the “language game” and “forms of life” to refer to this dynamic interaction within which language and action derive meaning through their use in a cultural context. Through briefly examining several early analyses of compositions by Schoenberg and Webern that used the twelve tone method, one uncovers the terminology as well as the context within which this discourse occurred. Based on these arguments, the present study claims that Webern's statement regarding his compositional process was “misread” by the generation of serial composers that followed him, and that this suspect reading was used to justify analytical readings of Webern’s atonal works that now appear at odds with his stated aesthetic goals.

The sixth chapter analyses the published works Webern wrote between 1910 and 1925 for evidence of the use of a run technique. Through this investigation, one sees that the boundaries of each run generally coincide with the structural sections of each movement. In addition, one finds evidence of prolonging individual runs through using pitch-class repetition to withhold the appearance of the final unique pitch-class. These analyses also reveal that Webern would emphasize pitch-classes through bounding melodic gestures with a common pitch-class, or repeating a collection of pitches at cadential points. Thus, the use of runs produces a unifying technique by which these works may be collectively understood.

I conclude that Anton Webern devised a method of composition unique to the time. While based on the presentation of twelve tones, Webern's technique was conceptually antithetical to twelve-tone technique discovered by Schoenberg. Webern used the presentation of the twelve tones for the structural organization of a piece rather than avoiding a tonal center through the use of an invariant series in his atonal works, and

this tendency carried over to his early twelve-tone compositions. Within this context, a “rosetta stone” is provided by which this corpus of works can be understood as a unique contribution to the theoretical discussion of the period as well as to the repertory. Using Foucault's notion of the role authors and institutions play in shaping discourse to explain how a tradition grew so far removed from the composer's intended goal, and Dahlhaus' distinction between a musical fact and a historical fact to illustrate the complications arising from confusing a reading of one through the other, I explain the disparity between the Webern historically perceived and the one presented through his documents.

Webern bequeathed a relatively blank slate from which to construct his historical position. The relative obscurity of Webern's compositions through the early part of the 1920s, their inclusion in the banned modernist repertoire by the Third Reich,²⁹ and Webern's untimely death contributed to this isolation. Stravinsky characterized Webern's life in a contribution to the volume of *Die Reihe* dedicated to the Austrian composer in the following manner:

We must hail not only this great composer, but also a real hero. Doomed to a total failure in a deaf world of ignorance and indifference, he inexorably kept on cutting out his diamonds, his dazzling diamonds, the mines of which he had such a perfect knowledge.³⁰

The succeeding generation of serial composers chose Webern as their guide in the 1950s having access to few scores and almost no primary documents. Although constructed *tabula rasa*, their "serial" interpretation of Webern's statement and works became increasingly codified in the years that followed. Through their contributions to the literature, Webern posthumously grew to occupy a position of prominence that overshadowed Schoenberg.³¹ They cast Webern as the most progressive of the Second

²⁹ Levi, p. 85.

³⁰ Igor Stravinsky, *Die Reihe* 2 (1955): vii.

³¹ *Ibid.* p, 63.

Viennese School, credited him with anticipating elements in electronic and chance music, and proclaimed him the father figure for the composers advocating serial techniques.³² His twelve-tone works became their models, and the works written before he adopted this style were closely examined for nascent tendencies of this technique.³³ Over the next forty years, however, the disparity between the Webern portrayed in the literature and the aesthetic principles he espoused during his lifetime reached such a point that Reinhold Brinkman concluded the Webern of the “middle period”³⁴ remains unknown to us.³⁵

³² Arnold Whittall, “Webern and Multiple Meaning,” *Music Analysis* 6/3 (1987): 333-352; Paul Gredinger, “Serial Technique,” *Die Reihe* 1(1958): 38-44; Ernst Krenek, “New Dimensions of Music,” in *Anton von Webern Perspectives*, ed. Derrmar Ivine (Seattle and London: University of Washington Press, 1966), 102-107; Kathryn Bailey, “Coming of Age,” *The Musical Times* 136/1834 (1995): 644-649.

³³ Catherine Nolan, “Structural Levels and Twelve-Tone Music: A Revisionist Analysis of the Second Movement of Webern's Piano Variations Op. 27,” *Journal of Music Theory* 39/1 (1995): 47-76.

³⁴This treatise considers the works from Op. 7 through Op. 20 to comprise a stylistically unified group of compositions. This issue will be discussed farther in Chapter 2.

³⁵Reinhold Brinkmann, "Anton Webern: Eine Situationsbeschreibung," pp. 273-86.

CHAPTER 2. Rediscovering Webern's Middle Period Works

Music of the past belongs to the present as music, not as documentary evidence. ...¹

The works Anton Webern wrote between 1910 and 1925 provide an interesting case study.² They illustrate the extent to which the critical literature surrounding a work of art can come to obscure the historical tradition from which it grew. Webern, however, provided few clues by which we may come to understand his compositional techniques. Like Schoenberg, he only discussed the compositional aspects of a work with those students who successfully completed their preliminary studies with him, but unlike Schoenberg, he wrote little about his own compositional process. A brief aside during a lecture remains one of the most extensive discussions of his compositional practice discovered to date.

In 1932, Webern delivered a series of lectures devoted to tracing the evolution of music that culminated in Schoenberg's discovery of the twelve-tone technique.³ During one of these lectures, he digressed from the main topic, revealing the compositional process used in creating his *Bagatelles*, Op. 9.

¹ Carl Dahlhaus, *Foundations of Music History*, trans. J.B. Robinson (Cambridge: Cambridge University Press, 1983), 4.

² In contrast to the majority of the literature, Stuckenschmidt provided a novel arrangement of Webern's works, gathering Opp. 6 through 19 into a middle period. (Hans Stuckenschmidt, *Schöpfer der neuen Musik*, [München: Deutscher Taschenbuch Verlag, 1962], 135ff and 149.) The prevailing view, however, groups Opp. 5 through 11 as the “aphoristic works,” Opp. 12 through 19 as vocal works, and works after Op. 20 as the twelve-tone works. For the purposes of this study, I argue that Opp. 7 through 19 exhibits a consistent use of an organizational principle Webern referred to as an *Abwicklung*, or run. A broader discussion of Webern’s compositional periods is provided on pp. 58-64.

³ Webern gave sixteen lectures in two series, “The Path to Twelve-Note Composition” (1932) and “The Path to the New Music” (1933). Both are published in *Wege zur neuen Musik*, ed. Willi Reich ([Wein]: Universal Edition, 1960), and subsequently published as *The Path to the New Music*, ed. Willi Reich (Bryn Mawr: Theodore Presser Co, 1963).

...about 1911 I wrote the "Bagatelles for String Quartet" (op. 9), all very short pieces, lasting a couple of minutes - perhaps the shortest music so far. Here I had the feeling, "When all twelve notes have gone by, the piece is over." Much later I discovered that all this was a part of the necessary development. In my sketch-book I wrote out the chromatic scale and crossed off the individual notes. Why? Because I convinced myself, "This note has been there already." ...In short, a rule of law emerged; until all twelve tones have occurred, none of them may occur again. The most important thing is that each 'run' of twelve notes marked a division within the piece, idea or theme.⁴

His recollection, however, was of a process he claimed to use over twenty years earlier, for which there is little supporting documentary evidence, given as an extemporaneous aside during a lecture to a group of professional and amateur musicians by one who seldom discussed the mechanics of composition in an open forum, and at a time during which Schoenberg's twelve-tone method was the central topic of interest. Published thirty years later, this transcript became a keystone in supporting many analyses of Webern's atonal works. The consensus of these studies, however, claim Webern's early works illustrate preliminary stages of a serial technique that Schoenberg would later perfect, and this passage is used to support this point of view. But is that really what Webern intended to communicate?

A shorthand transcript of Webern's lectures remained in the archives of the periodical *23* for almost three decades before Willi Reich published them as *Der Weg zur neuen Musik*.⁵ By the time this document came to light in 1960, the context within which Webern's narrative would be read had drastically changed. Published five years earlier, the second volume of *Die Reihe* was solely devoted to examining Webern's life and music, and presented him as a father-figure of the avant-garde movement, which was then fascinated with manipulating particular orderings of musical elements. The

⁴ Ibid., p. 51.

⁵ Webern, *Der Weg*.

analytical considerations of his works focused on the extent to which row technique was evident in his atonal works, and his historical position used the available documentary evidence to the degree to which it supported the image of a forward-looking visionary.

Within this context, the discovery of Webern's account of his compositional process was frequently used to support analyses that presumed to uncover nascent tendencies of row structure and serial manipulation. However, a critical discussion of Webern's remarks has not been made. Some fundamental questions that need to be answered involve the distinction Webern made between the terms *Abwicklung* and *Reihe*. In addition, the documentary evidence does not support Webern's narrative, as only one example has been found of "crossing off" notes in all the sketch material from this period,⁶ and Webern first began maintaining a sketchbook over a decade after he recalled writing the chromatic scale in such an artifact. Furthermore, the question has not been raised as to why one would thin out the texture to the extremes evident in these works at a time in which other composers used extraordinarily dense textures, or the extent to which this process is evident in other works of the period. Closely examining the extent to which Webern's narrative accurately reflects his compositional process with regard to his *Bagatelles* in particular and his atonal compositions in general forms the central focus of this treatise. Rediscovering the composer, however, is crucial to understanding the context within which these statements may be understood.

Carl Dahlhaus asserted that "an awareness of history" may color our aesthetic perception.⁷ In Webern's case, however, we have a situation in which his music was initially discussed within an historical void that had since been proscriptively filled. Webern's aside in his lecture referred to completing a chromatic scale, and those

⁶ Kathryn Bailey, *The Life of Webern* (Cambridge: Cambridge University Press, 1998), 117.

⁷ Carl Dahlhaus, *Foundations of Music History*, trans. J. B. Robinson (Cambridge: Cambridge University Press, 1983), 35.

analyzing his atonal works searched for what Schoenberg would describe as a tone row. Instead of discovering the use of an invariant series, they found that Webern repeated pitch-classes, varied their presentation, and occasionally “forgot” to include some tones within the subdued dynamics, sparse texture, and compressed form that is characteristic of these works. Boulez, Stockhausen and others began to use the atonal compositions as examples of Webern’s preliminary search for twelve-tone techniques that would be evident in his later compositions, and read this retrospective interpretation into Webern’s compositional intent. They, however, did not have access to Webern’s letters or sketches, and only limited knowledge of those scores Universal Edition published at that time. In addition, the broader practice of using the full chromatic aggregate, which was evident in the works of Hauer and others, was omitted from Webern’s critical literature through the particular viewpoint expressed by Leibowitz, Boulez, Stockhausen and Eimert.

Leibowitz came to play a pivotal role in discovering the techniques attributed to the Second Viennese School. Through his publications and classes he taught at Darmstadt, he introduced a younger generation of composers to the methods Schoenberg, Berg and Webern used in their later works *as Leibowitz understood these practices*. As a result, this generation then sought to understand Webern’s complete oeuvre through his twelve-tone works, the Darmstadt aesthetic as Leibowitz and Boulez viewed it, and the persona created in the second volume of *Die Reihe*. Consequently, the historical figure one encounters in the critical literature portrays a forward-looking Webern, who anticipated several elements that Schoenberg would later claim to discover. This view, however, was not universally accepted. Catherine Nolan characterized this situation in the following manner:

In the post-war years, these young composers [Boulez, Stockhausen and Pousseur] believed that they had discovered a figurehead in a conveniently dead and therefore defenseless composer [Webern] into whose works they read what they considered to be precedents for total serialism in a nascent form.⁸

Several scholars, Reinhold Brinkmann, Anne Schreffler and Kathryn Bailey⁹ among them, claim that the Webern of this period remains a mystery to our generation. Schreffler concluded that the current literature ignored Webern's works of this period.

There have been no single studies devoted to Webern's acquisition of twelve-tone technique. General books on Webern by René Leibowitz, Wallace McKenzie, Walter Kolneder, Luigi Rognoni, and Friedrich Wildgans assess Webern's evolution (by necessity) only in terms of his published works; moreover all of these authors take Webern's later twelve-tone techniques as a model, viewing earlier works as experimental and incomplete: ...Recent works by Kathryn Bailey and Donna Levern Lynn discuss Webern's twelve-tone technique from 1924 and after.¹⁰

Thirty years earlier, Jacques Wildberger claimed that Webern remained a curiosity till 1924,¹¹ and Roberto Gerhard expressed a willingness of some to delegate the atonal pieces to "a phase of anarchy."¹² About the same time, Robert Brown recognized the temptation expressed by some to "write off such pieces as the unfortunate casualties of a period of transition" as a theme in the literature.¹³ Moldenhauer viewed Webern's aphoristic works as foreshadowing the dodecaphonic system Schoenberg began as early as 1914.¹⁴ More recently, Okabe Shinichiro asserted that the works written between

⁸ Catherine Nolan, "Structural Levels and Twelve-Tone Music: A Revisionist Analysis of the Second Movement of Webern's Piano Variations Op. 27," *Journal of Music Theory* 39/1 (1995): 47-48.

⁹ Brinkmann, "Anton Webern: Eine Situationsbeschreibung," pp. 273-86; Anne C. Schreffler, *Webern and the Lyric Impulse: Songs and Fragments on Poems of Georg Trakl* (Oxford: Clarendon Press, 1994); and Kathryn Bailey, *The Life of Webern* (Cambridge: Cambridge University Press, 1998).

¹⁰ Anne C. Schreffler, "'Mein Weg geht jetzt vorüber.' The Vocal Origins of Webern's Twelve-Tone Composition," *Journal of the American Musicological Society* 47/2 (1994): 275, note 1.

¹¹ Jacques Wildberger, "Webern gestern und heute," *Melos* 27/4 (1960): 126.

¹² Roberto Gerhard, "Tonality in Twelve-tone Music," *The Score* (May 1952): 25.

¹³ Robert Barclay Brown, *The Early Atonal Music of Anton Webern: Sound Material and Structure* (Ph.D. diss., Brandeis University, 1965), 197.

¹⁴ Hans and Rosaleen Moldenhauer, *Anton von Webern* (New York: Alfred A Knopf, 1979), 194.

1914 and 1925 were of special significance in Webern's development in that they were written during a time of transition,¹⁵ while Paul Griffith further marginalizes works of this period in the few paragraphs devoted to these works, within the section headed "Towards Serialism 1914-27."¹⁶ Most recently Kathryn Bailey considered these works within the sections entitled "Early Aphoristic Style, 1908-14" and "A New Lyricism, 1915-26."¹⁷ Although she quoted Webern's recollection of crossing off individual notes to insure each was used only once, she distinguished these earlier works in the following manner:

While none of the atonal aphorisms attempt serial composition, the constant circulation of the 12 notes is a significant feature of all of them. ... While long repeated note figures and measured tremolos in which two notes alternate are surprisingly frequent, repetition of longer figures is abjured. This refusal covers imitation, sequence, variation and even motivic development.¹⁸

Are the middle period works little more than preparation for the works in which he overtly uses the twelve-tone method?

Donna Lynn concluded Webern was "reaching full maturity as a composer" only in the mid-1920s, when he came to embrace the twelve-tone method. She pointed to several crucial turning points in his career to support her argument. In 1925 Webern began maintaining his sketches in books he bound himself rather than on loose pieces of manuscript paper. From this point he also maintained his diary in a more regular manner. Since signing a contract with Universal Edition in 1920, he saw his music receive more

¹⁵ Okabe Shinichiro, "The Webern Sketches 1914 to 1925: a New Chronology Based on a Comprehensive Survey," in *Tradition and its Future in Music*, ed. Yosihiko Tokumaru et. al. (Tokyo: Mita Press, 1991), 123.

¹⁶ Paul Griffith, "Anton von Webern," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 18 (London: Macmillan, 1980), 622.

¹⁷ Kathryn Bailey, "Anton Webern," *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie, vol. 27 (New York: Macmillan, 2000), 183.

¹⁸ Ibid.

frequent performances and become more accessible through publication. Furthermore, Schoenberg's appointment to the Prussian Academy of Arts in 1925 provided Webern with an unprecedented degree of autonomy.¹⁹ During this time, Webern gained wider recognition as a conductor, and a growing reputation as a teacher. Lynn concluded, "The image we gather is of a composer who had found his historical identity."²⁰

Over a decade earlier, Moldenhauer came to roughly the same conclusion, descriptively heading the chapters in his biography on Webern during the years 1921-1924 as "Rise to Recognition," 1925-1928 as "Mounting Success," 1929 as "International Acclaim," and 1931 as "Honour and Notoriety."²¹ In 1999, Anne Schreffler concluded that his reputation as a composer peaked between 1928 and 1938, citing performances of his music in the Donaueschingen festival (1924), the premiere of Opp. 9 and 14 at the International Society of Contemporary Music festival in Zurich (1926), and the Zurich ISCM festival (1928), where Webern conducted his Op. 10.²² A closer examination of a reclusive Webern, however, reveals a different picture.

Webern was an accomplished musician in his own right before he adopted Schoenberg's method. Many of his contributions, however, remained unknown to an indifferent or openly hostile public. By 1924, he had completed over half his published works, and left evidence of over 200 fragments as well as numerous versions of completed works found in his sketches.²³ The sketch material also illustrates that he

¹⁹ Moldenhauer concurred, stating: "Therefore, Schoenberg's departure from Mödling meant for Webern the beginning of complete artistic autonomy just at the point when he was delving into the newly formulated twelve-tone system of composition." (*Webern*, p. 287).

²⁰ Lynn, *Genesis, Process, and Reception of Anton Webern's Twelve-Tone Music*, p. 9.

²¹ Moldenhauer, *Webern*.

²² Anne Schreffler, "Anton Webern," in *Schoenberg, Berg, and Webern: A Companion to the Second Viennese School*, ed. Bryan R Simms (Westport, CT and London: Greenwood Press, 1999), 288.

²³ Although a sketch dated April 1914 of a setting of Stephan George's "Kunfttag III" has been used as an example of early twelve tone experiments, Webern is generally acknowledged as adopting the method in 1924. (Moldenhauer, *Webern*, p. 307.) Moldenhauer, *Webern*, Chronological Index, pp. 700-03. Moldenhauer (*Webern*) refers to sketches in several chapters, and specific studies include Lynn (*Genesis, Process, and Reception of Anton Webern's Twelve-Tone Music*), Schreffler (*Webern and the Lyric Impulse*,

gradually introduced row manipulation into an established compositional routine, beginning in 1924 with Op. 17.²⁴ The compositions he wrote during these early years were the ones first published, the ones most often played during his lifetime, and the sources upon which his reputation was built. It needs to be emphasized that Herzka intended to publish Webern's works with Universal as early as 1914, and that these plans were delayed when the First World War began.²⁵ Ironically, these works were composed before he adopted the twelve-tone method of composition. As a scholar, he completed his Ph.D. at the Musicological Institute at Vienna University under the direction of Guido Adler almost twenty years earlier, "mastering the intricacies of the contrapuntal discipline..."²⁶ As Vortragsmeister for Schoenberg's society, he became familiar with over 150 compositions of the leading composers of his day.²⁷ Thus, by the time the 40 year-old Webern adopted the technique for which he is now famous, he possessed a thorough knowledge of music history, received a broad exposure to musical expression at the turn of the century, composed several successful works, and achieved a degree of notoriety as a conductor. In recognition of these accomplishments, Webern earned the "Prize of the City of Vienna" in 1924.²⁸ Nevertheless, his life and works during the years before he adopted Schoenberg's technique remain largely unexamined.

This is hardly the first time one has questioned Webern's historical position. In 1995, Kathryn Bailey identified several reversals in the evolution of Webern's critical

and "'Mein Weg geht jetzt vorüber: The Vocal Origins of Webern's Twelve-Tone Composition,'" *Journal of the American Musicological Society* 47/2 (1994): 275-339.) and George Perle ("Webern's Twelve-Tone Sketches," *The Musical Quarterly* 57/1 (1971): 1-25

²⁴ Schreffler discussed the difference in compositional approach evident in Webern's sketch material for the early twelve-tone works in Chapter 3, (*Webern and the Lyric Impulse*) as does Donna Lynn in her dissertation, (*Genesis, Process and Reception*).

²⁵ Moldenhauer, *Webern*, p. 188.

²⁶ *Ibid.*, p. 85.

²⁷ *Ibid.*, p. 240.

²⁸ Moldenhauer, *Webern*, p. 258.

evaluation over the 40 years following his death.²⁹ She observed the period of “serial madness” peaked in 1951-52, sparked by Leibowitz’s articles and the authors contributing to the second volume of *Die Reihe*.³⁰ The next phase she identified consisted of studies by musicologists, such as Paul Stephan, Colin Mason, Walter Kolneder, Friedrich Wildgans and Luigi Rognoni, who engaged in reconciling Webern’s historical persona with the figure emerging through a growing accessibility to his primary materials, many of which were first published during this time. The following decade, 1965-75, focused on questions of aesthetics and analyses, and the next decade was “the last decade of ‘old style’ Webern scholarship, characterized by working from the score alone.”

The availability, since 1986, of the Webern materials from Moldenhauer's collection as well as additional important materials, such as Webern's row tables, which Sacher Stiftung acquired in 1988, has caused the tenor of Webern studies to change markedly in the 1990s. Previous Webern scholarship tended to take the form of complex and difficult analyses, and these have presented the picture of a keen and extremely systematic intellect, for whom order and logic were paramount. The unavoidable concentration on the canons and symmetries (for after all, complexity by its nature requires more words of explanation than simplicity) has often made Webern appear more cerebral than sentient.³¹

A closer examination of the critical literature reveals a small but steady stream of contributions from those who sought to provide an alternative reading to the predominantly serial approach. Analytical studies of these works generally focused on the extent to which Webern anticipated elements of Schoenberg’s method. Schoenberg devised the twelve-tone technique as a means of systematically avoiding tonal centers by means of arranging the twelve-tones of the chromatic scale in a particular order. This order then could be used either forward, backward, inverted or upside-down and

²⁹ Kathryn Bailey, “Coming of Age,” *The Musical Times* 136/1834 (1995): 644-649.

³⁰ Bailey, “Coming of Age,” p. 644.

³¹ *Ibid.*, p, 647.

backward. Finding twelve-tone aggregates without pitch-class repetition in the atonal works of Webern, or organized patterns of rhythm, dynamics or timbre in these compositions permitted these scholars to describe Webern's ground-breaking novelty in his atonal works using such phrases as "pre-dodecaphonic," "pre-serial," "proto-serial," *présérielles*, *vorseriellen*, and *vordodekophonen*.³² While these references may denote the chronological order of Webern's compositions, indicating they were written before he adopted the twelve-tone technique, they have often been used to connote stylistic attributes as well. Thus the claim could be made that Webern anticipated aspects of Schoenberg's technique.

Christopher Wintle described such tendencies in his analysis of Webern's Op. 11/3.

In fact, the piece [Op. 11/3] embodies -even if only embryonically- many characteristics of the more sophisticated 'classical' twelve pitch-classes (unfolded here in the linear dimension); a harmonic (between-parts) organisation that 'develops' characteristics of the source set, by introducing a smaller referential collection (a chromatic hexachord) that is obliquely related to it; the presence of derivational procedures; a durational and metric organisation which reflects and articulates events in the pitch dimension; and a truly Schoenbergian transference of concepts of phraseology and pitch-function characteristic of tonal music into a radically dissimilar context.³³

Among many others, Anne Schreffler recently considered such analyses derivative of earlier discussions, tracing this tendency back to Ligeti in the following passage:

³² László Somfai, "Rhythmic continuity and articulation in Webern's instrumental works," *Beiträge 1972/73* (Kassel: Barenreiter, 1973): 100-110., and Robert Barclay Brown, *The Early Atonal Music of Anton Webern: Sound Material and Structure*, (Ph.D. diss., Brandeis University, 1965.); Robert Hanson, "Webern's Chromatic Organization," *Music Analysis* 2/2 (1983): 135-150; Antoine Goléa, *Esthétique de la Musique Contemporaine* (Paris: Presses Universitaires de France, 1954); and Hans Oesch, "Weberns erste Bagatelle," *Dahlhaus Festschrift* (Laaber: Laaber-Verlag, 1988): 695-712. Henning Nielsen, "Zentraltonprinzipien bei Anton Webern," *Dansk Arbog for musikforskning 1966-67* (1968): 119-38; and Felix Meyer, "O sanftes Glühn der Berge: Ein verworfenes 'Stück mit Gesang' von Anton Webern," in *Zwölf Komponisten des 20. Jahrhunderts*, ed. Felix Meyer (Winterthur, Switzerland: Amadeus, 1993), 11-38.

³³ Christopher Wintle, "An Early Version of Derivation: Webern's Op. 11/3," *Perspectives of New Music* 13/2 (1975): 167-8.

In an early essay, György Ligeti sounded a theme that has not been substantially altered since 1961: "Webern's works composed before Op. 17 already exhibit a construction that is closely related to row composition, so that the later use of twelve-tone rows appears not as a change of style, but rather as a completely logical and organic evolution of earlier compositional thinking."³⁴

Webern's public image would offer little insight. Through the early 1930s, those that reviewed performances of his music were overwhelmingly negative. As early as 1907, Gustav Grube reviewed a recital of works by Schoenberg and his students, and concluded that:

Arnold Schoenberg's school of composition can by all rights be called the "high school of dissonance," since in just that domain hair-raising results are achieved by the "master" as well as by the pupils.³⁵

Those who reviewed succeeding concerts coined such phrases as "master of the pianissimo," "virtuoso of silences." By 1928, Webern and Berg had assumed the historical position they would continue to occupy in the literature, and Hans Mersmann articulated it in the following way:

...the 1928 *Moderne Musik seit der Romantik* demonstrates how very early on Webern and Berg came to stand for negative and positive paths of development leading out of Schoenberg. Berg is described as more active and healthy, while Webern demonstrates with "frightening clarity" what happens to a student who subscribes to all of Schoenberg's restrictions.³⁶

Herbert Eimert challenged the caricature cultivated by Webern's detractors in a 1958 article entitled "A Change of Focus."

But worse than such misunderstandings are the ready-made concepts and handy prejudgments that are gained from incomplete impressions and can so easily be transferred to the whole -once printed, these are habitually

³⁴ Schreffler, "Mein Weg," p. 279.

³⁵ 11/7/1907 Gustav Grube review in *Neue Zeitschrift für Musik* (Leipzig); as quoted in Moldenhauer, *Webern*, p. 91.

³⁶ Joseph Auner, "The Second Viennese School as a Historical Concept," *Schoenberg, Berg, and Webern: A Companion to the Second Viennese School*, ed. Bryan R. Simms (Westport, CT & London: Greenwood Press, 1999), 16.

reprinted, and provide indestructible material for stock concepts and formulae, such as the stereotype of Webern as the master of pianissimo, the melancholy virtuoso of silences, whose music is the ultimate stage short of aphasia. ...This half-picture refers to the aphoristic Webern of the expressionist miniatures, the 'Pieces' and 'Bagatelles;' it is in the series of works, Op. 5 to Op. 11, dating from 1909 - 1914, that the sound seems to be overheard, and the muted, the utterly delicate, the softly-drawn, the evanescent, the scarcely-audible are raised to the level of performing - indications.³⁷

Oddly enough, Eimert's purpose in this article was to underscore what he perceived to be an aesthetic link between Webern's compositions and the newest musical development, serialism.

In several contributions to periodicals such as *Die Reihe*, Eimert traced the development of serialism and electronic music in the decade after the Second World War back to Webern's aesthetic ideal. In these articles, he sought to reverse the overwhelmingly negative characterization of Webern in the musical press. Ironically, the historical figure constructed by Eimert and others during the 1950s became the focus of succeeding revisionist efforts over the next forty years.

In 1958, Peter Stadlen examined the ends toward which serialism was directed within the context of his preparation of the premiere of Webern's *Piano Variations*, Op. 27, and provided an interesting insight into Webern's aesthetic goals then realized into his composition. He concluded that the technique did no good, but may do no harm either.

For one thing, the twelve-note system never set out to do more than impose a condition on the working of one only of the three elements of composition, without any attempt to regulate or influence the others. [and]...So while it did not do any good, it did not necessarily do any harm either; what matters is the use a composer makes of this freedom of choice.³⁸

³⁷ Herbert Eimert, "A Change of Focus" *Die Reihe* 2 (1958): 30.

³⁸ Peter Stadlen, "Serialism Reconsidered," *The Score* 22 (1958): 16.

By 1961, Friedrich Cerha distinguished between the perception of Webern's generation and that of a younger generation of composers.³⁹ Whereas those who knew Webern recognized his close association with tradition, and viewed his music as extending those aesthetic goals through employing a new technique; those who came to know him through the sparse evidence left at the close of the war emphasized the novelty of his music at the expense of acknowledging its connection to tradition, and Babbitt would overtly challenge Webern's link with tradition. Boschidar Dimov concluded it was "characteristic" for the young composers and theorists to ignore Webern's link to tradition, and offer a fragmentary view of the composer.⁴⁰

Several monographs were published during the mid 1960s, including the influential biographies by Friedrich Wildgans, Claude Rostand and Walter Kolneder.⁴¹ Wildgans characterized Webern's historical reception at this time in the following way:

The noisy publicity after his death was long to disturb the peace of the musician and of his music –just as the younger generation today wrongly write the name of Webern on its battle flags to justify its own works. Wrongly, for they are far removed from Webern's actual thought. He was a true musician, who always bore in mind the ideals of comprehensible and communicable artistic expression, whether the results of his works realized these ideals or not.⁴²

Unlike earlier considerations by Paul Stefan and Julius Hijman,⁴³ who briefly considered Webern as a minor contributor within the richly diverse musical life of Vienna, these later works were specifically written to counter the avant-garde view of Webern espoused

³⁹ Friedrich Cerha, "Die Wiener Schule und die Gegenwart," *Österreichische Musikzeitschrift* jg. 16/6-7 (1961): 303-314.

⁴⁰ Boschidar Dimov, "Webern und die Tradition," *Österreichische Musikzeitschrift* 20/8 (1965): 411.

⁴¹ Friedrich Wildgans, *Anton Webern*, trans. Edith Temple Roberts and Humphre Searle (New York: October House, Inc., 1967); Claude Rostand, *Anton Webern*, (Paris: Éditions Seghers, 1969); and Walter Kolneder, *Anton Webern: Genesis und Metamorphose eines Stils*, (Wien: Elisabeth Lafite/Österreichischer Bundesverlag, 1974).

⁴² Wildegan, *Anton Webern*, p. 117.

⁴³ Paul Stefan, *Neue Musik und Wien* (Leipzig, Wien, Zürich: P.P. Tal, 1921); and Julius Hijman, *Nieuwe oostenrijkse muziek* (Amsterdam: Bigot en van Rossum, 1938).

by this younger generation of composers. Boschider Dimov and Cesar Bresgen concluded that Webern hardly felt himself a revolutionary,⁴⁴ citing Webern's own statements about his link to tradition to support their contention. Even Stravinsky considered Webern to be traditional in outlook, not "having the heart of a revolutionary."⁴⁵

Jurij Holopov turned to Wildgans' book, published in 1967, to support his argument against the posthumous Webern myth.⁴⁶ Holopov suggested that the mathematical analyses, such as those of Pousseur and Stockhausen, were responsible for linking the "constructivist myth" to Webern. This characterization minimized connections with more traditional musical techniques of thematic development, counterpoint and expressivity in favor of the more novel elements of brevity, extremes of tessitura and dynamics; and most importantly Webern's anticipation of manipulating twelve-tone aggregates using tone row techniques. In contrast to most, Hans Keller argued that Webern was the most conservative of the Second Viennese School, but was creatively misunderstood by contemporary scholars.

As for Webern, an important section of the avantgarde regards him as a far more important, intenser revolutionary than Schoenberg, I think they creatively (and hence unobjectionably) misunderstood him in the process. On prolonged, analytic reflection, that is to say, I have come to exactly the opposite conclusion. ... Webern is the most compulsive conservative of the lot.⁴⁷

Ironically, at the time that Bailey claimed the literature focused on questions of analyses and aesthetics, a rather standard interpretation of Webern the revolutionary

⁴⁴ Boschidar, "Webern und die Tradition;" and Cesar Bresgen, "Im Memoriam Anton Webern. Zum 20. Todestag." *Musikerziehung* 19/2 (1965): 55-60.

⁴⁵ Boschidar, p. 415.

⁴⁶ Jurij Holopov, "Die Musik Anton Weberns," *Kunst und Literatur Germany* 35/5 (1985): 687.

⁴⁷ Hans Keller, "Three Half-Truths," *Music and Musicians* 17/10 (1969): 24.

emerged. Bracanin's discussion of thematic process in 1970 provided an assessment typical of the time.

All analyses under review are primarily concerned with the opinion that Webern extended the 12-note method of Arnold Schoenberg to include the "serial" control of duration, timbre, amplitude and "register."⁴⁸

Bracanin turned to Peter Westergaard's earlier critique of the serialists' perception of Webern to emphasize the irony of Westergaard's own analysis.

"Now the champions of serial music have often claimed that Webern's compositional techniques, albeit in a rudimentary or incomplete way, preshadowed their own. I must say that I have yet to find so primitive a procedure in any of Webern's music. For one thing, in Webern's music (as in Beethoven's music, control of the interaction between characteristics of sound rather than pattern making within nonpitch characteristics is the principal consideration." [Peter Westergaard, "Webern and total Organization," *Perspectives of New Music* (1963): 107] ... To help substantiate his basic proposition Westergaard used an analysis of the second movement of Webern's Op. 27. However, like Klammer, he shrouded his analysis in an entanglement of unnecessary numerical-cum-musical jargon.⁴⁹

That year, Stuckenschmidt began his discussion of Webern by saying,

It was not until after his death in 1945 that this fragile figure became the idol of a generation and that his posthumous fame became cluttered with misconceptions. Analytical studies and biographies have thrown very little light on his character.⁵⁰

Shortly thereafter, Beck stated:

His [Webern's] influence on contemporary music, and the direction it has taken, would probably have surprised no one more than Webern himself, resting as it does on certain misunderstandings. ... However, Webern's contribution to the new music has proved of singular importance, for in the eyes of many post-Second-World-War composers Schoenberg's

⁴⁸ Philip Bracanin, *The Function of the Thematic Process in Dodecaphonic Music: A Study in Analytical Method* (Ph.D. diss., University of Western Australia, 1970), 2.

⁴⁹ *Ibid.*, p. 19.

⁵⁰ Hans H Stuckenschmidt, "Anton Webern," *Twentieth-Century Composers*, vol. II Germany and Central Europe (New York: Holt, Rinehart and Winston, 1971), 51.

applications of his own musical discoveries appeared something of a cul-de-sac.⁵¹

In 1981, Regina Busch concluded that both Wildgans and Rognoni have been ignored in the critical literature, especially in analyses.⁵² The common thesis at this time focused on the extent to which Webern anticipated aspects of Schoenberg's twelve-tone technique. Busch turned to a letter Webern wrote to Berg while working on Op. 18/3 in 1924. Here Webern stated that "twelve-tone composition is just now completely clear to me."⁵³ Bush viewed the emphasis on mathematical calculations in discussions of Webern's music as an "annexation" created by composer/theorists of the 1950s and 60s.⁵⁴ In 1983, James Baker criticized the current analytical methods as inadequate to cope with the music of Webern and Schoenberg.

Whether they have sprung from the soil of serial music or not, all the systematic investigations, the numbering of note-rows, classifying of "pitches", durations and so on, considerations of "structure" (many investigations, too, of "form," of symmetries) -they all seem like precautions against the music.⁵⁵

Reinhard Oehlschlägel cited the works of Stadlen and Kolneder when he concluded that the diverse tendencies evident in modern music have less to do with Webern than with the image of him created during the 1950s.⁵⁶ In addition, Martin Zenck claimed that Webern's music was a model for theorists and composers of the avant-garde from 1954 to

⁵¹ R. T. Beck, "Austrian Serialism," in *Music in the Modern Age*, ed. F. W. Sternfeld (London: Weidenfeld & Nicolson, 1973), 167.

⁵² Luigi Rognoni, *La scuola musicale di Vienna. Espressionismo e dodecafonìa. In appendice scritti di Arnold Schönberg, Alban Berg, Vasilij Kandinskij* (Torino: G. Einaudi, 1966).

⁵³ Regina Busch, "Über die Musik von Anton Webern," *Österreichische Musikzeitschrift* 36/9 (1981): 479.

⁵⁴ *Ibid.*, p. 480.

⁵⁵ James M. Baker, "Coherence in Webern's Six Pieces for Orchestra Op. 6," *Music Theory Spectrum* 4 (1982): 2.

⁵⁶ Reinhard Oehlschlägel, "Anton Webern Heute," *Opus Anton Webern*, ed. Dieter Rexroth (Berlin: Quadriga, 1983), 163.

58,⁵⁷ and Peter Franklin felt that the acclaim received by Schoenberg, Berg and Webern had become almost void of critical scrutiny.⁵⁸

Reginald Smith underscored the scant documentary evidence on which the “Webern Cult” was founded in the following passage:

That he should so rapidly have become the idol of a cult is difficult to explain. His music was not easy to obtain after the war (indeed many of the works on which his reputation rests were not published until the later Fifties); nor were performances frequent. At the main platform for the Webern revival -the Dramstadt Kranichstein Summer School- no Webern was performed until the Piano Variations Op. 27 in 1948 and some early songs Op. 4 in 1949. Only in 1953, to mark his seventieth birthday, was any quantity of Webern's music played- seven pieces.⁵⁹

That same year, Manfred Angerer characterized Webern's literature as focusing too heavily on the late works, briefly considering the compositions through Op. 11, because our image of him is still influenced by the avant-garde of the 1950s.⁶⁰

Catherine Nolan characterized analytical treatments of these works through much of the 1980s in the following manner:

These studies and developments, though impressive in disclosing the seemingly endless resources of the twelve-tone system, do not add significantly to our analytical techniques in dealing directly with the “classical” twelve-tone music of Schoenberg, Berg and Webern. Here again, compositional theory obscures the real problem, that of understanding Webern's music in its own terms.⁶¹

⁵⁷ Martin Zenck, “Die theoretische und kompositorische Auseinandersetzung Henri Pousser mit Anton Webern,” in *Anton Webern*, ed. Heina-Klaus Mezger, vol. 2 (München: Edition Text+Kritik, 1984), 218-19.

⁵⁸ Peter Franklin, *The Idea of Music: Schoenberg and Others* (London: Macmillan press Ltd., 1985).

⁵⁹ Reginald Smith Brindle, *The New Music: The Avant-garde since 1945* (Oxford: Oxford University Press, 1987), 7.

⁶⁰ Manfred Angerer, “Das Umkreisen der Sonne: Zu Anton Weberns Trakl-Lied Op. 14/I,” *Melos* 49/4 (1987): 94-117.

⁶¹ Catherine Nolan, “New Issues in the Analysis of Webern's 12-tone Music,” *Canadian University Music Review* 9/1 (1988): 89.

In 1991, Kathryn Bailey concluded that “In my opinion the world's view of Webern has been flawed by an accumulation of work from like-minded and mutually supportive analysts.”⁶² She underscored the continuing split between Webern's stated artistic goals and their critical interpretation in the following passage:

As the result of the unsolicited but outspoken admiration of composers like Boulez and Stockhausen, Webern himself, after his death, came to be associated in the public consciousness with the most progressive aspects of integral serialism. Whether he would have welcomed this role is not clear. His comments about himself and his music, as transmitted by Willi Reich and others, show an unswerving commitment to tradition, to the idea that in contributing to the 'New Music' he was also upholding values of the past. This recognition of the essentially traditional aspect of his twelve-note music forms the basis of the present study.⁶³

Andrew Mead concurred, stating that “To ignore Webern's obvious debt to compositional tradition in order to emphasize the radical nature of his twelve-tone language diminishes our appreciation of his treatment of a work...”⁶⁴ And Catherine Nolan concluded that “The early analyses by European composers of Webern's serial works were motivated by a specific agenda that appealed to a particular compositional approach.”⁶⁵ Ironically, she was discussing one of Webern's late twelve-tone compositions, Op. 27 while making this observation. Reinhold Brinkmann underscored the extent to which Webern himself revised his view of these works, through contrasting the biographical/programmatic aesthetic Webern shared with Berg and Schoenberg in 1912 and 1913, with his merely technical statement about these works in his 1932 lecture.⁶⁶

Most recently, Joseph Auner echoed many of the reservations already noted:

⁶² Kathryn Bailey, *The Twelve-Tone Music of Anton Webern: Old Forms in a New Language* (New York: Cambridge University Press, 1991), 2.

⁶³ *Ibid.*, p 1.

⁶⁴ Andrew Mead, “Webern, Tradition and “Composing with Twelve Tones,” *Music Theory Spectrum* 15/2 (1993): 204.

⁶⁵ Catherine Nolan, “Structural Levels and Twelve-Tone Music: A Revisionist Analysis of the Second Movement of Webern's Piano Variations Op. 27,” *Journal of Music Theory* 39/1 (1995): 48.

⁶⁶ Brinkmann, “Anton Webern: Eine Situationsbeschreibung,” p. 277.

A major problem that still continues today has been that Schoenberg, Berg and Webern have been known more through their writings and reputation than through their music. ... The small number of performances, coupled with the relatively easy availability of publications like *Harmonielehre* and still more significantly the volume of journalistic commentary about the school, has placed a disproportionate emphasis on the written word.⁶⁷

Although a recognizable thread in the critical literature, these few dozen articles remain on the periphery of a literature approaching two thousand contributions. Several reasons may account for the fact that these reservations failed to generate greater interest. Many of these remarks were made as casual asides or tangential points within a larger argument. Few authors offered genuine alternatives to the historical position of father-figure to the avant-garde's serialism, and none provided a common analytical alternative to this repertoire. In addition, the periodicals publishing studies on Webern, such as *Die Reihe*, often promoted a particular analytical or historical view of Webern, his compositions, and their relation to the avant-garde. Consequently, few scholars substantially diverged from a serialist interpretation of Webern's works, despite the fact that several authors claimed to have discovered the true Webern.

This treatise is not the first to claim to rediscover Webern. Eimert claimed that "a picture of Webern is at last beginning to form" in 1958.⁶⁸ Fourteen years later, Carl Dahlhaus concluded that a more realistic view of Webern had finally emerged, tracing Webern's perception as an eccentric during his lifetime, through the abstract analytical reception provided during the 1950s to a more complete understanding by the early 1970s.⁶⁹ Yet the serialist interpretation of Webern's compositions continued.

⁶⁷ Joseph Auner, "The Second Viennese School as a Historical Concept," in *Schoenberg, Berg, and Webern: A Companion to the Second Viennese School*, ed. Bryan R Simms (Westport, CT and London: Greenwood Press, 1999), 9.

⁶⁸ Herbert Eimert, "A Change of Focus," *Die Reihe* 2 (1958): 31.

⁶⁹ Carl Dahlhaus, "Webern heute," *Neue Zeitschrift für Musik* 133 (1972): 242.

Although Reinhard Oehlschlägel berated scholars for failing to incorporate source material when evaluating Webern's historical position, the works he cites predominantly focus on Webern's twelve-tone works.⁷⁰ Even Moldenhauer's monumental biography, *Anton von Webern: A Chronicle of his Life and Works*, echoes the avant-garde's perception of Webern.

Here Moldenhauer specifically quoted Schoenberg's foreword to Webern's Op. 9, and then introduced Webern's discussion of his compositional technique from the 1932 lectures, characterizing his artistic intent as foreshadowing the twelve-tone technique in the following way:

Schoenberg wrote these words [the preface to Op. 9] in 1924, the year after he enunciated the dodecaphonic method of composition. His music had foreshadowed the principles of that system from 1914 on, but Webern's string quartet pieces were probing in the same direction even earlier. Webern himself referred to these experiments long afterwards, in a lecture on 12 February 1932: ...[Webern's quote "About 1911 I wrote ..."].⁷¹

About the same time Catherine Nolan concluded that the theoretical literature through the late 1980s served to obscure the real problem: "understanding Webern's music on its own terms."⁷² But how could the critical literature grow so far afield as to make it's creator a mystery? Daniel Albright's reading of comments made by Charles Rosen provides a microcosm of such a situation.

⁷⁰ Oehlschlägel, "Anton Webern heute," p. 164. These included the dissertations of Erhard Karkoschka, *Studien zur Entwicklung der Kompositionstechnik im Frühwerk Anton Weberns* (Ph.D. dis., University of Tübingen, 1959. 2 vols); Friedhelm Döhl, *Weberns Beitrag zur Stilwende der Neuen Musik. Studien über Voraussetzungen, Technik und Ästhetik der "Komposition mit 12 nur aufeinander bezogenen Tönen."* (München, Salzburg: Katzbichler, 1976 [Originally Ph.D. diss., Göttingen, 1966.]); Wolfgang Martin Stroh, *Anton Webern. Historisch Legitimation als kompositorisches Problem* (Göppingen: Kümmerle, 1973 [Originally Ph.D. diss., Freiburg University, 1972.]); and Heinrich Deppert, *Studien zur Kompositionstechnik im instrumentalen Spätwerk Anton Weberns* (Darmstadt: Tonos, 1972 [Originally Ph.D. thesis, Eberhard-Karls-Universität Tübingen, 1970]).

⁷¹ Moldenhauer, *Webern*, p. 194.

⁷² Nolan, "New Issues," 89.

In the following passage, Albright alluded to a theory of “chromatic saturation” developed by Charles Rosen, who found examples throughout Schoenberg's *Erwartung*.

In 1975 Charles Rosen, in his book *Arnold Schoenberg*, proposed an ingenious explanation for the harmonic structure of *Erwartung*, ... Mr. Rosen sees in these progressions -he calls it the theory of chromatic saturation- a new definition of consonance; the ear takes a certain satisfaction in the filling out, the movement of sounds in the direction of a chromatic blur, all twelve notes played at once, the musical analogue of white light.⁷³

Returning to Rosen's work, one finds that he did not develop a theory, but rather coined this term when discussing a singular passage from Schoenberg's *Erwartung*, and generally applied it to the *Zeitgeist* of twentieth century music.

This massed chromatic movement at different speeds, both up and down and accelerating, is a saturation of the musical space in a few short seconds; and in a movement that gets ever faster, every note in the range of the orchestra is played in a kind of *glissando*. The saturation of musical space is Schoenberg's substitute for the tonic chord of the traditional musical language. The absolute consonance is a state of chromatic plenitude.

This concept of the saturation of chromatic space as a fixed point toward which the music moves, as a point of rest and resolution, lies behind not just *Erwartung* alone but much of the music of the period. Its importance for the future of music was fundamental. It can take two forms, strong and weak. The weak form is the more common, and became, indeed, canonical by the 1920s, although it was influential long before then: this is the filling out of chromatic space by playing all twelve notes of the chromatic scale in some individual order determined by the composer but without regard to the register, high or low. The strong form, found in *Erwartung* and in very few other works, fills out the whole of the space in all the registers, or approaches this total saturation.

...

This tendency toward the filling out of space was formally although somewhat differently acknowledged by both Schoenberg and Webern, as well as by other contemporaries, but the implications were not

⁷³ Daniel Albright, *Representation and the Imagination: Beckett, Kafka, Nabokov, and Schoenberg*, (Chicago: University of Chicago Press, 1981), 18.

completely realized. ... But most composers must have been aware of the tendency to fill out the chromatic space as a kind of gravitational force.⁷⁴

Although Rosen claimed these circumstances are found in much of the music of the time, only examples from *Erwartung* are considered. Consequently, Albright's uncritical acceptance of Rosen's aside provides a concise example of much of the confusion surrounding the critical literature dealing with Webern's atonal works. These authors used Webern's digression during a lecture to subsequently bolster the construction of their historical narrative of Webern. Consequently, Webern's narrative took on a life independent of its context.

The chronological shift between the composition, performance and publication of these works further served to complicate the reception of these works. Coupled with a lack of Webern's clarification, the diversity of style, and a misreading of his primary materials, Webern's meager legacy became further obscured. His reluctance to discuss the method of composition; his desire to lead his students to an aesthetic voice of their own, the importance of performance practice in realizing the composition, and the tradition from which these works sprang clearly account for the meager documentation. His choice to discuss extra musical allusions, traditional forms and analytical concepts in the surviving documents may well reveal the roots of his creativity. Furthermore, Webern claimed the technical aspects of his compositions were rooted in the unique fusion of traditional forms, relying on extra musical references for inspiration.

Such evidence may lead one to discover his true compositional intent.

It is apparent that there has been a persistent, although perhaps unfocused, desire to penetrate the prevailing caricature that has grown up around Webern in order to reveal a picture more representative of his intent as a composer during the time before he

⁷⁴ Charles Rosen, *Arnold Schoenberg* (New York: The Viking Press, 1975), 57-59.

adopted Schoenberg's technique. Through critically examining the repercussions Webern's isolation had on the literature, probing the degree of autonomy Webern exercised with respect to Schoenberg, reviewing the documentary evidence including his writings and scores, and exploring the extent to which Opp. 7 through 19 may be viewed as a cohesive period within Webern's creative output in the literature, I provide a framework within which his comments may be better understood, and provide a context within which his comments may accurately read to reflect his compositional intent.

Several factors contributed to Webern's relative anonymity. His close association with Schoenberg clearly placed him at odds with the conservative Viennese musical establishment. Webern's skills as a conductor were shielded from a wider public during the years he worked in the isolation of The Society for Private Musical Performances, and, unlike many from Schoenberg's circle who enjoyed careers as performers or conductors, Webern's musical activities did not extend beyond this circle until relatively late in his career. Curiously, Webern did little to clarify these matters outside Schoenberg's circle, and it is unlikely such attempts would have succeeded. The growing control exerted on musical activities by the Third Reich further isolated Webern at a time when his works were just beginning to gain a wider audience. The cultural ministry dissolved the ensembles Webern conducted, banned performances of his music, and ceased their publication within the occupied territories. Following the war, several turns of circumstance resulted in distancing a Webern known to his contemporaries from one that would become known through the literature, and, in the end, the extreme expressivity of his music served aesthetically and intellectually to distance even some of those who supported him. Thus Webern's entire creative life was spent within the small insular group surrounding Arnold Schoenberg.

Paul Stephan unknowingly provided a fitting epithet for Webern while reviewing his Opp. 20 & 21. "This music will probably never become an art for the masses. But also for the artist, for the common cause, such isolation can become a danger, a tragedy."⁷⁵ Webern's fate, however, was not unusual for those who pioneered innovative paths in Vienna. William Everdell provided a rather broad overview of the treatment visionaries received in Vienna.

...Vienna had never been the sort of city that looked to the future. ...When Baron Franz von Uchatinus invented a motion picture projector in the 1850s, he used it to teach ballistics and sold it to a local stage magician. When Siegfried Marcus drove Vienna's first automobile down the street in 1875, he got not a single order. When the Viennese founded the world's first organized aviation institute in 1880, no one noticed; twenty years later, when Wilhelm Kress tried to fly a gasoline-powered airplane two years before Kitty Hawk, he crashed and was forgotten. Still later, Hermann Oberth's dissertation on space rockets was rejected by the city's university. As for Vienna's Emperor Franz Josef, he remained skeptical of telegraphs, telephones, typewriters, electric lights, and elevators well into the 1890s, and didn't ride in an automobile until England's Edward VII shamed him into it in 1908, his sixtieth year on the throne.⁷⁶

Hans Redlich mentioned the social and material isolation Webern experienced following the political unrest in Vienna after 1934,⁷⁷ but his isolation began much earlier, was more broadly felt, and was, to an extent, self imposed.

Clearly Webern was aesthetically attuned to the artistic goals of his mentor, and the siege mentality fostered by Schoenberg was shared by Webern, who viewed his companions as protecting a true art from those who neither comprehended nor appreciated their genius. The depth of this sentiment is evident in his naive conviction that he could convince even Hitler of the artistic merits of Schoenberg's technique if only

⁷⁵ *Die Stunde*, 15 April 1933; as quoted in Moldenhauer, *Webern*, p.359.

⁷⁶ William R. Everdell, *The First Moderns: Profiles in the Origins of Twentieth-Century Thought* (Chicago: University of Chicago Press, 1997), 13.

⁷⁷ Hans Redlich, "Anton Webern," *Die Musik in Geschichte und Gegenwart*, vol. 14 (Basel: Bärenreiter Kassel, 1968), 341.

given the chance.⁷⁸ While such optimism was misguided, Webern clearly recognized the sharp division between those who supported his vision and those who opposed his artistic ideals, and Webern persevered through both political upheaval and artistic polemics in order to realize his creative goals in his music.

Close association with Schoenberg certainly aligned Webern with an unpopular mentor in the eyes of the musical establishment. Beginning with a scandalous concert in 1907, the music critics initiated a line of discourse that would remain hostile to Schoenberg in particular and those associated with him in general. In 1913, Schenker's scathing critique of Schoenberg's Quartet in D clearly illustrates this.

"...If there are criminals in the world of art, this composer [Schoenberg], whether by birth or his own making, would have to be counted among them. ..."⁷⁹

The breadth of Schoenberg's infamy clearly extended beyond the musical circles of Berlin and Vienna, as the composer later recalled:

In the army, a superior officer once said to me: 'So you are this notorious Schoenberg, then.' 'Beg to report, sir, yes,' I replied. 'Nobody wanted to be, someone had to be, so I let it be me.'⁸⁰

And Kathryn Bailey referred to Schoenberg's position in Vienna at the time as "one of Vienna's musical pariahs."⁸¹

In his essay "How One Becomes Lonely," Schoenberg revealed the depression he felt as his creative genius remained unrecognized, and his seclusion caused him to increasingly rely on a small circle of friends.

⁷⁸ Moldenhauer, *Webern*, p. 474.

⁷⁹ Heinrich Schenker, quoted in Hellmus Federhofer, "Heinrich Schenker Verhältnis zu Arnold Schoenberg," *Mitteilungen der Kommission für Musikforschung* 33 (Vienna: Österreichischen Akademie der Wissenschaften, 1981), p. 380; as quoted in, *Schoenberg, Berg, and Webern*, ed. Simms, p. 135.

⁸⁰ Arnold Schoenberg, *Style and Idea: Selected Writings of Arnold Schoenberg*, ed. Leonard Stein, trans. Leo Black (Berkeley and Los Angeles: University of California Press, 1984), 104.

⁸¹ Bailey, *Life of Webern*, p. 34.

Alone, with one exception: that small group of faithful friends, my pupils, among them my dear friend Anton von Webern, the spiritual leader of the group, a very Hotspur in his principles, a real fighter, a friend whose faithfulness can never be surpassed, a real genius as a composer. He is today recognized the world over among musicians, although his works at the present time have not yet become as familiar to the great audience as his genius deserves.⁸²

In spite of the hardships, ridicule and danger this association with Schoenberg brought in Austria's conservative and anti-Semitic atmosphere, Webern remained a steadfast and loyal ally. On a pragmatic level, he wrote many letters seeking to have Schoenberg excused from military duty during the First World War; spearheaded campaigns to assist his mentor during several times of financial need, and directed the effort to assemble a festschrift in honor of Schoenberg's fiftieth birthday. The efforts to ease his teacher's material circumstances even extended at one point to sending him hand rolled cigarettes.⁸³ In return, Schoenberg offered council to his protégé, repeatedly intervened in attempts to secure conducting posts for him, and entrusted Webern with rehearsing and arranging many of his compositions. In musical matters, Webern staunchly defended Schoenberg from even the slightest insult, and claimed that all he learned came from Mahler and Schoenberg.⁸⁴ The closeness of this relationship is reflected in Schoenberg's use of the familiar address "Du" in his correspondence with Webern six years ahead of Alban Berg.

The seclusion evident in Webern's case was not unique to the Schoenberg circle. Jonathan Bernard spoke of the "vacuum" surrounding the Second Viennese School, into which "flowed a great deal of speculation, much of it inaccurate."⁸⁵ He notes the death of Berg, Webern's silence and Schoenberg's reluctance to teach his technique as causes

⁸² Ibid.

⁸³ Moldenhauer, *Webern*, p. 216.

⁸⁴ Ibid., p. 144

⁸⁵ Jonathan Bernard, "Legacy," Simms ed., *Schoenberg, Berg, and Webern*, p. 322.

for this void, whose effects were amplified by the unavailability of scores and publications devoted to modern music.⁸⁶ Joseph Auner contended, however, the school's leading figures had left the scene by the time the term "Second Viennese School" was coined, and the movement was founded in absentia of its leading figures.⁸⁷

Indeed, only shortly after Adorno's article appeared [1931], the reality of the Second Viennese School was ended with Schoenberg's emigration in 1933 and Berg's death in 1935.⁸⁸

Webern could be added to the list by the mid 1930s, as the critical literature devoted to him or his music scarcely approached thirty publications, and the Anschluss effectively extended the ban on his works throughout the German speaking countries. A further irony is evident in the fact that the earliest theoretical discussions of the twelve-tone technique, the unifying feature of this school,⁸⁹ were not written by the three most closely associated with the school, but rather by Erwin Stein (1930), Adolph Weiss (1932), Richard Hill (1936) and Ernst Krenek (1937).⁹⁰ Consequently, Webern's association with Schoenberg served to distance Webern from the broader musical establishment.

⁸⁶ He notes that the years between the folding of *Modern Music* in 1946 and the launch of *Perspectives of New Music* in 1962 provided only sporadic coverage in the other periodicals. (Bernard, "Legacy" p. 366.

⁸⁷ Bernard concurred: "Any dissemination of the twelve-tone method, owing to the 'secret' having gotten out, that might have progressed to a general level of awareness of its tenets among musicians in Central Europe and elsewhere came essentially to an abrupt end with the accession to political power by the Nazis in Germany in 1933 and the emigration of Schoenberg to the United States. Berg's sudden death at the end of 1935 and the forced withdrawal of Webern from public musical life from the time of the Austrian Anschluss in 1938 until his death in 1945 were, of course, further disruptions to any natural course of development." ("Legacy," p. 323.).

⁸⁸ Joseph Auner, "The Second Viennese School as a Historical Concept," *Schoenberg, Berg, and Webern*, ed Simms, p. 16.

⁸⁹ We should remember that 12-note composition -the feature that, on the surface at least, would seem to justify the concept of 'Second Viennese School' -was the one branch of composition that Schoenberg was most reluctant to teach [Misha Donat, "Second Viennese School?," *Tempo* no. 99 (1972): 13]. Yet it was one of the few elements that drew the diverse styles evident in the works of Schoenberg, Berg and Webern together. (See Jim Samson, *Music in Transition* [London: Dent, 1977], 211).

⁹⁰ Ernst Krenek, *Über neue Musik* (1937), trans. Berthold Fles as *Music Here and Now* (New York: Norton, 1939); Richard S. Hill, "Schoenberg's Tone-Rows and the Tonal System of the Future," *The Musical Quarterly* 22 (1936): 14-37; Erwin Stein, "Schoenberg's New Structural Form," *Modern Music* 7/4 (1930): 3-10; and Adolph Weiss, "The Lyceum of Schoenberg," *Modern Music* 9/3 (1932): 99-107.

The Society for Private Musical Performances provided an extraordinary, although insular laboratory for gaining exposure to the repertoire of the early 20th century. Preparation for these concerts was rigorous, and the evening included both an immaculate performance of the music as well as an informed discussion of a broad range of contemporary music within the strictest guidelines.

The duration of each programme was not to exceed 90 minutes. Introductory lectures were to accompany many of the musical performances. The ruling that neither approbation nor disapproval could be displayed was meant to enable the listeners to form an unbiased opinion of each work. Likewise, no critical reviews were to be permitted to appear in the press, in order to ensure the freedom of individual response. The audience was to be limited to registered members of the society; they were required to carry identification cards, and the admittance of guests was subject to strict regulations. ... Each member had to subscribe to a full season's concert series and attend the weekly meetings. No advance announcements of the musical fare comprising each concert was issued, so that members were prevented from choosing one programme over another.⁹¹

Securely separated from an unappreciative general audience, the society presented over 150 different works, many of which were repeated, all of which were rehearsed to the point of perfection, and five of which were by Webern.⁹² His activity included arranging, assisting at the piano, rehearsing the musicians, and conducting. This versatility, however, went largely unnoticed outside this circle.

Newspapers were quick to provide scathing reviews when Webern's works were performed for a wider audience. Walter Pass claimed that reviews provide an insight into Webern's work,⁹³ but Ethan Haimo does not use such reception documents in reconstructing Schoenberg's compositional intent. While such reviews provide an

⁹¹ Ibid., p. 226-27.

⁹² Kathryn Bailey contended five works of Webern were performed; Opp. 1, 3, 6, 7 and 10; (*Life of Webern*, p. 99), while Moldenhauer claimed 9 works were performed; Opp. 1, 2, 3, 5, 6, 7, 9, 10 and 14, (Moldenhauer, *Webern*, p. 229).

⁹³ Walter Pass, "Weberns Presse-Echo in den Jahren 1907 bis 1945," in *Opus Anton Webern* (Berlin: Quadriga, 1983): 99-150.

insight into the reception history of these works, they provide few clues into Webern's compositional process. A brief example can be taken from the *Wiener Illustriertes Extrablatt*, whose 1908 review exemplifies the tone set by the half-dozen who reviewed the concert:

Like their master, Messrs Erwin Stein and Anton von Webern seek confusion, cacophony at any price, dissonance not for the sake of necessity but for amusement.⁹⁴

Consequently, such reviews served to underscore the isolation within which Webern worked, but can neither provide insight into how he composed nor provide examples of the technical terminology used at the time.

The press, however critical, acknowledged Webern's skills as a conductor while disavowing his abilities as a composer.⁹⁵ Webern's succession of abandoned or short-term conducting appointments between 1908 and 1916 would have gone unnoticed by the press, although those musicians associated with these theaters would hardly develop an appreciation for our Anton. By the early 1930s, Erwin Stein, Egon Wellesz and Theodore Adorno, all insiders of the Schoenberg Circle, contributed several articles supportive of Webern.⁹⁶ These works contradicted the image developed in the 1950s, but were mute regarding Webern's compositional technique. Although Moldenhauer claimed that several such articles had significantly influenced Webern's perception, all were overshadowed by Leibowitz's work, the second volume of *Die Reihe*, and the subsequent publication of Webern's lectures. Consequently, the window to Webern's

⁹⁴ *Wiener Illustriertes Extrablatt* November 5, 1908; as quoted in Moldenhauer, *Webern*, p. 97.

⁹⁵ As early as 1911, Webern reported to Schoenberg that the newspapers he was highly valued as a conductor by the Dazing people, but completely rejected him as a composer (Moldenhauer, *Webern*, p. 140).

⁹⁶ Theodor Adorno, "Anton Webern," *Schweizerische Musikzeitung* 72/22 (November, 1932): 679-83; Erwin Stein, "Anton Webern," *Neue Musikzeitung* 49 (1928): 517-19, "Anton Webern," *Musikblätter des Anbruch* 13 (June-July 1931): 107-9; and "Schoenberg and the German Line," *Modern Music* 3/4 (May/June 1926): 22-27; and Egon Wellesz, "Anton von Webern: Lieder opus 12, 13, 14" *Melos* 2 (1922): 38-40.

atonal works was obscured on the one side by a public unwilling to notice, and on the other side by individuals caught up in the fervor of Schoenberg's technique.

As the Third Reich exerted ever greater control of the arts, venues once opened to Webern began to close. In 1934, the Socialist Democratic Party was declared illegal, and all its organizations abolished. This included the worker's choruses, with whom Webern had enjoyed great success.⁹⁷ That year, his music was specifically sanctioned, excluding his compositions from performances, radio broadcasts and publication within the Reich.⁹⁸ Through the years of occupation, Webern optimistically believed he could sway the political powers to see the virtue of his music. Perhaps it was this same fundamental belief in the rightness of his direction that permitted him to endure the years of abuse at the hands of music critics in Vienna, Berlin and other major music centers. His efforts, however, were no more successful with the Propaganda ministry than they had been in years of polemic battles with the conservative critics, and his close association with Schoenberg hardly endeared him to either group.

Those connected with the Second Viennese School created a complex performance tradition that existed apart from the compositional techniques used in composing the music as well as the score by which it is conveyed, further removing the works from the documents describing them. Alfred Cramer explored the impact that performance practice within the Schoenberg circle had on subsequent interpretations of that repertoire.⁹⁹ He turned to Steuermann in defending the notion that the composers' vision could not be adequately transcribed into conventional notation,¹⁰⁰ and concluded

⁹⁷ Moldenhauer, *Webern*, p. 408.

⁹⁸ *Ibid.*, p. 474-75.

⁹⁹ Cramer, *Music for the Future*.

¹⁰⁰ Edward Steuermann, "Urtext and Practical Edition" (1928), in *The Not Quite Innocent Bystander*, ed. Clara Steuermann et al., (Lincoln: University of Nebraska Press, 1989), 57-73.

that the separation of music from the performance practice within which it developed served to obscure music composed as recently as ten years before.

Using the practice that was being most intensively developed around 1920 as a way to understand music composed ten years earlier is an imperfect method. The changed mindset after the First World War and the Vienna School's adoption of 12-tone compositional techniques a few years later mean that we cannot count on performances given in 1920 or later to indicate the composers' thinking in 1909 or 1912.¹⁰¹

Consequently, an extended and selective oral tradition developed apart from the surviving documents, within which certain issues were emphasized for performers, others for composers, and all tailored toward the need of the individual being addressed.

The intense expressivity and technical demands of Webern's atonal compositions further isolated these works from those who would perform them. Peter Stadler described the rigorous preparation required for the premier of his *Piano Variations*, Op. 27 in an article entitled "Serialism Reconsidered."

For weeks on end he had spent countless hours trying to convey to me every nuance of performance down to the finest detail. As he sang and shouted, waved his arms and stamped his feet in an attempt to bring out what he called the meaning of the music. I was amazed to see him treat those few scrappy notes as if they were cascades of sound. He kept on referring to the melody which, he said, must be as telling as a spoken sentence. This melody would sometimes reside in the top notes of the right hand and then for some bars be divided between both left and right. It was shaped by an enormous amount of constant rubato and by a most unpredictable distribution of accents. But there were also definite changes of tempo every few bars to mark the beginning of 'a new sentence.' Again, Webern's extreme demands for differentiation of sound, especially in the field of pianissimo, resulted at the time in a friendly rumor that he had introduced the 'pensato.' This meant that a note had to be so indescribably tender and soft that it was only allowed to be thought of.¹⁰²

Stadler found it odd that the score reflected so few of Webern's interpretative directions.

¹⁰¹ Cramer, *Music for the Future*, p. 121.

¹⁰² Stadler, "Serialism Reconsidered," p. 12.

Otto Klemperer described the impossible task of conveying the necessary intensity in a performance of Webern's Symphony in the following passage:

...I don't understand [Webern's music]. I know it, of course. I conducted his symphony in Berlin, as well as in Vienna. But I couldn't find my way into it. ... So I asked Webern -I was staying in Vienna- to come and play it to me on the piano. Then perhaps I would understand it better. He came and played every note with enormous intensity and fanaticism ... passionately! When he had finished, I said, "You know, I cannot conduct it in that way. I'm simply not able to bring that enormous intensity to your music. I must do as well as I can."¹⁰³

And the inadequate rendition of these works further hardened Webern's temperament.

Stadlen recounted Webern's reaction to Klemperer's performance.

When he [Klemperer] conducted Webern's Symphony Op. 21, Webern reacted with dismay: "A high note, a low note, a note in the middle -like the music of a madman!"¹⁰⁴

Marcel Dick, a violist in the Kolish quartet, provided some insight into the technical aspects of this coaching as well as the rationale behind Webern's expressivity.

In 1931, I was in Vienna. ... I had so much to do with Webern at that time. We worked on all kinds of performances, among them, the first performance of Milhaud's Viola Concerto. ... almost every sixteenth note, you will find a crescendo, a diminuendo at the same time; a stretch, a crescendo, a diminuendo at the same time; a stretch, a staccato, but a tenuto at the same time, but all made sense. Because, coming from here and going there, this sixteenth note has all kinds of different connotations in relation to this and other things surrounding it, and in this relation, its meaning is this goes to there, but from that direction, it comes from there.¹⁰⁵

¹⁰³ Otto Klemperer recounts in Heyworth, *Conversations with Klemperer*, 76; as quoted in Cramer, *Music for the Future*, p. 242.

¹⁰⁴ Stadlen, "Serialism Reconsidered," p. 12.

¹⁰⁵ Joan Allen Smith, *Schoenberg and His Circle: A Viennese Portrait* (Schirmer Books: New York, 1986), 120.

Consequently, numerous rehearsals were needed to realize Webern's intentions, and the resulting performance markings provided poor insight into the underlying performance practice.

These rehearsals were indispensable in making the music of Schoenberg's circle comprehensible. Erwin Ratz, an Austrian Musicologist who studied with Schoenberg and was active in Schoenberg's Musical Society, described the transformation that took place as a result of effectively communicating the music in considering the reception of Schoenberg's Op. 9. "And the effect [of these rehearsals] was truly as I expected. Even the people who at first couldn't get anything out of it said after three or four rehearsals, 'That sounds like Mozart.'"¹⁰⁶ Egon Wellesz noted that it took almost twenty years for the public to appreciate a work as unique as Webern's *Five Movements for String Quartet*, Op. 5.¹⁰⁷

The demands on the performer were another reason Webern's works were seldom performed. Op. 2, available in print since 1921, was not performed for several years due to the difficulties of performance.¹⁰⁸ In the following passage, Paul Stefan, a supporter of the Schoenberg circle, expressed the growing inaccessibility of Webern's works while reviewing Opp. 20 and 21.

These newest formulations, I openly admit, have progressed so far that I cannot follow them for the time being -they appear to be nothing but school-like constructions, and only the genius of Webern guarantees that probably more will have to be sought in them.¹⁰⁹

Daniel Albright concluded that an artist's drive to be expressive may undermine his attempt to clearly convey his intent.

¹⁰⁶ Ibid, p. 75.

¹⁰⁷ Egon Wellesz, "Reviews of Music: Webern, Anton. *String Quartet*, Op. 28," *The Review of Music* 1 (May 1940): 177.

¹⁰⁸ Moldenhauer, *Webern*, p. 100.

¹⁰⁹ *Die Stunde* (15 April): as quoted in Moldenhauer, *Webern*, p. 359.

The more expressive a work of art becomes, the more the very effort of that expressiveness complicates the single-minded effect for which the artist strives. The greater the strain of every technical resource grows in the struggle to achieve breakthrough and revelation, the more the massiveness of the technique calls attention to its artificiality. The more one insists that expression is the only aim of art, the more befuddled the audience grows about just what it is that is expressed.¹¹⁰

Fred Prieberg concluded the inaccessibility of Webern's "Entflieht auf leichten Kahnen" delayed the premiere for nearly twenty years, and that Webern was "simple-minded enough to regard his lucidity as a universally accessible lucidity."¹¹¹ Consequently, the very nature of Webern's expression served to make the works inaccessible to all but the most tenacious performers, under the watchful ear and direction of the composer, and in the presence of a sympathetic audience.

Webern's development as a composer was further obscured by the juxtaposition of later, twelve-tone, works with earlier, atonal, works in performance, publication and criticism. Although Op. 1 had been performed since 1908, it was not until 1923, the year before Webern first began using Schoenberg's twelve-tone technique, that it finally premiered in Vienna. In 1937, Webern composed Opp. 28 and 29/II, and Opp. 26, 27 and

¹¹⁰ Daniel Albright, *Representation and the Imagination: Beckett, Kafka, Nabokov, and Schoenberg*, (Chicago: University of Chicago Press, 1981), 28.

He provides the following tale to drive home the point "that knowledge, like ignorance, can lead to negation; and that the sheer effort of representation may obscure what it tries to represent."

In that philosophical tale the young Nicolas Poussin meets a mysterious master, Frenhofer, who has advanced the art of representation further than any other painter of his time; the accuracy and vivacity of his pictures are celebrated everywhere, but he will show no one his masterpiece, the perfected image of a woman, a woman who, though made of oils, lives -a new Eve. Poussin is helpless with awe as the master improves another painter's work with a few touches of light; the young man submits utterly to Frenhofer, will even dishonor his mistress by coaxing her to pose nude for the old master. In return Poussin is allowed to see the unknown masterpiece; but the canvas has been so painted, repainted, painted over again, that it is a mere jumble of pigment. In the passionate mess Poussin can recover no intelligible form except in one corner, less tortured than the rest, where he can discern, underneath the "wall of painting," a single foot -but a foot of such magnificence, such attained realization, that no one has ever before seen the like pp. [1-2.]

¹¹¹ Fred K. Prieberg, "Webern [Bartok]: 25 Years Later: Their Place in Today's Music," *The World of Music/Die Welt der Musik/Le Monde de la Musique* 12/3 (1970): 44-45.

28 received their premiere. The atonal Opp. 7, 5 and 14, however, were also performed that year. Five of the seven works performed in England during 1938, Opp. 2, 5, 7, 11 and 14, were written in the atonal idiom. Consequently, new and old were juxtaposed without differentiation, often in the same concert and without critical distinction.

Although "Webern was being attacked by the conservatives and defended by the modernists" as early as the 1920s in the United States,¹¹² it was not until the mid 1940s that Milton Babbitt's dissertation "The Function of Set Structure in the Twelve-Tone System"¹¹³ provided an analytical tool by which one could begin discussing structure in the twelve tone works, and by extension, their atonal predecessors. Here Babbitt discussed the properties of sets, the construction of aggregates and the degrees of combinatoriality.

Here is manifest a level of understanding of twelve-tone method that not only embraces both Schoenberg's and Webern's practice but could include a great deal more, and that is far beyond the reach of the Europeans at the time." Whereas Schoenberg viewed his technique as a natural development of Western music, Babbitt concluded the twelve-tone system was different in kind not simply in degree, from the tonal system, and his review of Leibowitz's books effectively articulated this point.¹¹⁴

Bernard, however, may have come closest to providing a model of Webern's reception in America, when discussing how George Perle became acquainted with Schoenberg's technique.

Two years before taking his first composition lesson with Krenek [1937], Perle had attempted on his own to induce the workings of Schoenberg's method from the score of Berg's Lyric Suite, being unable to obtain any scores of Schoenberg himself. He came up with the interesting idea that a twelve-tone row worked to structure the composition based on it by making available to any given tone, as its next move, any tone following it

¹¹² Gilbert Chase, "Webern in America: The Growth of an Influence," *Beiträge 1972/73* (Kassel: Barenreiter, 1973), 153-66.

¹¹³ Although he completed it in 1946, it was not published until 1992. "The Function of Set Structure in the Twelve-Tone System" (1946; Ph.D. diss., Princeton University, 1992).

¹¹⁴ Bernard, "Legacy," *Schoenberg, Berg, and Webern*, ed. Simms, p. 322.

in the prime, the inversion, or their retrogrades. This idea was so interesting, in fact, that when Krenek eventually gave him the straight (Schoenbergian) story, Perle found it actually rather disappointing, "primitive" by comparison to what he had himself invented: "I had thought that the series must be something like a scale, functioning as the background structure of a piece, even though, unlike the diatonic scale, it was specific to that piece. The Schoenbergian series was simply a disguised ostinato twelve-tone motive."¹¹⁵

In 1931, Theodor Adorno elaborated on the dual role Schoenberg's disciples must fulfill: absolute devotion to Schoenberg and absolute determination to follow their own creative voice. Rudolf Kolish explained this paradox through an interesting metaphor in which Webern established his own orbit around Schoenberg: "The planet [Schoenberg] was still the center."¹¹⁶ Consequently, a second point of clarification involves defining the relationship that existed between these two composers. Webern's close association with the Schoenberg circle was most likely accentuated by the practice of programming his works with Schoenberg, Berg and others from the school.¹¹⁷ Ken Krehbel concluded Schoenberg's considerable influence over Webern may be in avenues heretofore unexplored.

The development of Anton Webern's musical voice in twentieth-century music owes much to Arnold Schoenberg. Yet when the works are examined in a "before and after" manner, the influence often is not what one would expect. Perhaps the stronger impact was a personal one, manifest in a complete devotion. ... But is there not something of a paradox in this? For the disciple developed what many consider the more distinctive style.¹¹⁸

The key to resolving this paradox may lie in examining Schoenberg's pedagogical goal with respect to Webern.

¹¹⁵ Bernard, p. 354.

¹¹⁶ Smith, *Schoenberg and his Circle*, p. 208.

¹¹⁷ Schreffler, "Anton Webern," *Schoenberg, Berg and Webern*, ed. Simms, p. 75.

¹¹⁸ Ken Krehbel, "Webern and Schoenberg: The Dynamics of a Relationship," *Peabody Essays in Music History* Fas. 1 (April 1986), 51.

Bailey characterized Webern's devotion in the following manner:

That a young man of twenty-eight who was on the threshold of his own career as a composer should find more appealing than any other possibility that of spending the winter making reductions of someone else's music gives some idea of the degree to which Schoenberg's pupils were besotted with him.¹¹⁹

Moldenhauer quoted several of Webern's letters to Schoenberg in which Webern posed the idylized life of living close by Schoenberg, and perhaps sustaining him through gardening on a small farm.¹²⁰ Yet this extremely close personal bond did not extend to slavishly imitating Schoenberg's compositional style. Hayes found Webern's work of this period exhibited an independent spirit.

The evidence might seem to indicate that artistically, Webern was still hanging onto his ex-teacher's coat-tails. During the winter of 1908-9 Schoenberg composed a voice-and-piano song-cycle, *Das Buch der hängenden Gärten* ("The Book of the Hanging Gardens"), to poems by Stephan Georg; Webern responded with his own Georg settings. Next, Schoenberg produced his Three Piano Pieces, his first works in which an Expressionist manner pushes violently to the surface; Schoenberg came up with his similarly ground-breaking Five Orchestral Pieces; as if on cue, Webern produced his Six Pieces for Orchestra. But Webern's part in this creative double act was not as derivative as the chronology indicates. There is no true equivalent in Schoenberg's Five Pieces, for instance, of the Mahler-saturated mood of self-dissolution that dominates Webern's work.¹²¹

There is little question that Schoenberg played a dominant role in Webern's personal and professional life, but where should one look for such evidence. Schoenberg undoubtedly assumed the role of counselor, guide and mentor with respect to Webern, although they interacted on many levels. Clearly, Schoenberg was loathe to teach techniques, focusing his efforts instead on helping his students discover their unique voice. Several circumstances support the notion that Webern was encouraged to explore

¹¹⁹ Bailey, *Life of Webern*, p. 59.

¹²⁰ Moldenhauer, *Webern*, p. 163 and 226.

¹²¹ Hayes, *Anton von Webern*, pp. 90-91.

his individual creativity, and exercise a degree of independence in both creative and personal areas. Their correspondence reveals the degree to which Webern relied on his teacher's approval, but his actions illustrated the extent to which he actually followed this advice. Their shared beliefs are easily seen in how they distinguished between the roles of analysis, composition, and performance. Schoenberg characterized their relationship in the following way:

I cannot warn often enough against the over-valuation of these analyses, since they lead only to what I have always fought against -the recognition of how the piece is made; whereas I have always helped my students to recognize -what it is! I have tried to make that comprehensible to Wiesengrund (Adorno) and also to Berg and Webern. But they do not believe me.¹²²

These ideals strongly resonate in Stadlen's recollection of Webern's pedagogy:

... throughout all those weeks of instruction and preparation [for the premiere of Op. 27] Webern never once touched on the serial aspect of his Piano Variations. Even when I asked him, he declined to go into it with me -because, he said, it was important that I should know how the work should be played, not how it was made. Nor did he give the impression of a *reservatio mentalis*, of holding something back -as if he thought that perhaps I or his potential audience were not yet ready for it. Indeed, he acted as if he himself were not aware of the serial aspect of his work, or at least never thought of it when playing or discussing it.¹²³

Christopher Wintle echoed this tendency in the following passage:

From another point of view, Webern's insistence that, at least as far as his own music was concerned, 'audiences and even performers did not need to know the technical processes by which twelve-tone music is constructed' ...¹²⁴

¹²² Schoenberg in a letter to Kolisch of July 1932 (Joseph Rufer, *The Works of Arnold Schoenberg. A Catalogue*, tr. Dika Newlin [London: Faber and Faber, 1962], appendix to 'Theoretical Works,' p. 140, No. 4. See also Arnold Schoenberg, *Letters*, ed. Erwin Stein [London: Faber and Faber, 1964], 164); as quoted in Peter Franklin, *The Idea of Music: Schoenberg and Others* (London: Macmillan press Ltd., 1985), 91.

¹²³ Stadlen, "Serialism Reconsidered," p. 16.

¹²⁴ Christopher Wintle, "Analysis and Performance: Webern's Concerto Op. 24/II," *Music Analysis* 1/1 (1982): 75.

Webern left no treatise on composition. One can, however, turn to some of Schoenberg's writings to see how his protégé probably approached musical instruction. Schoenberg's distinction between talent, the “capacity to learn,” and genius, “the capacity to develop,” lay at the core of his pedagogical and creative aesthetic.¹²⁵

So the genius really learns only from himself, the man of talent mainly from others. The genius learns from nature -his own nature- the man of talent from art. And this is the weightiest problem in teaching art.¹²⁶

From this, one sees why Schoenberg and Webern turn to composers such as Bach, Beethoven, Mozart Schubert in order to “influence taste,” nurture the student's individual ability, and develop “the courage and the strength to find an attitude to things which will make everything he looks at an exceptional case, because of the way he looks at it,”¹²⁷ rather than teaching “the technical peculiarities of a specific composer, degraded to tricks, which to the master in question might have been the solution to a torturing problem,”¹²⁸ and Schoenberg was especially reluctant to discuss his twelve-tone technique. Turning to the same passage from Schoenberg, Malcolm Hayse concluded that Schoenberg “educated through the creative process.”¹²⁹ Alfred Keller, a student of Schoenberg’s at the Prussian Academy for three years could only remember two occasions on which Schoenberg discussed one of his twelve-tone works with the class.¹³⁰

Webern's pedagogical practice is captured in a number of his students' recollections. Reverence for Schoenberg, the lessons experienced from exposure to the classic composers, and sensitivity to what the student needed are common themes that echo in their testimonials. Arnold Elston recalled:

¹²⁵ Schoenberg, *Style and Idea*, p. 468.

¹²⁶ *Ibid.*, p. 365.

¹²⁷ *Ibid.*, p. 366.

¹²⁸ *Ibid.*, p. 389.

¹²⁹ Hayse, *Webern*, p. 63.

¹³⁰ Smith, *Schoenberg and his School*, p. 228.

Anton Webern's activity as a teacher of composition reflected at every turn his own experience as a pupil of Arnold Schoenberg, of whom he always spoke with utter devotion and unbounded admiration, both as artist and as teacher. Webern taught harmony from Schoenberg's *Harmonielehre*, strict counterpoint from Bellermann's *Kontrapunkt* (which Schoenberg also used), and his beginning instruction in free composition generally followed the precepts laid down in Schoenberg's *Models for Beginners in Composition*, though the latter had not yet appeared while I studied with Webern.

Upon looking at my student efforts before I undertook work with him, Webern noted certain French influences attributable to Debussy and Ravel. His reaction surprised me at the time. "If we want to understand philosophy," he said, "we must turn to the ancient Greeks, and if we want to understand music we must turn to Mozart, Haydn, Beethoven, and the other great masters of the German tradition."¹³¹

Humphrey Searle noted:

After we had finished our study of the *Harmonielehre*, Webern analysed for me various twelve-note works, including his own recently-completed Piano Variations. He was prepared to do this for me as a composition student; but he felt that audiences and even performers did not need to know the technical processes by which twelve-note music is constructed. His approach was always practical rather than theoretical; he invariably used the piano while composing, trusting to his extraordinarily acute ear as well as his knowledge of the laws of music. On this point he said to me once: "Don't trust your ears alone; your ears will always guide you aright, but you must also know what you are doing." These twin principles of knowledge and practice were, I believe, the basis of his approach to music.¹³²

In addition to Schoenberg, Webern is said to be influenced at various stages of his career by Strauss and Scriabin as well as by the aesthetics of impressionism and expressionism.¹³³ Several authors found a strong connection to Debussy.¹³⁴

¹³¹ Moldenhauer, *Webern*, pp. 507-8. (This passage was taken from memoirs specifically written for Moldenhauer's book).

¹³² *Ibid.*, pp. 512-13.

¹³³ Brown, *The Early Atonal Music of Anton Webern*, p. 167. Edward Arthur Lippman, "Webern: The Complete Music," *The Musical Quarterly* 21/3 (1958): 416-19; and Paul Collaer, *A History of Modern Music* (New York: Grosset & Dunlap, 1963).

¹³⁴ In addition to Brown, Collaer and Brown, both Humphrey Searle, ("Webern and his Musical Legacy," *Composer* 38 [1971]: 1-3.), and Schnebel ("Brouillards. Tendencies in Debussy," *Die Reihe* 6 [1964]: 33) found strong connections to Debussy.

In this piece, No. 1 of Debussy's Preludes, there is: no theme, no development; no traditional form; no counterpoint, but no-so-called harmony either; neither 'melody' nor 'accompaniment;' no main and subsidiary voices; neither definitely diatonic tonality nor chromatic tonality. Is there any tonality at all? Nothing which is reminiscent of contemporaries such as Schoenberg or Mahler.¹³⁵

Webern, however, was quite clear about his models: "Gustav Mahler and you [Schoenberg]: there I see my course quite distinctly. I will not deviate."¹³⁶

Webern, nevertheless, discovered a highly individual voice characterized by extremes.¹³⁷ Developed between 1908 and 1914, "in almost every respect -- form, length, timbre, melody, harmony, and rhythm -- Webern's music of this period questions the most basic principles of Western musical logic."¹³⁸ Heinz-Klaus Metzger drew a sharp distinction between Webern and Schoenberg in the following passage:

While Schoenberg's melodic phrases and rhythms recall classical models, those of Webern do not. While Schoenberg's harmony is directed towards the atonal plane by obscuring triadic note-formations of conventional origin, Webern's approach to atonality is through a calculated elimination of tonality by avoiding all triadic or other tonal associations. Finally, while Schoenberg does not consistently use the total-chromatic, Webern uses this to the fullest possible degree and the note-orders of his work have many affinities with serial music.¹³⁹

Bailey found Webern's use of tone rows just as innovative.

Webern's understanding of the limits of the technology is very different from, say, Schoenberg's. He assiduously avoids the repetition of row segments and seldom sustains or repeats notes in such a way that their presence either precedes or outlives their mandate. He never moves backwards and forwards over a segment of the row; he does not use incomplete rows; nor does he consider hexachords with similar content to be interchangeable. After a few brief experiments in the early pieces he does not layer row segments; he almost never alters the order of notes

¹³⁵ Dieter Schnebel, "Brouillards. Tendencies in Debussy," *Die Reihe* 6 (1964): 33.

¹³⁶ Letter to Schoenberg dated May 24, 1911; as quoted in Moldenhauer, *Webern*, p. 144.

¹³⁷ Schreffler, "Anton Webern," *Schoenberg, Berg and Webern*, ed. Simms, p. 253.

¹³⁸ *Ibid.*, p. 266.

¹³⁹ Reginald Smith Brindle, *Serial Composition* (London, New York: Oxford University Press, 1966), 186.

prescribed by the row and does not return to notes already left. Nor does he ever exercise the license to use the 'wrong' note. All these things were important features of Schoenberg's use of row technique.¹⁴⁰

And Nelson concluded Webern provided several original contributions to the use of serial variation.

A retrospective glance at Webern's variations as a whole [Op. 1, 21/II, 27 & 30] discloses three major contributions. He was influential in establishing, along with Schoenberg, the serial variation form. He introduced the palindrome type of structural variation in the Symphony and the Piano Variations. He created a new kind of free variation in the Orchestral Variations, based on a novel technique of motivic development. In the latter two activities his contribution was distinctive, affected only slightly, if at all, by Schoenberg's models. Webern's abstract, palindrome design has no parallel in Schoenberg, whose practice was to work from a recognizable melodic line, as theme. Webern's obtuse motivic transformations are equally foreign to Schoenberg, whose preference was for maintaining closely the identity of his chosen motifs.¹⁴¹

The distinctiveness of Webern's style may well lie in his individual adaptation of the technique developed by Schoenberg, and the courage to continue along this lonely path, nurtured by Schoenberg's pedagogical leadership in guiding one to their individual genius rather than imitating the techniques used by others.

The uniqueness of Webern's compositions has led some to question the extent to which Webern or Schoenberg actually pioneered some of the innovations evident in their music. Herbert Buchanan investigated the extent to which Webern's innovations preceded Schoenberg's in the area of the short piece and atonality, but the conclusions he drew from these inquiries fail to evaluate a number of contradictory sources critically. Examining these two arguments, however, reveals that a close reading the documents

¹⁴⁰ Bailey, *The Twelve-Note music of Anton Webern*, p. 30.

¹⁴¹ Robert U. Nelson, "Webern's Path to the Serial Variation," *Perspectives of New Music* 7/2 (1969): 92-3.

undermines the conclusions Buchanan reached, and further illustrates the necessity of engaging the full breadth of Webern's literature critically.

Buchanan concluded Op. 5 initiated Webern's aphoristic style, a position consistent with the majority of the critical literature, and used its date of 1909 as proof that Webern's work predated Schoenberg's Op. 19, the work often referred to as the first "short piece."¹⁴² Buchanan used the insights provided by Schoenberg's son-in-law, Felix Greissle, and arrived at the following conclusion:

According to Greissle, Webern dedicated a copy of his Op. 5, which he arranged for string orchestra in 1929, to Schoenberg but deliberately wrote the year 1909 on the title page. This was Webern's way of emphasizing his own priority in the origin of the short piece because Op. 5, Fünf Sätze für Streichquartett, preceded Schoenberg's Sechs kleine Klavierstücke, Op. 19, of 1911, the work that is so often considered a first example of the short piece. This information indicates that ideas must not have stemmed only from Schoenberg and whets our appetite for further study.¹⁴³

While the movements contained in Op. 5 date from 1909, Webern added movements composed in 1911 and 1913 before returning to the 1909 conception and consolidating the more concise movements into Op. 9.¹⁴⁴ So it is clear that the "work" was not complete in Webern's mind in 1909, but underwent further revision. Retaining an earlier date on succeeding revisions, however, is consistent with Webern's compositional practice of maintaining the date associated with the first iteration of a piece regardless of succeeding revisions.¹⁴⁵ Furthermore, the dates ascribed to both Op.

¹⁴² Herbert H. Buchanan, *An Investigation of Mutual Influences among Schoenberg, Webern and Berg (With an Emphasis on Schoenberg and Webern, CA. 1904-1908)* (Ph.D. diss., Rutgers University, 1974): 110.

¹⁴³ Buchanan, p. 298.

¹⁴⁴ Moldenhauer, *Webern*, p. 123.

¹⁴⁵ Schreffler underscored this point in considering Op. 7. Although extensively revised in 1914, and continuously revised during the numerous performances preceding its publication, Webern dates the manuscript 1910 on the last page of the printed score. UE plate number 6642. Anne Schreffler and Felix Meyer "Performance and Revision: the early history of Webern's Four Pieces for Violin and Piano, Op. 7," *Webern Studies*, ed. Kathryn Bailey (Cambridge: Cambridge University Press, 1996): 135-169; and

5 and 9 are his wife's birthday, in 1909 and 1911 respectively. So it would appear that the date ascribed to Op. 5 has significance beyond the point Buchanan makes.

Examining the issue from Schoenberg's perspective further undermines Buchanan's argument.

Oliver Neighbor dates Schoenberg's earliest work with the short form back to a complex of works completed in 1909.

Early in 1909 Schoenberg composed the first two piano pieces of Op. 11 ... The Five Orchestral Pieces Op. 16 and the third piece of Op. 11 followed in the summer. ... Formal expansion does not accompany the extension of expressive range: as Schoenberg later observed, brevity and intensity of expression are interdependent in these pieces. The disintegration of functional harmony appeared at the time to have destroyed the conditions for large-scale form.¹⁴⁶

Schoenberg related how he used Op. 11 to instruct Webern in the concentration of expression and phrase necessary to very short pieces,¹⁴⁷ and Webern emphasized this in his 1932 lectures. Furthermore, Webern's narrative traces his personal path through these developments: how Schoenberg's Op. 11 was the first atonal piece.¹⁴⁸

Stuckenschmidt came to the same conclusion:

The new style appears in the Three Piano Pieces Op. 11, the Five Orchestral Pieces Op. 16, and the monodrama *Erwartung* Op. 17. The later, a psychodramatical stage work, marks the disappearance of the remnants of symphonic and thematic working that had still governed some of the *George Lieder* and extensive passages in the Orchestral Pieces. In *Erwartung* the concept of a 'musical prose' has been 'thought through' to the end. Pure-musical relationships are restricted to chords and motifs. The music is subjected to a process of permanent variation. Towering ten- and eleven-note chords dispel any remaining traces of traditional consonance. One eleven-part chord in *Erwartung* uses every note of the

Moldenhauer discussed Webern's lengthy deliberation regarding Opp. 5, 9, 10 as well as others (see *Webern*, pp. 282-83).

¹⁴⁶ Oliver Neighbor, "Arnold Schoenberg," *New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, vol. 16 (London: Macmillan, 1980), 711.

¹⁴⁷ Schoenberg, *Style and Idea*, p. 485.

¹⁴⁸ Webern, *New Way*, p. 44.

chromatic scale with the exception of G sharp. Because Schoenberg completely dispenses with the repetition of musical ideas, dimensions become highly curtailed. The Three Pieces for Chamber Orchestra, the third of which remained a fragment, are extremely short miniatures dating from as early as February 1910. They provide the stepping-stone to the micro-forms which Webern favored between 1910 and 1924. Schoenberg himself made further use of these radically abbreviated forms in the Six Little Piano Pieces (1911) and in some of the melodramas of Pierrot Lunaire (1912), before giving them up.¹⁴⁹

Schoenberg's requirements for short pieces were given in a lecture on the *Four Orchestral Songs*.

...conditions pertaining to the construction of short pieces are the following: one must be wary of setting up materials that may call for development, since it is unfeasible to grant them any extensive development in only a few measures; besides -- with such a wealth of relationships to all other component elements, that the smallest reciprocal change of position will bring forth as many new shapes as might elsewhere be found in the richest development section.¹⁵⁰

Boulez viewed Webern's exploration of the short piece as spanning the years from 1910 to 1914:

But let me go back to Webern's evolution as a composer. In the period from 1910 to about 1914, he went ahead, almost to asphyxia, in exploring the microcosm toward which his temperament already had attracted him. This was the epoch of his shortest works: Six Bagatelles for String Quartet, opus 9; Five Pieces for Chamber Orchestra, opus 10; Three Pieces for Piano and Violoncello, opus 11.¹⁵¹

Rubin concluded that Schoenberg's Op. 19 was Webern's model for the principles of brevity and concentration,¹⁵² and Metzger underscored that Webern's use of the small forms was in response to Schoenberg's advice:

In the three years preceding World War I Webern again followed his mentor's advice to compose in smaller forms. The matrix of his Five

¹⁴⁹ Hans Heinz Stuckenschmidt, *Twentieth Century Music* (New York: McGraw-Hill, 1969), 34.

¹⁵⁰ Beck, "Austrian Serialism," p. 144.

¹⁵¹ Pierre Boulez, "Webern," in *Notes of an Apprenticeship* (New York: Alfred A. Knopf, 1968), 380.

¹⁵² Marcel Rubin, "Webern und die Folgen," *Musik und Gesellschaft* 10 (1960): 463.

Pieces for Orchestra, Op. 10 consisted of 18 small pieces composed between 1911 and 1913.¹⁵³

Consequently, examining the issue within a larger complex of documents and scholarship reveals that the date Webern ascribed to Op. 5 was consistent with a practice used with a number of works as well as originating in a more sentimental motivation, and Schoenberg's Op. 11 provided an earlier model for Webern.

A second argument Buchanan proposes concluded that Op. 3 was Webern's first clearly atonal work. Again, many authors see this as a point of departure from his earlier works. Buchanan then compared the dates during which Webern was working on this composition, 1907-08, with the time Schoenberg completed a clearly tonal piece, the *String Quartet in F#*, Op. 10. He then quoted Webern's remark in the lectures "it was about 1908 when Schoenberg's piano pieces, Op. 11 appeared. Those were the first 'atonal' pieces.'" While Gressle concluded Webern deferred to Schoenberg in the critical moves to atonality,¹⁵⁴ Buchanan felt Webern's mention of his own contribution asserts his contribution toward this innovation. Webern, however, discussed this within the context of his experience as Schoenberg's pupil, and credited Schoenberg as the one who initiated this turn of events.¹⁵⁵

Buchanan also used Webern's account of an atonal variation theme he developed while Schoenberg's student in 1906 as evidence for concluding Webern was instrumental in developing atonality. Webern stated in his lecture of 2/4/33 that Schoenberg consulted Zemlinsky when confronted with his student's invisible keynote.¹⁵⁶ From this Buchanan concluded that Schoenberg was not confident in his own judgment, that Zemlinsky's negativism in this matter evidently precludes any assertion of influence by him on the

¹⁵³ Heinz-Klaus Metzger, "Webern and Schönberg," *Die Reihe* 2 (1959), 56.

¹⁵⁴ Buchanan, p. 109.

¹⁵⁵ Webern, *New Way*, p. 44.

¹⁵⁶ *Ibid.*, p. 48.

emerging atonal style, and that Schoenberg's subsequent move to atonality in Opp. 10 and 14 following his exposure to the ideas of Webern.

Webern, however, clearly stated the model from which he worked in his lecture:

Under the influence of the work [Schoenberg's Chamber Symphony] I wrote a sonata movement the very next day. In this movement I reached the farthest limits of tonality ... Schoenberg and I sense that in this sonata movement I had broken through to material for which the situation was not yet ripe. I wrote the movement to the end - it was still related to a key, but in a very curious way. Then I was supposed to write a variation movement, but I invented a variation theme that really was in no key at all. Schoenberg called on Zemlinsky for help and he dealt with the matter negatively. Now you have an insight into the struggle over all this. It was not to be stopped. To be sure, I then wrote a quartet that was in C major, but only in passing. The key, the chosen keynote, was invisible, so to speak - "suspended tonality!"¹⁵⁷

This example further strengthens a justification for a renewed investigation of Webern's recollection and illustrates the intricacy within which many of the primary materials interact. Although his devotion to Schoenberg was unswerving, Webern neither copied nor slavishly followed his mentor, but rather fulfilled the dual duty of a disciple. Webern was unable to abide by Schoenberg's council regarding the numerous conducting posts he abandoned between 1908 and 1916. Furthermore, he was unable to compose in longer forms in spite of Schoenberg's specific instruction to do so. In each case, Schoenberg would provide a specific direction he thought best for his former pupil, and Webern's next letter to Schoenberg would explain why he had no choice but to follow the course he did, and asked Schoenberg to pardon his behavior. Undoubtedly Webern followed Schoenberg, at times too closely.¹⁵⁸

Schoenberg recalled these events in the following manner:

¹⁵⁷ Moldenhauer, *Webern*, p. 88.

¹⁵⁸ Schoenberg related his conversation with Erwin Stein in which Schoenberg said "Webern immediately uses everything I do, plan or say, so that ... By now I haven't the slightest idea who I am." *Style and Idea*, p. 484.

Curiously when I had shown the four basic forms, Webern confessed that he had written also something in twelve tones (probably suggested by the scherzo of my symphony of 1915), and he said: 'I never knew what to do after the twelve-tones' meaning the three inversions now could follow and the transposition.¹⁵⁹

Webern's independence, however, was to find his unique voice rather than slavishly following a technique. Schoenberg recognized and encouraged this independence.

...all my pupils differ from one another extremely and though the majority compose twelve-tone music, one could not speak of a school. They all had to find their way alone, for themselves. And this is exactly what they did; everyone has his own manner of obeying rules derived from the treatment of twelve tones.¹⁶⁰

Hayes characterized their relationship in the following manner:

Schoenberg actually educates through the creative process. With the greatest energy he searches out the pupil's personality, seeking to deepen it, to help it break through –in short, to give the pupil [In Schoenberg's own words] "the courage and the strength to confront things in such a way he looks at it."¹⁶¹

Consequently, Webern worked to adopt the spirit of Schoenberg's discoveries rather than imitate his technique, and fulfill the dual responsibility of a disciple. Critically reexamining the method he claimed to use in light of additional scholarship, materials and through a fresh perspective will provide a revealing look at the middle period compositions.

Webern contributed surprisingly little to our understanding of his music. Considering the influence Schoenberg had over his student, it is surprising that Webern left so modest a documentary legacy. Simms describes the lengths to which Schoenberg went in order to document his intentions.

¹⁵⁹ As quoted in Stuckenschmidt, *Schoenberg, His Life, World and Work*, trans. Humphrey Searle (New York: Schirmer Books, 1977): 442-4.

¹⁶⁰ Schoenberg, *Style and Idea*, p. 386.

¹⁶¹ Malcolm Hayes, *Anton von Webern* (London: Phaidon Press Ltd, 1995): 63.

...From about 1908 or 1909 Schoenberg had meticulously preserved materials documenting his music and his personal interests. At that time he began to save virtually all of his correspondence, including many carbon copies of letters to others. All musical manuscripts, including sketches and fragments, were carefully preserved and usually clearly dated. He wrote voluminous notes on subjects that concerned him, entered extensive critical marginalia into books that he read -often dated, sometimes typed- and periodically kept diaries.

During his lifetime Schoenberg published some ninety articles, one major theory treatise (the *Harmonielehre* of 1911), several poetic texts, and a collection of essays titled *Style and Idea* (1950). But the true extent of his corpus of writings and the remarkable breadth of his imagination became known only gradually following his death, when his unpublished manuscripts began to appear as books and articles in numbers that soon outweighed the writings that he himself had chosen for publication.¹⁶²

Such documentation provided Schoenberg with an opportunity to construct his myth.¹⁶³

Antoni Pizà discussed the extent to which autobiographical writings can be used by a composer to control the meaning and reception of his musical works through examining the relationship between Stravinsky's works and essays.¹⁶⁴ Schoenberg clearly set himself the same task through his extensive writings. At the time of his death, however, Webern's public persona was little more than a caricature. Those reconstructing his historical perception in the 1950s, however, began *tabela rasa*, highlighting those aspects of Webern's compositions that supported a serial reading of his music, and molding the primary material to conform to this interpretation.

There are a variety of surviving documents associated with Op. 28 that may illustrate the role each of these materials played in the compositional process. These materials include sketches, letters, and the printed score. This project first appeared in Webern's sketchbook on November 17, 1936, when he wrote out the row and the "formal

¹⁶² Bryan Simms, "Arnold Schoenberg," *Schoenberg, Berg, and Webern*, ed. Simms, p. 137.

¹⁶³ Margaret Notley, "Musical Culture in Vienna at the Turn of the Twentieth Century," *Schoenberg, Berg, and Webern*, ed. Simms, p. 58.

¹⁶⁴ Antoni Pizà, *The Tradition of Autobiography in Music* (Ph.D. diss., City University of New York, 1994).

structure and inspirational ideas." This consisted of references to some of his favorite places.

Development

1. Langsam (slow): Seed, Life, Water (Forest) –Ma.
Blossoms –Minn.

Sonata Movement

3. Rondo: Glockner –Mi, Chri, Annabichl
Pe. –finale (personal)

Scherzando

2. Fugue: Koralpe, Schwabegg (as introduction to the third movement) ¹⁶⁵

His letter to Hildegard Jone mentioned his desire to use "the principles that you formulated in your letter," but does not shed light on what these principles were or how they were employed.¹⁶⁶ Following the publication of Webern's *Streichquartett*, Op. 28 by Boosey & Hawkes, Erwin Stein asked Webern to contribute some material regarding the work's evolution and analysis for an article Stein was preparing for *Tempo*, having earlier collaborated with Webern on introductory material for the publication of the *Trio*, Op. 20.¹⁶⁷ Webern responded with the longest analytical essay of his to date. He carefully described how traditional genres and techniques were employed in a novel manner. In spite of Stein's familiarity with the twelve-tone method, Webern only briefly discusses the row. Webern's discussion of op 28 more closely resembled that of Op. 20, emphasizing thematic content and relations. He briefly addresses the row in several sentences toward the end of the letter, and specifically asked Stein to omit the discussion of the B-A-C-H motive in his article.¹⁶⁸ A cursory review of these documents would indicate that Webern drew his initial inspiration from recalling places he visited, and

¹⁶⁵ Moldenhauer, *Webern*, p. 486.

¹⁶⁶ This letter has not survived. Moldenhauer, p. 486. The correspondence preserved in *Letters to Hildegard Jone...*, however, give little evidence of close analytical discussions prior to 1940. After that point, Webern provides musical excerpts, and discusses his work in rather traditional terms, mentioning the use or transformation of rows rarely.

¹⁶⁷ Erwin Stein, "Webern's New Quartet," *Tempo* 1/4 (1939): 6-7.

¹⁶⁸ Moldenhauer, *Webern*, p. 752-56.

conceived of his composition as drawing heavily upon traditional forms and techniques that happened to use the twelve-tone method. Webern's narrative stands in sharp contrast to the preface provided by F.S in the Philharmonia edition of Webern's Score.¹⁶⁹

After briefly considering the historical context of the piece, F.S. provided an extensive discussion of the B-A-C-H motive, and its relation to the row.

Moreover, it is not actually by the classic B-A-C-H quote that the reference is musically articulated, but, to a much higher degree, by the minute paraphrases of it in the basic elements that give the music its shape. ... This is best illustrated by the row Webern invented for the Quartet ... In this order of pitches the original row and retrograde inversion are identical, as are the inversion and retrograde; that is, the four modes coincide in the intervallic proportions of a single row.¹⁷⁰

Webern's discussion of this motive, however, is quite different. He revealed the row structure only after extensively discussing the first two movements using such traditional phrases as “this structure is but a periodic scherzo subject in the shape of the third exposition of a double fugue,” “what was the primary role of the ‘answer,’” and “The theme itself is periodically structured.” The serial aspect of this work is discussed in a single paragraph, which described how he deliberately sought to obscure aural references of the original row.

Well, now I must finally reveal how the “row” is constructed; it is, indeed, one of the most important concerns in this Quartet, ... You see, the second four notes of the row fashion their intervals from the retrograde of the first four, and the last four notes relate to the second four in the same way. But this means that the entire Quartet is based on nothing else than this specific succession of four pitches! Now it so happens that the first four notes of the “original” form of the row, transposed to b-flat, yield the four letters B A C H. Thus my fugue subject presents this name three times (with the subject's three motives of four notes each making up the 12 notes

¹⁶⁹ The score credits an FS with introductory remarks.

¹⁷⁰ F.S' Preface to the Philharmonia edition of Anton Webern's *Streichquartett*, Op. 28 (Vienna: Philharmonia, No. 390. 198X).

of the row), but only secretly, because, on the other hand, the original form never occurs in this ostentatious transposition!!!¹⁷¹

Clearly Webern was proud of the ingenuity of the structure. His omission of an original form, however, was an attempt to conceal the row, and the majority of the analysis dealt with the manner in which traditional forms and elements were combined in this work.

Webern discussed aspects of performance in much the same manner. In the letter to Kolish, he described some of the structural elements of the quartet in the following manner:

As to this second theme: it has a periodic structure, but here too, everything is canonic, self-mirroring, and so forth. ... (incidentally, the same "rows" are used in all three movements of the piece.) ... (Do once examine the structures of these movements in Beethoven's work really thoroughly).¹⁷²

These examples illustrate that Webern had a clear sense of what he was doing, and did not dwell on aspects of row manipulation or serial structure. He could, however, have intentionally shrouded his compositional process. Regina Bush characterized the gulf between Webern's documents and his perception in the following way:

Webern's attempts at explanation have in general suffered the same fate as his music: they [analyses using numbering of note-rows, symmetries, and pitch classes] have been kept at a safe distance, or repelled altogether. ... they are remote from the music and inadequate to it. They only mirror the perplexity that Webern's music caused and causes; they do not remove it.¹⁷³

Bailey compared Webern's enigmatic persona to the Burgundian school of the 13th and 14th centuries:

It is this age of rhythmic and melodic patterns of disparate lengths. It is this age of rhythmic complexities and puzzles, this age of predetermined

¹⁷¹Moldenhauer, *Webern*, p. 755-6.

¹⁷² *Ibid.*, 490.

¹⁷³ Regina Busch, "On the Horizontal and Vertical Presentation of Musical Ideas and on Musical Space, (I)" *Tempo* 154 (1985): 3.

coincidence, that we must examine if we are to understand the rhythmic manipulations of Webern, for it is this style, coupled with the linear forms of the 19th century, which produced Webern's "new style." It was a marriage of pure genius.¹⁷⁴

As we have seen, however, Webern has been less than candid in discussing the serial aspects of his works outside his particular circle. Nevertheless, he discussed a number of technical features of his music in his lectures and letters. His decision to purposefully emphasize traditional aspects of his works, when seen in light of his sketch material, actually clarifies his compositional intent. Again, the earliest sketches of Op. 28 begin with programmatic references, and refer to traditional forms and techniques. His analytical remarks to all but his closest friends and students were deliberately conveyed through traditional terms, while letters to even Schoenberg and Berg more often refer to a programmatic content than his use of particular row manipulations. It had been suggested that Webern resorted to a more traditional reading of his works to promote the work's acceptance.¹⁷⁵ Critically evaluating the documentary evidence available for the *String Quartet* appears to support the notion that Webern actually conceived of the interaction of traditional structures and techniques within the medium of a twelve-tone technique in Op. 28.

Schreffler concluded that Webern was not very communicative about how he worked; only discussing the most important points without communicating what the other party knows.¹⁷⁶ Nevertheless, the overwhelming bulk of Webern's writings emphasized the traditional roots of his musical expression, and discussed his works in traditional terms. Within this context, the programmatic references he made to his closest friends

¹⁷⁴ Kathryn Bailey, "The Evolution of Variation Form in the Music of Webern," *Current Musicology* 16 (1973): 69.

¹⁷⁵ Moldenhauer concluded that Webern used a traditional analysis of the work in order to facilitate wider acceptance of his work. *Webern*, p. 322.

¹⁷⁶ Schreffler, *Lyric Impulse*, p. 34-35.

regarding Opp. 6, 10, and 28, and others perhaps reveal the roots of his compositional intent. The following chapter will underscore the extent to which such traditional discussions of Webern's works were shared by colleagues. By contrast, the letters to Hildegard Jone and others seldom discussed technical points, and we have considered his aversion to confusing how the work was made with how it is performed. Finally, the chronological shift between the composition of a work and its performance, in addition to the isolation within which Webern worked, led to the perception of works of a past with ears of a new present.¹⁷⁷ Thus how are we to interpret the technical discussion that he provided in one of his lectures?

Through a closer reading of this analysis, it would appear that Webern conceived of his compositions as unique combinations or variations of traditional musical genres and techniques. Examining the analysis he provided Stein for Op. 28 in this light may more fully reveal his intention. Webern discussed the second movement in the following way:

It is a "Scherzo" in miniature. ...

"Miniature" means that neither "Scherzo" nor "Trio" have development sections, but only a theme that is repeated; this is stipulated by repeat signs in the "Scherzo: as well as in its reprise, and it is written out in the "Trio." The theme of the Scherzo is a perpetual four-part canon in a "subject"-like form.¹⁷⁸

¹⁷⁷ The year 1924 provides an example of the confusing state of Webern's perception. Schoenberg's twelve-tone technique had been discussed the previous year, and Webern was using it in writing Op. 17 (although he began working with it two years earlier). Opp 11 and 15, not written with that technique were taken under contract by Universal Edition, and Op. 1 received its Vienna premiere the year before. 1938 proves equally confusing, as he was working on Opp. 28 and 29, premiered Opp. 26, 27 and 28, but only two of the eight works played in England that year used the twelve-tone technique.

¹⁷⁸ Webern; as quoted in Moldenhauer, *Webern*, p. 753.

His discussion of the other two movements conveys a similar synthesis of styles.

Dahlhaus concluded that Webern's unique integration of form and scoring resulted in his abolition of musical genres.¹⁷⁹

Webern seldom engaged in the public discussion of his works. Of the few articles Webern published, only three were devoted to discussing his music. In 1922, he provided a brief discussion of the Passacaglia in preparation for its performance in Düsseldorf.¹⁸⁰ Six years later, he collaborated with Erwin Stein on an intentionally traditional view of his String Trio, Op. 20 for the score's preface.¹⁸¹ Five years later Webern provided a short commentary on the 1928 revision of Op. 6 in preparation for its performance in the 63rd Tonkünstler festival.¹⁸² The brevity and generality of the comments are in stark contrast to the extensive instruction Webern provided when coaching, and the detailed discussion evident in his letters and lectures.

Webern carried on extended correspondence with many members of Schoenberg's circle, and several collections of varying length have been published.¹⁸³ Perhaps the most influential of these collections are the quotes cited in Moldenhauer's biography and the exchange between Webern and Hildegard Jone.¹⁸⁴ Ironically, the complete exchange between Schoenberg and Webern are not among these collections.¹⁸⁵

¹⁷⁹ Carl Dahlhaus, *Schoenberg and the new music*, trans. Derrick Puffett and Alfred Clayton (Cambridge: Cambridge University Press, 1987), 40-41.

¹⁸⁰ Anton Webern, "Passacaglia für grosses Orchester," *Allgemeine Musikzeitung* 49/21-22 (1922): 465-66.

¹⁸¹ [Anton Webern?], "Anton Webern: Trio für Geige, Bratsche und Violoncello, Op. 20 (komp. 1927)," *Allgemeine Musikzeitung* 55 (1928): 603, 605.

¹⁸² Anton Webern, "'Sechs Orchesterstücke,' [Op. 6, 1928 revision]," *Zeitschrift für Musik* 100/6 (June 1933): 566-567.

¹⁸³ An extensive bibliography through 1980 is contained in Zoltan Roman, *Anton von Webern: An Annotated Bibliography* (Detroit: Information Coordinators, Inc., 1983); and two significant additions include Ernst Lichtenhahn, ed. *Anton Webern: Brief an Heinrich Jalowetz* (Schott: Mainz, 1999); and Horst Weber, ed. *Alexander Zemlinsky: Briefwechsel mit Arnold Schönberg, Anton Webern, Alban Berg und Franz Schreker* (Darmstadt: Wissenschaftliche Buchgesellschaft, 1995).

¹⁸⁴ Moldenhauer, *Webern*; and Webern, *Briefe an Hildegard Jone und Josef Humplik* (ed. J. Polnauer), (Wein: Universal Edition, 1959).

¹⁸⁵ Simms, "Arnold Schoenberg," *Schoenberg, Berg, and Webern*, ed. Simms, p. 137.

Comprehensiveness aside, these documents provide invaluable insights into Webern's creative process at perhaps their most revealing level. Examples from his correspondence have been taken to illustrate the programmatic nature of Opp. 6 and 10¹⁸⁶ as well as his growing confidence in using the twelve-tone method.¹⁸⁷ In addition, Brinkman contrasted the biographical and programmatic aspects of compositions discussed in Webern's letters with the more technical consideration of his Op. 9 in the 1932 lectures.¹⁸⁸

His diaries provide little insight regarding his compositional technique. The diary Webern maintained from 1916 till his death was regularly used only from 1923 through 1931, and Kathryn Bailey characterized its use in the following way:

...the great majority of entries are of four types: accounts of events and experiences connected with his children, chronicles of his alpine excursions, notices of first performances of his works and a record -and sometimes a report- of nearly all his conducting engagements.¹⁸⁹

In this diary, she found Schoenberg mentioned twice, Berg not at all, and no mention of the meeting at Schoenberg's home during which he revealed the twelve-tone technique. Moldenhauer concluded that Webern's diaries dwelt almost exclusively on his mountain excursions and aspects of family life, and provides little insight on musical matters. He contrasted the three pages in which Webern provides an exhaustive account of his son's illness to the casual mention of his Op. 20, which premiered the same week,¹⁹⁰ and the fateful day Schoenberg discussed his twelve-tone method with his students was not mentioned. Earlier diaries are similar in content, and Webern's introduction to Schoenberg in 1904 is neither mentioned in his diary nor in correspondence with his

¹⁸⁶ Moldenhauer, *Webern*, p. 171-2, 190, and 272.

¹⁸⁷ Moldenhauer, *Webern*, p. 119; and Regina Busch, "Über die Musik von Anton Webern," *Österreichische Musikzeitschrift* 36/9 (1981): 470.

¹⁸⁸ Brinkmann, p. 277.

¹⁸⁹ Kathryn Bailey, *The Life of Webern*, p. 107.

¹⁹⁰ Moldenhauer, *Webern*, p. 330.

cousin.¹⁹¹ The extended passages devoted to mountain hikes, excerpts from poems and personal recollections, however, may have played a more profound role in Webern's compositional process. This brief discussion of the Op. 28 illustrates, however, that Webern still retained programmatic associations in the compositional process, and his correspondence with Reich indicated he did not want these associations overtly connected with this work.¹⁹²

Moldenhauer discussed the 'inspirational ideas' included with the tone row and formal structure of Webern's Op. 28. In addition to formal structures and tempo markings, several references are made to his favorite places and members of his family.

As has been pointed out earlier, the localities mentioned were those most cherished by Webern: as always, they include his parents' graves at Schwabegg and Annabichl. The abbreviations denote his wife (Minna) and his four children (Mali, Mitzi, Peter, and Christl).¹⁹³

Webern discussed the programmatic nature of Op. 6 in a letter to Schoenberg.

The first piece is to express my frame of mind when I was still in Vienna, already sensing the disaster, yet always maintaining the hope that I would find my mother still alive. It was a beautiful day –for a minute I believed quite firmly that nothing had happened. Only during the train ride to Carinthia –it was on the afternoon of the same day- did I learn the truth. The third piece conveys the impression of the fragrance of the Erica [a kind of heather], which I gathered at a spot in the forest very meaningful to me and then laid on the bier. The fourth piece I later entitled *Marcia funebre*. Even today I do not understand my feelings as I walked behind the coffin to the cemetery. I only know that I walked the entire way with my head held high, as if to banish everything lowly all around. I beg you to understand me properly –I am myself trying to gain clarity about that peculiar state. I have talked to no one as yet about it. The evening after the funeral was miraculous. With my wife I went once again to the cemetery and there straightened out the wreaths and flowers on the grave. Always I had the feeling of my mother's bodily presence –I saw her

¹⁹¹ Ibid., p. 38.

¹⁹² Webern wrote to Reich that he "did not wish to give any programmatic explanations by them [these titles], but only to indicate the feelings that ruled him while composing the different pieces." (Moldenhauer, *Webern*, p. 198-99.).

¹⁹³ Moldenhauer, *Webern*, p. 486.

friendly smile, it was a blissful feeling that lasted moments. Two summers after that [actually it was three] I was at our estate again for an extended period; this was the time when I wrote these pieces at summer's end.¹⁹⁴

Schreffler felt Webern's use of titles followed the example Schoenberg set in his *Five Orchestral Pieces*, Op. 6, and later dropped the titles either because Schoenberg disapproved or Webern had lost interest in such programmatic aesthetics as his interest in twelve-tone music grew.¹⁹⁵ His programmatic comments, however, were evident in the short commentary provided for the 63rd Tonkünstler Festival of the Allgemeiner Deutscher Musikverein.

These pieces originated in 1909... They represent short song forms, in that they are mostly tripartite. A thematic connection does not exist, not even within the individual pieces. I consciously avoided such connections, since I aimed at an always changing mode of expression. To describe briefly the character of the pieces (they are of a purely lyrical nature): the first expresses the expectation of a catastrophe; the second; it is, so to speak, the introduction to the fourth, a funeral march; five and six are epilogue: remembrance and resignation. In 1928 the pieces received a new instrumentation, which, compared with the original version, replaces a substantial simplification and is to be considered the only valid one.¹⁹⁶

Within this context, his correspondence and diary entries may well contain the source of inspiration for the emotional content of his works. Krenek concluded that "Webern's extra-musical 'programs' shatter completely the widely accepted image of Webern as 'a cold intellectual who dehumanized music in order to make it obey absurd cerebral calculations.'"¹⁹⁷ Bowlby speculated that such programmatic associations were used "as points of reference" rather than attempts at "musical pictorialism and imagery."¹⁹⁸

¹⁹⁴ Webern's letter to Schoenberg; January 13, 1911; as quoted in Moldenhauer, *Webern*, p. 126.

¹⁹⁵ Schreffler, "Anton Webern," Simms, *Schoenberg, Berg, and Webern*, ed., p. 272.

¹⁹⁶ *Zeitschrift für Musik*, 100 (1933): 566-67; as trans. by Moldenhauer, *Webern*, p. 128.

¹⁹⁷ Krenek; as quoted in Timothy Bowlby, *Webern's Strongest Readers* (Ph.D. diss., Urbana: University of Illinois at Urbana-Champaign, 1997), 12.

¹⁹⁸ Bowlby, p. 12.

Nevertheless, documents support the contention that Webern used programmatic association in the compositional process of Op. 6 and 28.

The two series of lectures Webern delivered in 1932-33 provide the most systematic, extensive and public presentation of his thoughts about music in general and the development of Schoenberg's twelve-tone technique in particular. Their impact on Webern research was immense. Moldenhauer concluded that "the immediacy, conciseness, and eloquence with which the composer set forth his tenets make these lectures a mainstay in Webern literature,"¹⁹⁹ and it was during the February 12, 1932 lecture that Webern described his compositional process.²⁰⁰

At the time Webern gave this lecture, several publications already discussed Schoenberg's technique, but the *Bagatelles* were only occasionally performed. By the time the lectures were published in 1960, the *Bagatelles* mentioned in Webern's literature had been performed at least eighteen times,²⁰¹ and the complete works had been recorded. In addition, knowledge of Schoenberg's twelve-tone technique became more widely accessible. The diversity of twelve-tone practice had become consolidated in the literature to the interpretation of Leibowitz, Boulez and Stockhausen, and composers around the world were using the method. Consequently, Webern's recollection comes to our critical attention at a time aesthetically removed from the small gathering in 1932.

This treatise argues that a significant structural element is evident in the works Webern published as Opp. 7 through 20.²⁰² The works written before the mid 1920s have generally been viewed in three groups. Both Walter Kolneder and Hans Redlich

¹⁹⁹ Moldenhauer, *Webern*, p. 375.

²⁰⁰ Webern, *New Way*, p. 51.

²⁰¹ Zoltan Roman lists eighteen publications, several of which were included in reprints or later anthologies. [*Webern*]

²⁰² Hans H. Stuckenschmidt, *Schöpfer der neuen Musik*, (München: Deutscher Taschenbuch Verlag GmbH & Co., 1962), 140.

regard the early works, through Op. 2, as belonging to what will be called here Webern's "tonal" period. The second group of works, consisting of pp. 3-12 (Op. 11, for Redlich), were referred to as the "miniatures." They both divide the middle vocal works, Opp. 13-19 (Opp. 12-19 for Redlich), into two groups: the pre-twelve-tone works, through Op. 15; and the experimental twelve-tone works, beginning with Op. 16. The final period consists of the "mature" twelve-tone works. While the "miniatures" were seen as transitional by many, they were instrumental in establishing Webern's credibility as a composer through their performance, publication and subsequent analysis. In spite of the rather complex reception history alluded to above, three facts support the integrity of these compositions. Webern chose to publish them years after their composition. Many of these works were among the most frequently performed portion of his oeuvre during his lifetime, and sketch materials illustrate a continuity of approach to the creation of these works: a continuity into which he later introduced the twelve-tone technique. While the structural similarities of the individual works will be specifically discussed in the analyses contained in chapter six, two issues will be considered here: the importance Webern placed on his earlier works, and the extent to which the literature could support a grouping of Opp. 7 through 19. We will first consider the extent to which the literature supports this arrangement.

Friedhelm Döhl observed that every attempt to gather Webern's compositions into periods creates a boundary, which obscured the fluid and logical progress from work to work.²⁰³ Nevertheless, he identified four periods that are consistent with the vast majority of the literature. A first period, through Op. 2, exemplified lyric and chamber like traits of Brahms's and Mahler's symphonies. A second period, containing Opp. 3

²⁰³ Friedhelm Döhl, *Weberns Beitrag zur Stilwende der Neuen Musik. Studien über Voraussetzungen, Technik und Ästhetik der "Komposition mit 12 nur aufeinander bezogenen Tönen"* (München, Salzburg: Katzwichler, 1976). (Originally Ph.D. diss., Göttingen, 1966.), 122-24.

through 11, exemplified a reduction of form and texture as well as the dissolution of form. A third period, containing Opp. 12 through 19, used the structure of the second period in a more pronounced polyphonic fashion. And the fourth period, containing Opp. 20 through 31 contained an individual use of the twelve-tone row technique.²⁰⁴

Rosemary Snow reached the same conclusion when considering the periodization of Webern's works, using models introduced by Walter Kolneder and Hans Redlich.²⁰⁵ Jurij Holopov agreed, grouping Opp. 2 through 11, 12 through 19, and 20 through 31.²⁰⁶ Moldenhauer also saw a break between Opp. 11 and 12, and he grouped Opp. 17 through 21 into a single chapter.²⁰⁷ Paul Griffiths maintained the division between Opp. 11 and 12 as well as between Opp. 19 and 20.²⁰⁸ H.H. Stuckenschmidt, however, suggested a different organization. He grouped Opp. 6 through 20 into a middle period, citing stylistic traits of brevity and Schoenberg's expressionism.²⁰⁹ Op 7 appears to be the first composition to overtly use what Webern termed runs, a structural use of an unfolding aggregate of twelve pitch-classes that may include some repetition of pitch-class within the aggregate. Runs are used to designate structural organization through clarifying pitch presentation and using pitch repetitions as cadential points, and this practice remained constant through the first mature twelve-tone work, Op. 20. The literature provides various types of support for beginning with Op. 7, bridging Opp. 11 and 12 within a period, and concluding with Op. 29.

²⁰⁴ Ibid.

²⁰⁵ Rosemary Snow, *Cadence or Cadential Feeling in the Instrumental Works of Anton Webern*, (Ph.D. diss., Case Western Reserve University, 1977), 9- 10.

²⁰⁶ Jurij Holopov, "Der Wert des Webernschen Schaffens," *Beiträge zur Musikwissenschaft* 32/1 (1990): 11-18.

²⁰⁷ Moldenhauer; Early Works Opp. 1-2; 3-8; 9-11; 12-16; Twelve-Tone 17-21; 22-25; 26-28; 29-31.

²⁰⁸ "Towards Atonal Concision 1899 - 1914;" "Towards Serialism 1914 - 27;" "Serial Instrumental Works 1927 - 40;" and "Serial Songs and Cantatas 1929 - 45;" Paul Griffiths, "Webern," *New Groves Dictionary of Music and Musicians*, (New York: Macmillan, 1980): vol. 20, pp. 271-77.

²⁰⁹ Hans Heinz Stuckenschmidt, *Schöpfer der neuen Musik* (München: Deutscher Taschenbuch Verlag, 1962), 135ff & 149.

Although the *Four Pieces for Violin and Piano*, Op. 7 are generally grouped with the instrumental works encompassing Opp. 5 through 11, a few authors find Op. 7 a turning point in Webern's compositional development. Wildgans discussed the novelty of this work in the following way:

They [Op. 7] are, so to speak, the basis, as well as the point of departure, for those works of the middle period- without being built on the concept of a twelve-note structure that finally break with the old tonal connections; they also finally do away with traditional thematic form. In their place motivic working appear, with extremely brief motifs of only a few notes, sometimes only highly expressive, isolated single notes acting as motifs.²¹⁰

Dorothea Beckmann concluded that Webern's *Rilkelieder*, Op. 8, shares a common element with the instrumental works of Opp. 7 through 11 in that neither tones, sounds nor motives are repeated.²¹¹ Konrad Boehmer concluded that Webern achieved development in a single tone, synthesized forms and reduced musical development to the sheer moment in the instrumental works beginning with Op. 7.²¹² Arnold Whittall described the rationale behind Op. 7/3 as an unfolding of all twelve pitch-classes.²¹³ Moldenhauer described Op. 7 as "the first in a series of music in which Webern carries the aphoristic style to its extreme," and Hayes concluded that Op. 7 "fearlessly ventures deeper into the territory opened up in the previous year by the Five Movements and Six Pieces..."²¹⁴ The sparse orchestration, compressed forms, and condensed thematic material evident in these works are the antithesis of the lavish orchestration, enlarged orchestral forces, and expansive thematic treatments evident in composers such as

²¹⁰ Wildgans, p. 124.

²¹¹ Arnold Whittall, "Webern and Atonality." *The Musical Times* 123/1690 (1983): 733-739.

²¹² Konrad Boehmer, "Webern: Klang -Natur: Varèse," in *Anton Webern*, ed. Heina-Klaus Mezger, vol. 1 (München: Edition Text+Kritik, 1983), 215.

²¹³ Whittall, p. 736.

²¹⁴ Moldenhauer, *Webern*, p. 131; and Hayes, *Anton Webern*, p. 95.

Mahler, Strauss, Stravinsky and early Schoenberg, whose works came to characterize the musical mainstream during this period.²¹⁵

Only a few authors bridge the boundary between the instrumental miniatures that culminate in Op. 11 and the first of Webern's song cycles, Op. 12. Andrew Broekema joined Opp. 8 with 12 through 15,²¹⁶ and Robert Brown argued that the Op. 12 songs look back to Op. 7 rather than continue the development evident in Opp. 9-11.²¹⁷ Webern's sketches illustrate that the compositional process used for the songs of Opp. 12 through 15 were the same as those evident in his approach to Opp. 9 and 10. The opening measures contain the motivic cells that form the genesis of the piece, and Webern articulates sections through the use of runs.²¹⁸ A second common characteristic of many of these pieces involves selecting a collection from among a number of completed individual movements, and designating the group as a specific work.

It was common for Webern to compose a number of individual movements, which were subsequently grouped into specific works. The process usually extended over a number of years and involved alternately adding, deleting and reordering individual movements. Moldenhauer described the extended evolution involving Opp. 6, 7, 9, 10, 13, 14 and 15 as well as the abandoned third movement of Op. 20.

...the cycles Opera 12 to 15 by no means evolved in a chronological sequence. Instead, the individual songs came into being at overlapping periods of time and apparently without a preconceived plan as to their ultimate place within a fixed work.²¹⁹

Walter Kolneder constructed the following table to arrange the sequence of these individual songs in chronological order.

²¹⁵ Moldenhauer, *Webern*, p. 124.

²¹⁶ Andrew J. Broekema, *A Stylistic Analysis and Comparison of the Solo Vocal Works of Arnold Schoenberg, Alban Berg, and Anton Webern* (Ph.D. diss., University of Texas, 1962), 226.

²¹⁷ Brown, *The Early Atonal Music of Anton Webern*, p. 196.

²¹⁸ Schreffler, *Lyric Impulse*, p. 49.

²¹⁹ Moldenhauer, *Webern*, p. 263-4.

- 1914 13/II
- 1915 12/I 12/III
- 1917 12/II 12/IV 13/I 13/III 14/IV 15/V
- 1918 13/IV
- 1919 14/II 14/III 14/V 14/VI
- 1921 14/I 15/I 15/III
- 1922 15/II 15/IV²²⁰

These songs, however, may not have as strong a degree of integrity in the composer's mind. They were often performed individually, and Webern selected specific songs for a concert in October 1939. Moldenhauer, however, later treated the Op. 13 and 14 collections as integral works.

The significance of Webern's Opus 14 within his entire development cannot be overestimated. Compared with his Opus 13, the songs show an advance in both vocal treatment and instrumental treatment that is notable. The texture, woven in four and five voices, has become denser and more consistent in its contrapuntal application.²²¹

It is unclear whether Moldenhauer's conclusion referred to the two year separation between the works completed in 1919 and those around 1917 or to an aesthetic approach to the texts that Webern recognized when arranging these movements. What remains clear is that Webern exhibited a tendency to arrange individual pieces into complete works. Moldenhauer's discussed the practice evident in Opp. 5, 7, 9, and 10, and it is worth retracing the stages through which the Bagatelles passed.

It is not known when and why Webern abandoned the original Opus 3 concept and established two entities now known as Five Movements, Op. 5 and Six Bagatelles, Op. 9. A holograph score entitled "6 Sätze für Streichquartett" contains the latter work in the definitive sequence, combining the second quartet (1911) with the first and thirds of the Three Pieces (1913). Although this manuscript bears an inscription "for July 2 1913" –the birthday of the composer's wife- it is certain that it was written out later since on that day the Three Pieces were still being composed.

²²⁰ Walter Kolneder provided this table, *Anton Webern, Einführung*, p. 83. His chronology was subsequently corroborated by Broekema. p. 239.

²²¹ Moldenhauer, *Webern*, p. 122.

The Six Movements were first designated “Opus 3.” Subsequent changes on the title page read “opus 5,” then Opus 7,” and ultimately “Opus 9,” bespeaking a long period of deliberation.²²²

The practice of later assembling individual movements bridges the aphoristic instrumental works of Opp. 7 through 11 with the subsequent song cycles.

Webern's Trio, Op. 20, is recognized as a seminal work by a number of scholars, but grouped differently depending on whether it is viewed as a culmination of acquiring the twelve-tone technique,²²³ or as beginning Webern's use of this technique within traditional forms.²²⁴ Kathryn Bailey distinguished between block topography and linear topography when analyzing Webern's twelve-tone works. Block topography designates the completion of one presentation of the row before a second row is introduced. Linear topography may use two or more rows simultaneously. She identified linear topography as the more sophisticated of the two, and block topography as its precursor.

The simplest and most direct realization of Schoenberg's stated intention to 'postpone the repetition of every tone as long as possible' is through what I will refer to as block topography, in which rows are set one after the other, ... Contrasting with this is the much more sophisticated polyphonic method, which I will call linear topography, in which the fabric is the product of several rows progressing simultaneously in as many voices.²²⁵

She found that Op. 20 uses block topology, whereas Op. 21 looks ahead, using linear presentations of the row. Consequently, the middle period Stuckenschmidt referred to is

²²² Moldenhauer, *Webern*, pp. 131, 193-4.

²²³ Citing such elements as the increasing facility in handling the row, his expansion of form and the use of longer phrasing, many authors see this piece as beginning his mature works, including: Gerth-Wolfgang Baruch, “Anton von Webern,” *Melos* 20/12 (1953): 337-342; Dieter Schnebel, “Konzept über Webern,” Hans Rudolf Zeller ed., *Denkbare Musik Schriften 1952-1972* (1972): 42-54 [written in 1954-55]; Heinz-Klaus Metzger, “Webern and Schönberg,” *Die Reihe* 2, 2nd English revision (1959): 42-45; Mosco Carner, “Webern and the Avant Garde,” *The listener* 68 (1962): 225; and Herbert Eimert “A Change of Focus” *Die Reihe* 2, 2nd English revision (1959): 35-41.

²²⁴ George Perle, “Webern's Twelve-Tone Sketches,” *The Musical Quarterly* 57/1 (1971): 1-25; and Kathryn Bailey, *Twelve-Note Music*, p. 28.

²²⁵ Kathryn Bailey, *Twelve-Note Music*, p. 31.

supported to varying degrees by the critical literature. The subsequent analyses of these works will show that Webern consistently used what he termed runs in the compositions of this period, and that this technique is quite similar to what Bailey termed block topology.

Discussing compositional intent is problematic at best, as there is no necessary connection between intent and result.²²⁶ Ethan Haimo, however, provided a model for examining compositional intent that focused on documentary evidence and the score in his examination of Schoenberg's Op. 19/1.²²⁷ Webern was not as forthcoming in producing such documentary evidence in general, and those that deal with his middle period in particular. Nevertheless, there is relevant evidence through which one can reasonably reconstruct Webern's compositional intent.

Articulating artistic intent is difficult in general, and Webern's case, as we have seen, poses particular problems. Webern obviously had a sense of what constituted a work. Years of experience in verbally communicating his musical vision to a diverse audience, and an extensive academic background would indicate he had the experience and skills to communicate ideas he wished to express. Sketch material shows some projects were quickly abandoned while others underwent prolonged deliberation before they assumed their published form. The meager documentary evidence, however, provides varying degrees of insight as to why Webern chose to complete one work and

²²⁶ In many respects, logical discussions of intent stumble through what may be considered fallacies of interrogation. For example, can we conclude John failed to kill a werewolf when he, believing James to be a werewolf and himself armed with a silver bullet, only wounded James with what was in fact a nickle bullet? Similarly, can one say that Mary intended to marry the wisest man in the kingdom when she intended to marry the king and the king by all accounts was the wisest man in the kingdom? What if Mary considered the king the most handsome man, or the richest man? Consequently, our pending discussion of compositional intent will focus on placing a plausible context within which Webern's documents may be considered. (J.L. Machie, "Fallacies," *Encyclopedia of Philosophy*, vol. 3 [London: Macmillan, 1967], 169-179, and Bruce Aune, "Intention," *Encyclopedia of Philosophy*, vol. 4 [London: Macmillan, 1967], 198-201).

²²⁷ Ethan Haimo, "Atonality, Analysis, and the Intentional Fallacy," *Music Theory Spectrum* 18/2 (1996): 167-199.

not an other, or the rational by which individual pieces were drawn together into a single work. Nevertheless, the central focus of this treatise rests on adequately supporting the contention that Webern consciously used a particular structural technique in fourteen works over a seventeen year period. Following a general discussion of compositional intent, we will turn to a model used by Ethan Haimo when examining issues of compositional intent in Schoenberg's Op. 19/1.²²⁸

Initially, the concept of intention seems fairly clear.

In saying "I shall do A in C;" if having honestly expressed his intention, Jones then does A in C (without changing his mind), he does it intentionally, and the intention with which he does it is that of doing A in C.²²⁹

There are, however, a number of practical considerations that complicate this model considerably. Intentions may or may not be realized, and one's behavior could as easily conceal as reveal one's intentions. In addition, one can neither make valid inferences from one's intention, nor can one overlook the subjective nature that shrouds our perception. Aune concluded:

...having an intention is then largely a matter of envisaging -of conceiving in a particular way- an action or state of affairs while in a state of readiness to do things that will, one believes, directly or indirectly bring about its realization.²³⁰

Edward T. Cone, however, discussed several types of privileged knowledge the composer alone possesses.

First, there is his original conception of the composition: the idea that shaped it, and the shape that in turn it gave to the idea. There is his technical knowledge: the craft already mentioned. There is his memory of the actual inner process of composition. There is his autobiographical knowledge about the outer circumstances surrounding that process.

²²⁸ Ibid.

²²⁹ Bruce Aune, "Intention," p. 198.

²³⁰ Ibid., pp. 198-201.

Finally, there is his perception of the finished work, and a consequent conception of its performance.²³¹

Clearly one can observe tendencies in early works that become more prevalent in succeeding works, but it would be a mistake to read such evidence as tentative steps toward a goal already in the composer's mind. James Ackermann points out the direction from which the artist looks when realizing each manifestation of his vision.

Each step, for the artist who takes it, is a probe that reaches to the limits of his imagination; he cannot consciously make a transition to a succeeding step, for if he visualizes something he regards as preferable to what he is doing, he presumably will proceed to do it, unless he is constrained in some way. So we cannot speak properly of a sequence of solutions to a given problem, since with each solution the nature of the problem changes.²³²

Consequently, the following statement clearly underscores the problem of reading intent.

Above all, in analyzing Webern's creative activities in the period from 1914 to 1925 –when he is said to have had great difficulties in composition, whilst searching for a way 'towards' dodecaphone'- it is especially important to examine each step of his 'trial and error.'²³³

Westergaard makes a crucial distinction between reintroducing and reconstructing in the following passage:

When an archaeologist reconstructs an artifact, he is reintroducing from the evidence of its remains something that once existed in its entirety. But when we reconstruct a score for *Kunfttag* or play at reconstructing one for *Leise Düfte*, we are trying to predict something Webern would have done or was going to do.²³⁴

²³¹ Edward Cone, p. 9

²³² Ackermann, *Distance Points: Essays in Theory and Renaissance Art and Architecture*, p 10.

²³³ Shinichiro, "The Webern Sketches 1914 to 1925: a New Chronology Based on a Comprehensive Survey," in *Tradition and its future in music* (Tokyo: Mita Press, 1991), 121.

²³⁴ Peter Westergaard, "On the Problems of 'Reconstructing from a Sketch Webern's *Kunfttag* III and *Leise Düfte*," *Perspectives of New Music* 11/2 (1973): 120.

The same can be said for faulting Webern for not using terms or techniques that were not used at that time as well as rereading Webern's statements within a serial aesthetic. There remain sharp divisions of thought regarding the degree to which biographical insights are useful in musical analyses. While Ackerman may be correct in asserting that artists are making an earnest effort to communicate their intent when producing a work,²³⁵ Cook reminds us that "not everything in a piece can be categorized as either intended or spurious."²³⁶ Allen Forte clearly argues against such an investigation, "I submit that we can never know with any certainty 'what the composer thought he was about; and that to attempt to do so to validate an analysis is an empty pursuit."²³⁷ Nevertheless, biographical inquiry remains a centerpiece of historical research, and the composer's intent may well be a worthy riddle to untangle.

Ethan Haimo confronted the intentional fallacy through examining to what extent Schoenberg consciously used pitch-class sets in Op. 11/1. He focused on the extent to which documentary evidence supported analytical models. Accepting the composer as a valid source of information,²³⁸ Haimo proceeded to investigate two questions: First, did Schoenberg use a particular technique, and second, was the composer's intention evident in any surviving documents?

²³⁵ Ackermann, p. 10.

²³⁶ Nicholas John Cook, "Heinrich Schenker and the Authority of the Urtext," *Tradition and its Future in Music* (Tokyo: Mita Press, 1991): 31.

²³⁷ Alan Forte's Letter to the Editor in Reply to Richard Taruskin, *Music Analysis* 5 (1985): 335; as quoted in Haimo, "Fallacy," p. 176.

²³⁸ Haimo contrasts points made by Richard Taruskin and Allen Forte regarding the issue of intentionality. Excerpts were taken from Letter to the Editor, *Music Analysis* 5 (1985): 313-37.

Taruskin had remarked: "Have we not come to the crux of the matter? Unless such congruence can be established, unless a measure of understanding is reached as to what the composer thought he was about, analysis cannot be said to have taken place at all." Forte rejects Taruskin's dictum: "Let the weary reader take hope. I will be brief. The issue here is intentionalism, a very tired issue, indeed, certainly in the field of literary criticism. I submit that we can never know with any certainty 'what the composer thought he was about; and that to attempt to do so to validate an analysis is an empty pursuit." (as quoted in Haimo, p. 176-77.)

Turning to the sketches, letters and other writings, Haimo found neither evidence of set charts or calculations in the precompositional material nor discussions of these techniques in Schoenberg's writings or those of his students at this time.²³⁹ Haimo then narrowed the question of intent by separating reconstruction of the composer's thought from statements that focused on the music's structure, and using appropriate documents for each inquiry. When considering the composer's state of mind, sketches, letters, writings as well as what Taruskin refers to as the "historically situated habits, routines, beliefs and aesthetic assumptions"²⁴⁰ may be used as valid supporting evidence. Statements about the structure of a composition, on the other hand, should focus on the score, producing an analytical method whereby "different observers should be able to examine the same work and produce similar analytical results."²⁴¹ Haimo concluded:

If an observer attempts to reconstruct the composer's conscious thought, procedures, or methods, then consideration of intentions is perfectly valid. But if the composer's thought is not invoked in the analysis, then it makes no sense whatsoever to submit the analytical claims to confirmation with respect to the composer's intentions.²⁴²

The same methodology can be turned on Webern's middle period works by reversing the questions posed by Haimo. Beginning with the process Webern conveyed in his 1932 lecture, the compositions from this period are then examined for evidence of this technique.

The habits, routines, beliefs and aesthetic assumptions discussed in this chapter frame the context within which Webern's self-described compositional process may be investigated. Documents indicate the lectures published as *Neue Weg* were sponsored by a group of friends when Webern's prospect of speaking at Mondsee failed to

²³⁹ Ibid., p. 176.

²⁴⁰ Taruskin, "Letter to the Editor," p. 318.

²⁴¹ Haimo, p. 180.

²⁴² Ibid.

materialize.²⁴³ That several publications already discussed the mechanics of this technique, and that Schoeneberg's technique was one of several procedures that used the cycling of twelve-notes as a basis for composing indicates that additional clarification would be welcome for those interesting in discerning Schoenberg's method.²⁴⁴ Roberto Gerhard claimed that Webern did not read from prepared notes when delivering these lectures,²⁴⁵ and the inclusion of several tangential remarks would support the idea that he spoke extemporaneously and that there was little editing involved in preparing his comments for publication.²⁴⁶ Although Gerhard stated that the lectures were delivered to a lay audience, we know that Reich, Gerhard and perhaps other students attended. Webern's decision to provide a more elementary cycle of lectures indicates the technical nature of the 1932 lectures,²⁴⁷ and Webern would be more inclined to broach analytic aspects of "How" the piece was made because some more advanced students were in attendance. The self-imposed isolation within which he worked, and Webern's reluctance to discuss how a piece was constructed, and his decision to exclude programmatic references outside the compositional processes would indicate that he believed the music expressed its content irrespective of the technique used by the composer, programmatic associations within the composers' mind, or even the graphical notation of the score. Towards this end, his extensive coaching focused on revealing the musical ideas that lay beneath the notes written on the score.²⁴⁸ Consequently, Webern's remarks would be

²⁴³ Moldenhauer, *Webern*, p. 373-375.

²⁴⁴ Schreffler, "Mein Weg," p. 282.

²⁴⁵ Roberto Gerhard, "Some Lectures by Webern," *The Score* 28 (1961): 25.

²⁴⁶ Such phrases and asides as "We haven't so much time left and must see that we get to the end of the matter. There are three lectures left. ..." (p. 27) and "Ever fewer people - no, that's part of the lecture! - can nowadays manage the seriousness and interest demanded by art." (p. 19) underscore Gerardo's characterization of a verbatim transcript.

²⁴⁷ Webern believed a more fundamental discussion of the development of new music was needed to appropriately introduce the topic, and began work on the second lecture series.

²⁴⁸ The detail and energy he devoted to coaching those who performed his music has been illustrated in earlier remarks of Stadlen and Klemperer, and Cramer's remarks concerning the demanding performing

received by a sympathetic and potentially informed audience, and one can conclude that his aside was an honest effort to describe his compositional technique to an audience capable of understanding it. Nevertheless, documentary evidence does not support his statement.

He claimed that he wrote out the chromatic scale, and crossed off individual pitches as they were used in composing the *Bagatelles*, Op. 9. The sole surviving example of this process was preserved in a fragmentary setting of “Kunfttag III” in 1914, and the sketch material of Opp. 17 through 19 illustrates a different procedure was employed as Webern began using the twelve-tone technique. In his lectures, he talked about runs and completions of the full chromatic scale, whereas contemporary discussions of Schoenberg’s method described permutations of a twelve-tone series. Finally, the aphoristic pieces of his middle period were generally recognized for an unsurpassed compression of form, sparse texture, hushed dynamic, and a wide ranging melodic line that exemplified Klangfarben. Yet this digression made no mention of these aspects of his compositions.

In *Music and Discourse*, Jean-Jacques Nattiez contended that an object takes on meaning only in relation to a collection of other objects or experiences of the world.²⁴⁹ It is “the constructive assignment of a web of interpretations to a particular form;” i.e., meaning is constructed by that assignment. In Webern’s case, we have seen how few threads of that web actually connected his narration with the *Bagatelles*, the process used during that time, or the aesthetic ideas current at that time. Nevertheless through these documents, Webern claimed ownership of these works within his aesthetic context, and

practice cultivated by the Schoenberg circle as well as several passages in which Moldenhauer described Webern’s rehearsals of his music.

²⁴⁹ Jean-Jacques Nattiez, *Music and Discourse: Toward a Semiology of Music* (Princeton, NJ: Princeton University Press, 1990), 9.

connecting this statement with the habits, techniques and aesthetics of that time is the task at hand.

Antoni Pizà discussed the extent to which composers exert a degree of control over their compositions through their authority as one entitled to interpret their creations as well as one who provides a unique source of information about their works.

Autobiography is an act of authorship: by writing an autobiography, composers tell us who they are, but even more importantly they assert their rights over their musical works by providing an exegesis of the meaning of their works.²⁵⁰

Dahlhaus discussed traditional modes of historical narration as either forging links into “an illusory unbroken chain of processes or, more significantly, on the basis of the historian's preconceived linking for a particular idea.”²⁵¹ He viewed recent trends in music history in the following manner:

Ever since World War II there has been a general tendency to listen to music with less interest in the works themselves than in the trends they represent. In extreme cases works collapse to mere sources of information on the latest developments in the compositional techniques they employ. They are perceived less in aesthetic terms, as self-contained creations, than as documentary evidence of an historical process taking place by means of and through them.²⁵²

Within this context, Webern may have failed to adequately provide the documentary underpinnings for his compositions. The agenda of a group of composer/theorists recreating an image of Webern to support their aesthetic goals from chance music to serial technique has been alluded to above, and Webern's isolation, the misreading of his documents and the close association he shared with Schoenberg have led to problematic conclusions with respect to his middle period works.

²⁵⁰ Pizà, p. 10.

²⁵¹ Dahlhaus, *Foundations*, p. 11.

²⁵² *Ibid.*, p. 23.

While investigating the origins of *Mein Weg geht jetzt vorüber*, Anne Schreffler concluded the critical literature obscures the 'zig-zag' quality of Webern's actual path to the new music in favor of reading a goal-directed sequence into the evidence.²⁵³ Pizà discussed how autobiographers fabricate their narrative in order to arrive at a linear progression in the following passage:

One must, therefore, discard the notion of tracing a linear history (or tradition) of music autobiography because it is epistemologically incorrect, since the researcher can never “trace” anything but only invent, fabricate, and forge by assembling independent parts. ...autobiographers when disclosing their lives fabricate their own story according to their needs by assembling the facts about their lives in one particular design and not another, ...²⁵⁴

Consequently, Webern may have been smoothing out some intervening stages in his lecture. Nevertheless, Abraham Kaplan perhaps described the mechanism by which the second generation of composers viewed Webern's atonal works.

In *The Conduct of Inquiry: Methodology for Behavioral Science*, Kaplan coined the term the law of the instrument, and provided the memorable aphorism: "Give a small boy a hammer, and he will find that everything he encounters needs pounding."²⁵⁵

Webern's description of his compositional process in the 1932 lecture provided a hammer for the composer/theorists of the 1950s to use in critically evaluating Webern's works. Over the past fifty years, several scholars concluded that the instrument was at odds with Webern's aesthetic goals as well as their musical embodiment. As more primary materials became available, it became more difficult to reconcile a romantic who held so strongly held to the German Tradition with the developing historical persona of a revolutionary. Ethan Haimo provided criteria by which one may evaluate the hammer

²⁵³ Anne C. Schreffler, "Mein Weg," pp. 275-339.

²⁵⁴ Pizà, p. 21.

²⁵⁵ Abraham Kaplan, *The Conduct of Inquiry: Methodology for Behavioral Science* (San Francisco: Chandler, 1964), 28.

through examining the documentary evidence to establish the composer's compositional intent, and the score for confirmation of that intent. Dahlhaus, however, adds an additional element to the equation.

Firstly, even if external sources directly or indirectly document the intentions of a composer, their relevance is not always assured, for a composer (to put it crudely) does not have to know what he is doing. Secondly, assuming that a composer has realized his intention in a work (and unrealized intentions are beside the point), there are still no criteria for distinguishing this intention from an interpretation advanced by an historian which is equally in harmony with the received text. Lastly, it is specious metaphysics to claim that a connection with a common *Zeitgeist* is sufficient grounds for giving privilege historiological status to a sufficient grounds for giving privileged historicological status to a view of a work that was held by its original public; to the dispassionate observer documents on contemporary reactions or statements from composers as to their professed intentions are nothing more than material for the historian, and they are not the final arbiter of his interpretation. ... In other words, the 'real' meaning of a work of music is determined, not by the opinions of its composer or of the social stratum for which it was originally written, but by the interpretation that achieves the greatest possible cogency as measured against the aesthetic criteria of diversity and inner coherence.²⁵⁶

Webern's statement was undoubtedly an honest attempt to convey the method by which he composed op 9 specifically, and works of this period in general. A group of scholars specifically turned to this narrative and select portions of the documentary evidence in general to support the view that works of this period anticipated Webern's later use of the twelve-tone technique, forging the hammer that analytically viewed each work in terms of the extent to which rows and their permutations were evident. This chapter exposed a current in the literature that expressed concerns with this perception of Webern's works, the need to review the documentary evidence, and provide an insight into the intellectual climate within which he worked with the intent of constructing an alternative hammer. The isolation within which he worked and the modest critical

²⁵⁶ Dahlhaus, *Foundations*, pp. 159-60.

literature generated during his life-time means that clues may be subtle and few. Examining how different types of documents reflect the creative process evident in Op. 28 and the levels of discourse surrounding Op. 9, a compositional practice can be proposed by which one can reasonably interpolate the relation that varying documents have with respect to Webern's compositional process and the degree to which he was willing to divulge the full range of his intent. Thus, the question focuses on the extent to which an alternative reading of Webern's narrative supports a different analytical reading of these works through examining the written record for evidence of Webern's intent, the scores for evidence these goals were realized, and evaluating which interpretation provides the greatest possible cogency.

CHAPTER 3. Documents of a Creative Life.....

...already in the 1920s the music of Webern was being attacked by the conservatives and defended by the modernists.¹

“If only I could at last be understood a little...” lamented Webern in a letter to Willi Reich.² He continued, “As far as your lecture is concerned [introducing my compositions]: *nothing theoretical!* Rather just tell *how you like this music!*” These brief passages characterized the gulf that existed between composer and audience during Webern’s lifetime as well as the paradoxical nature of his attempt to bridge it. When Webern began his first lecture cycle in 1932, he had received Vienna’s Musical Prize for a second time, published a number of compositions through Universal Edition, and received growing accolades for his abilities as a conductor. Even some music critics tempered their views, regarding his music as an interesting curiosity,³ and Moldenhauer suggested articles written the preceding year by Adorno and Stein were watershed events in enhancing Webern’s perception.⁴ Webern’s apprehension, however, was well founded, as most critics continued to ridicule both the composer and his works on the rare occasion of their performance, his music was banned by the Third Reich, and he became increasingly isolated as many close friends fled Europe.⁵

Dahlhaus concluded that there was a tendency to view the new music as representatives of the historical trends they represent: as documentary evidence rather

¹ Gilbert Chase, “Webern in America: The Growth of an Influence,” *Beiträge 1972/73* (Kassel: Barenreiter, 1973), 155.

² Letter from Webern to Reich; as quoted in Moldenhauer, *Webern*, p. 523.

³ Alfred Rosenzweig, writing for *Der Wiener Tag* (15 April 1931), viewed Op. 22 as “They (the compositions) are curious, crystalline formations out of the most secret and innermost laboratory of twelve-tone music;” as quoted in Moldenhauer, *Webern*, p. 359.

⁴ Moldenhauer, *Webern*, p. 360.

⁵ Other reviews of the 1931 performance of Op.22 included such phrases as “this fanatic apostle of atonality,” and “This work is really a direct offence against good taste..;” as quoted in Moldenhauer, *Webern*, p. 358-9.

than an aesthetic object.⁶ Webern, however, chose to champion the aesthetic content of his music continually. In doing so, he failed to participate in the theoretical discourse that constructed the historical narrative in which his works participated, and so remained mute in the critical reception of his music. His lectures, however, provided a singular insight into his creative process, but to what extent are these observations supported by further documentary evidence?

The previous chapter traced a current in the literature that claimed Webern's perception in the 1950s was based on supposition rather than substance, but could those attending Webern's lectures in 1932 have had a more accurate perspective? It is generally thought that Webern provided little assistance. He seldom published during his lifetime, and deliberately concealed his compositional technique from all but those of his students he felt were adequately prepared to comprehend intellectually what their ear told them was right. Yet evidence suggests he was more willing than Schoenberg to discuss and teach the twelve-tone technique under the proper circumstances.

The controversial nature of Webern's music served to galvanize public opinion regarding the composer and his works. Oddly enough, this was generally in advance of gaining a familiarity with its composer, seeing a score, or even actually hearing the music when it was performed. Cramer concluded that performance practice had so changed in the twenty years since Webern's first miniatures were composed around 1911 that they remained inaccessible to even those within the circle by the 1930s,⁷ but were Webern's atonal works dependent upon a performance practice unique to the Schoenberg School? The extraordinary efforts Webern used when coaching those who performed his music may underscore the inaccessibility of this performance practice, and the inability of some

⁶ Dahlhaus, *Foundations*, p. 23.

⁷ Cramer, *Music for the Future*, p. 121.

to accommodate these demands may be partially responsible for unappreciative audiences.⁸ Yet Webern's rising notoriety was based on these later performances of this early repertoire, and public performances generally provided a forum through which those in attendance could publicly demonstrate their preconceived judgments.⁹ Even those closest to Webern provided little evidence by which we may definitively clarify the situation.

Those within the Schoenberg circle, however, should have had the clearest picture of Webern's intent, but to what extent did the earliest articles by Adorno, Reich Stein and Wellesz reveal Webern's compositional approach or artistic ideal?¹⁰ By the time Webern gave his lecture cycles on the new music, the twelve-tone method of Schoenberg had been discussed in several publications.¹¹ Yet there existed such a broad interpretation of how to use the full chromatic that there would undoubtedly be interest in hearing from one of Schoenberg's closest students. What would those who attended Webern's lectures hope to learn of this technique, and what would Webern, being reluctant to discuss how a piece is composed, be willing to divulge?

Although Webern was a well known figure, Kathryn Bailey concluded that "The first articles about Webern to appear were in the nature of obituaries..."¹² Reginald

⁸ Chapter one detailed Stadlen's preparation for Op. 27, and the inability of Klemperer to bring Webern's intensity to the performance of Op. 10. Stadlen, "Serialism Reconsidered," p. 12.

⁹ The negative reception evidenced during the 'scandal concert' of 1907 set a precedent that would be repeated at nearly every public performance of Webern's works, and served to polarize the opinion of those in attendance. As one critic said, "But for the ever-recurring scenes, the school, whom no one takes seriously, except Schoenberg, would have fizzled out long ago." (London Daily Telegraph 9/9/22; as quoted in Moldenhauer, *Webern*, p. 249.)

¹⁰ Moldenhauer identified two articles that were written in 1931 as 'mainstays in the early literature.' (Theodor Adorno, "Berg and Webern – Schoenberg's Heirs," *Modern Music* 8/3 (1931): 29-38; and Erwin Stein, "Anton Webern," *Anbruch* 13/5 (1931): 107-09). Wellesz provided an additional work that discussed Webern; ("Schoenberg and Beyond," *The Musical Quarterly* 2/1 (1916): 76-95).

¹¹ Richard S. Hill, "Schoenberg's Tone-Rows and the Tonal System of the Future," *The Musical Quarterly* vol. 22/1 (1936): 14-37.

¹² Bailey, "Coming of Age," p. 644.

Smith underscored the scant documentary evidence on which the "Webern Cult" was founded in the following manner:

That he should so rapidly have become the idol of a cult is difficult to explain. His music was not easy to obtain after the war (indeed many of the works on which his reputation rests were not published until the later Fifties); nor were performances frequent. At the main platform for the Webern revival -the Darmstadt Kranichstein Summer School- no Webern was performed until the Piano Variations Op. 27 in 1948 and some early songs Op. 4 in 1949. Only in 1953, to mark his seventieth birthday, was any quantity of Webern's music played- seven pieces.¹³

The isolation within which Webern worked, the uniqueness of his musical expression, and his association with the progressive factions of the musical establishment distanced him from the public, and these circumstances could perhaps account for the curious irony between his public perception and their knowledge of him. Nevertheless, Webern was encountered in several areas of the critical literature.

Webern was represented in the literature through reviews of the performances of his works. The publication of his works through Universal Edition in 1924 as well as their subsequent promotion, provided additional access to his compositions. The concert stage was hardly conducive for gaining a better understanding of Webern's music, and those attending such events were more likely to attend to voice their firmly held convictions regarding the musical expression of Schoenberg and his followers than to even listen to the music. The infamous "scandal concert" of 1907 set the stage for Webern's reception for the next fifty years in both the critical reviews of his works as well as the audience's reaction to his music. A brief excerpt from the review in which Webern's Op. 6 premiered illustrates his reception in the concert hall.

Immediately after the first part of the programme, an orchestral work by Anton von Webern, there was a confrontation lasting several minutes

¹³ Reginald Smith Brindle, *The New Music: The Avant-garde since 1945* (Oxford: Oxford University Press, 1987), 7.

between the applauding and hissing factions of the audience. ...After Schoenberg's Opus 9, his chamber Symphony that was rejected years ago, the furious hissing and clapping was intermingled, regrettably, with the shrill tones from house keys and whistles, and in the second balcony it came to the first fisticuffs of the evening.¹⁴

A similar reaction followed the performance of Webern's Op. 5 ten years later.

I never saw an angrier man; he is about 35, dry and thin as though pickled in perennial fury, and erect as a ramrod. It was amusing to see him face up to each of his executors as if he were going to kill them, then relent, wring his hands bitterly, glare defiance at the audience, and rush off stiffly into the artists' room ... But for these ever-recurring scenes, the school, whom no one takes seriously, except Schoenberg, would have fizzled out long ago.¹⁵

Consequently, the concert stage provides little insight into how Webern perceived the value of his works, and these reviews provided no insight into the compositional process.

Zoltan Roman's extensive bibliography documents the broader literature produced during Webern's lifetime.¹⁶ General surveys of "Modern Music" may be viewed as a broad introduction to these compositional practices. Discussion of Webern's compositions began to appear in these surveys as early as 1921.¹⁷ Articles and books on Schoenberg often discussed his influence on those who studied with him. Here Webern is portrayed as an extreme proponent of techniques pioneered by the elder composer. In addition, a few articles were specifically devoted to Webern. Finally, Webern's contribution to his historical persona, although modest, remains the most valuable insight into his compositional practices. In addition to his lecture on the new music, Webern published a few analytical discussions in program notes on the rare occasions when his works were performed. His letters and sketches, however, provide the clearest insight

¹⁴ Moldenhauer, *Webern*, p. 171.

¹⁵ *The London Daily Telegraph*, September 9, 1922 as quoted in Moldenhauer, *Webern*, p. 249.

¹⁶ Zoltan Roman, *Anton von Webern: an annotated bibliography* (Detroit: Information Coordinators, Inc., 1983).

¹⁷ Paul Stefan, *Neue Musik und Wien*, (Leipzig: E.P. Tal & co., 1921).

into his compositional process. Consequently, by the time Webern began his first lecture cycle devoted to the new music; about a dozen articles had been written about him and his music. None, however, broached the issue of his compositional process, or his use of the twelve-tone method.

Three things become evident through a brief survey of examples from each of these categories. First, the farther removed a document is from Webern, the less likely it is to broach the topic of compositional process. Secondly, because Webern did not actively and publicly engage in his own “myth-making,” he was what others made of him even during his lifetime. Finally, without adequately qualifying the historical process taking place by means of and through these pieces, Webern’s atonal works lacked a theoretical framework, and were subsequently used as documentary evidence of an aesthetic foreign to Webern’s clearly stated goals.

Webern’s earliest entry in Grove’s *Dictionary of Music and Musicians* provides what may be considered a neutral context from which several general surveys may be viewed. One of Edwin Evans' contributions to the 1927 edition briefly described the career of the then 44 year old Webern in a mere paragraph.¹⁸

WEBERN, Anton von (b. Vienna, Dec. 3, 1883), composer, became a research student under Guido Adler and took his degree of Ph.D. at Vienna University in 1906, the same year as Carl Horwitz and two years before Egon Wellesz. All three were pupils of Schönberg, whose influence is shown in their works at different periods, but Webern was the first, and has remained the most loyal, adherent. Berg and Webern were working with him at a critical phase, when, according to Erwin Stein, ‘they actually experienced the absolute necessity that gave birth to a new music, and could therefore not help making Schönberg’s style their own.’ Webern was for a time a theatrical conductor. Apart from his first published work, a Passacaglia for orchestra, Op. 1, his compositions are mostly small, not to say minute dimensions, within which he seeks to concentrate the utmost intensity of expression, though in subdued tones

¹⁸ Edwin Evans, "Webern, Anton von" *Grove's Dictionary of Music and Musicians*, 3rd. ed. vol. 5 (Colles, H.C.New York: Macmillan Co., 1940), 674.

which have led the writer quoted above to describe him as the 'composer of the pianissimo espressivo.' The best-known example of this is the 'Five Movements' for string quartet, Op. 5, brief spells of hypersensitive colour, which demand the most patient and thorough rehearsal and pass in a few moments. A characteristic example of his latest development is the 'Geistliche Lieder' for soprano with flute, clarinet, trumpet, harp and double bass. His works are as follows

Orchestral. -'Passacaglia,' op 1. Six Pieces, op 6. Five Pieces, op. 10.

Choral. -'Entflieht auf leichten Känen,' a capella, op. 2.

String Quartets. -Five Movements, op. 5. Six Bagatelles, op. 9.

Other Chamber Music. -Four pieces for vln. and pf, op. 7. Three little pieces for vcl. and pf., op. 11.

Songs. -opp., 3 and 4 with pf., opp. 8 and 13 with orch. And pf., opp. 14, 15 and 16('Geistliche Lieder') with various solo instr.

Evans, an English music critic, was especially interested in contemporary music, and had a uniquely advantageous perspective from which to view its development. The headquarters of the International Society for Contemporary Music was stationed in London from its founding in 1922,¹⁹ and Evans' active participation in these musical circles is evident in his succeeding Edward Dent as president of the main body of ISCM in 1938. By 1927, the time he wrote his entries for this edition of *Grove*, he was familiar with Schoenberg's twelve-tone technique, and provided a detailed description of it in his entry on Schoenberg.²⁰ Webern had been using the technique for two years. Yet no specific reference to the then revolutionary technique was made in Webern's entry, nor are compositions using this technique, Opp. 17 through 20, mentioned.²¹

Webern's entry briefly mentioned him earning his Ph.D. under the musicologist Guido Adler at Vienna University in 1906, and alluded to his activities as a theatrical conductor. He is credited with composing sixteen works. By that time, however, twenty compositions were complete, seventeen were published, but fewer than half had received

¹⁹ Anton Haefeli, "International Society for Contemporary Music," *New Grove Dictionary of Music and Musicians* vol. 9 (London: Macmillan, 1980), 275.

²⁰ Evans, Edwin, "Schoenberg, Arnold" *Grove's Dictionary of Music and Musicians*, 3rd. ed., vol. 5 (Colles, H.C. New York: Macmillan Co., 1940), 674.

²¹ Although Webern began using this technique in Op. 17, the work was not premiered until 1953.

their premiere.²² Interest in these works only began in the mid 1920s as Universal Edition began promoting Webern's newly published works.²³ Evans' entry focused on Webern's relation with Schoenberg, and highlighted Opp. 1 and 5. Evans suggested Webern's musical style was perceived through his miniatures, which are described at this time as concentrated, expressive and intense. Evans quoted Stein's reference to the necessity for such developments, and this quote was to remain in Webern's entry over thirty years, over the next three authors, and the next three editions of *Grove*, despite the subsequent availability of Webern's lectures in 1960 in which the composer himself expressed identical views.

At the time of Evans' entry, Webern's critical literature approached a dozen articles, ancillary consideration in pieces written about Schoenberg, the twelve-tone technique, or contemporary music; and reviews of the rare occasion on which Webern's works were publicly performed. Whereas Schoenberg and those associated with his school actively participated in developing a critical reception for his works, Webern largely let his compositions to speak for themselves. Examining a sample of general histories written before 1950, illustrates the diverse perception these scholars had of Webern during his lifetime.

Paul Stefan offered a revealing survey of musical activity in Vienna in his *Neue Musik und Wien*.²⁴ Published in 1921, he listed dozens of active composers and the teachers with whom they studied. Even at this early date, Schoenberg received his own chapter, but the image provided by this work illustrated a greater diversity of compositional styles and attitudes than is currently reflected in discussions of the period.

²² Moldenhauer, *Webern*, pp. 706-749.

²³ Webern had a movement of Op. 7/1 published in *Der Ruf* in 1912, and sent a copy of his Op. 6 to a number of prominent conductors in 1913, but there is little evidence these efforts were rewarded. (Moldenhauer, *Webern*).

²⁴ Paul Stefan, *Neue Musik und Wien*, (Leipzig: E.P. Tal & co., 1921).

Within this dynamic atmosphere, Stefan observed that Schoenberg's school exercised a spiritual influence in the musical life of Vienna and beyond, despite its modest following. At this time, Webern, Berg, Karl Horwitz, Heinrich Jalowetz, Erwin Stein, Eduard Steuermann, Rudolf Kolisch, Josef Polnauer, Paul Amadeus Pisk and Egon Wellesz were identified as Schoenberg's students. Stefan specifically mentioned Webern's Opp. 1, 5, 6 and 7, and focused on the use of new thematic and harmonic expressions, the use of tone color, and the extremely compact nature of Webern's works. Stefan attributed the source of these developments to Schoenberg's miniatures.²⁵

Three years later, Cecil Gray published a survey of contemporary music in which he considered the music of a dozen composers active through the first quarter of the twentieth-century. Here, Schoenberg received particularly harsh treatment.

[That Schoenberg had broken with his earlier style] is a misconception. ... For not only are all the qualities and defects which can be discerned in his later works already implicit in the early ones, but the stylistic change is on the whole much more logical, continuous, and even gradual, than one might first be led to suppose. The later works are no more difficult to understand than the early works –easier rather, for though the idiom becomes increasingly unfamiliar and more wholly personal with each successive work, it is at the same time more in accordance with the ideas and conceptions which the composer is attempting to express.²⁶

Later Gray specifically targeted Opp. 20 and 22.

Both are symptomatic of an ever-increasing lack of artistic balance and direction. He seems to care less about writing good works than about making odd experiments and interesting discoveries with no definite end in view; the zest lies only in the voyage of discovery, not in the destination or in what awaits him at the journey's end –the characteristic and fatal tendency of nearly all modern composers.²⁷

²⁵ Stefan, *ibid.*, p. 64.

²⁶ Cecil Gray, *A Survey of Contemporary Music* (London: Oxford University Press, 1927), 164.

²⁷ *Ibid.*, p. 179.

Gray briefly alluded to biographical pieces authored by Wellesz, Stephan and the festschrift of 1912 edited by Webern, but focused his attention on discussing the various places where the “cloved hoof” makes an appearance in Schoenberg’s music.²⁸ Nevertheless, his summary of Schoenberg’s reception clearly illustrated the sharply polarized reaction of the audience.

It often happens that the appearance of a powerful and arresting personality evokes the wholly uncritical enthusiasm of a small but energetic body of disciples and devoted camp followers, and on the other hand the instinctive, unreasoning hostility of the large majority of professional musicians and critics. ... Arnold Schönberg has had the fortune or misfortune to have been the occasion of more indiscriminate adulation and impassioned eulogy on the one hand, of more violent abuse and bitter invective on the other hand than any composer since Wagner.²⁹

In 1928, Kurt Westphal provided a more objective assessment. He observed that the compressed forms used by Schoenberg and Webern were necessary when they forsook the tonal system, and did not originate as a result of their artistic aesthetic. He concluded that form must contract when functional harmony is abandoned.³⁰ Westphal hypothesized that Schoenberg recognized this while working on Opp. 15 through 21, specifically citing Schoenberg’s piano pieces, Op. 19 and Webern’s orchestra pieces and cello pieces as extreme examples of such miniatures. Schoenberg’s *Pierrot Lunaire* received extensive treatment. Westphal discussed the use of “Sprechmelodie,” as well as the use of a melodic line that spanned major sevenths and minor ninths. *Pierrot’s* effect on musical form, however, was of special interest, as Schoenberg found new solutions to problems of form, and the use of the twelve chromatic tones in these pieces.³¹

²⁸ Gray specifically uses the term only once, but this underscores the general mood within which Schoenberg’s works are discussed. *Ibid.*, p. 165.

²⁹ *Ibid.*, p. 162.

³⁰ Kurt Westphal, *Die moderne Musik*, (Leipzig: Verlag und Druck von B. G. Teubner, 1928).

³¹ Westphal, *Modern Musik*, p. 67-8.

Westphal concluded that one of the steps toward the dissolution of functional harmony was the transformation of pitch from a functional to a timbral element. He observed Debussy's use of parallel chords began the move towards using pitches for their timbral rather than functional value, and Webern's tendency to change timbre with each tone is cited as an extreme example of this technique. Westphal claimed that composers had taken the major and minor tonality from the primal material of the twelve tempered tones.³² Although the theoretical approaches of Busoni and Hauer are mentioned, Schoenberg, who Westphal called "Der Altmeister der Moderne," is credited with finding a new solution to the unorganized material of the twelve tones.³³

In 1929, Hans Mersmann provided an equally diverse perspective of contemporary music. Although not nearly as hostile to Schoenberg's aesthetic as Gray had been, Mersmann clearly does not embrace the developments evident in Schoenberg's compositions. In *Modern Musik*, the sixth volume of Adler's *Handbuch der Musikwissenschaft*, Mersmann discussed "atonality" as one of several reactions to romanticism.³⁴ Polytonality, Parody, Futurism, mechanical music and the incorporation of folk elements into musical expression are the other trends he recognized as active at this time. Mersmann briefly summarized Schoenberg's career, and focused on the uniqueness of *Pierrot Lunaire*. Schoenberg's twelve-tone method is mentioned as having been developed at the same time as Hauer's exploration of the technique, but not discussed at length.

³² Westphal, *Modern Musik*, p. 68. Willi Aple apparently took issue with these conclusions. The volume loaned from Indiana University had Apel's signature on the cover page, and marginalia in the same hand and ink. He has two question marks next to the underlined text: *Urmaterial der zwölf*, and underlines the section "Aus der wiederum formlosen und unorganisierten Materie der zwölf töne –sucht Schönberg neue Auslesen neue Tonfolgen zu finden."

³³ Westphal, *Modern Musik*, p. 71-74.

³⁴ Hanns Mersmann, *Die moderne Musik seit der Romantik*, in *Handbuch der Musikwissenschaft*, ed. Ernst Bucken, vol. 6 (New York, 1949).

Webern was specifically mentioned as the student who illustrated an extreme interpretation of Schoenberg's use of concentrated form. Using Webern's Op. 10/3 as an example, Mersmann continued:

The six bars are one 'piece.' Here and there a sparse, fine dismembered sound, a few figures in the mandoline, trumpet and violin, torn, isolated single notes, that is all. The score, for eleven instruments, makes an ironic impression. The dynamics descend from piano to a triple pianissimo. Should one meet this music without realizing from which position and circle it had grown, one would regard it as the work of a practical joker, or a junior pupil in composition making fun of modern music. Nothing objectively differentiates this music from it, but the name of the composer. This is the end of a path. We are faced with the end of music, the final point reached simultaneously by the other arts; with the painter being content to indicate a few strokes, or to oppose two simple colours; with the sculpture hardening into stereometric figures; with drama consisting of nothing but a few disconnected words. ... We are at an end.³⁵

That year Kurt Westphal published a more sympathetic view of Schoenberg, and perhaps the earliest analytical discussions of a piece using his twelve-tone method.³⁶ He concluded that Schoenberg's compositions provided a commentary on modern music by the illustration of each stage of development in modern music. His survey traced the development of the new tonality and twelve-tone technique in a mere paragraph. Beginning with Debussy, he briefly alluded to Scriabin, Busoni and Hauer, who's *Einführung in meine Zwölftonmusik* was specifically mentioned. Westphal, however, found Schoenberg's unique contribution in the new principles of sound and form structure of Opp. 23, 25 and 26. Examining Op. 26, he described the various presentations of the original row (**Grundreihe**), which Schoenberg divided into three four-tone segments of the row (**Grundgestalten**). A technical discussion of the

³⁵ Hanns Mersmann, *Moderne Musik*, p. 144; as quoted in Wildegands, *Anton Webern* and translated by Edith Temple Roberts and Humphre Searle (New York: October House, 1967), 173.

³⁶ Schoenberg's method had been objectively discussed at length by Leonard Deutsch ("Der Problem der Atonalität und des Zwölftonprinzip," *Melos* 6 [1927]: 108-118), and Erwin Stein ("Schoenberg's New Structural Form," *Modern Music* vol. 7/4 [1930]: 3-10), but neither provides an analysis of a particular work.

construction, forms and transposition of rows, however, is absent, as is any “numerical” analysis of rows. Webern, however, is viewed as overcoming the old tonal system through his concentrated forms.³⁷

In 1930, Cobbett’s *Cyclopedic Survey of Chamber Music* was published. Evans contributed the entry for Webern. Here he claimed that “Webern is the very opposite of those modern composers who construct musical whirligigs, and regard whatever emotion may be exhaled from them as purely the listener’s affair.”³⁸ Incipits are provided of each of Webern’s Chamber works through Op. 20. Here Evan’s concluded that Webern’s chamber works move to the brink of the ineffable.

The Six Bagatelles, to which references are made above, show a still greater concentration than in the Five Pieces. Their brevity is such that the whole of the six pieces contains less than sixty bars of music. But the use of the minutest tints of tone color has become even more an integral element of the idiom, ...It would serve no purpose to describe them in closer detail, as, being more subtle than Op. 5, they are even more rebellious against verbal elucidation, whilst the citation of further examples would lead to the inclusion of the whole work.³⁹

Evens briefly considered the Three Little Pieces for cello and piano “which were written in the same year and reflect the same mode of thought [as Op. 9], defy exegesis...”⁴⁰

Marion Bauer, an Associate Professor in New York University’s Department of Music, authored *Twentieth Century Music: How it Developed: How to Listen to it* in 1933. He too grouped the innovations pioneered by Schoenberg under the umbrella of “atonality,” and included examples of his works that used the twelve-tone technique. In addition to Berg and Webern, he named Egon Wellesz, Paul Pisk and Karl Horwitz as contemporary composers who received training from Schoenberg. Webern’s

³⁷ Kurt Westphal, “Arnold Schoenberg – Weg zur Zwölfton Musik,” *Die Musik* 21 (1929): 495.

³⁸ Edwin Evans, “Webern, Anton,” *Cobbett’s Cyclopedic Surevey of Chamber Music*, ed. Walter W. Cobbett (London: Humphrey Milford, 1930), 571-74.

³⁹ *Ibid.*, p. 572.

⁴⁰ *Ibid.*, p. 574.

concentrated style was specifically mentioned, but Bauer made no overt distinction between the works in which Webern used the twelve tone technique and those that did not.

Anton von Webern's compositions are of an intimate chamber music type in which he has followed Schoenberg's precepts. He has condensed form and intensity of expression into worlds of miniature length. He uses the twelve-tone series, as does Berg. His works include a *Passacaglia*, which is an exception to his usual concentrated style; Five Movements for string quartet; Six pieces for orchestra; songs; a String Trio, and a Chamber Symphony written for the League of Composers.⁴¹

John Tasker Howard wrote *This Modern Music: A Guide for the Bewildered Listener* the following year. Within the category of "atonality," he discussed Schoenberg's freely tonal works and those that used the twelve-tone technique.

In atonal music each of the twelve degrees is of equal importance. Instead of having one central key-tone, an atonal passage has twelve independent tonal centers, each having a separate relationship to each of the eleven other tones. Thus a piece may begin on any of the twelve tones, singly or in combination with any of the others, and may end on any tone of chord combination the composer chooses.

He [Schoenberg] explained this need for brevity in a lecture he delivered in Paris in 1911. "Relinquishment of tonality," he said, "implies a corresponding relinquishment of the structural process founded upon the very principle of tonality; and therefore early examples of works written by means of twelve notes between which no other relationship exists than their relation to one another were necessarily very brief."⁴²

He listed Berg, Webern and Wellesz as students of Schoenberg, and observed "Those who make a life study of atonalism are often scholars as well as musicians." Webern's brevity and sensitivity are specifically mentioned.

Von Webern's works include compositions for orchestra, chamber music and songs. He has regarded most literally the stipulation that atonalism

⁴¹ Marion Bauer, *Twentieth Century Music: How it Developed: How to Listen to it* (New York: G.P. Putnam's Sons, 1933), 227.

⁴² John Tasker Howard, *This Modern Music: A Guide for the Bewildered Listener* (New York: Thomas Y. Crowell Company, 1942), 102-3.

calls for condensation and brevity, and as a result his pieces are brief to the point of monosyllabic terseness. Works of several movements require only a few minutes for performance; yet many people consider his music sensitive and perceptive.⁴³

He described Adolph Weiss and Wallingford Riegger as American atonalists. Howard's discussion is of particular importance, in that it mirrors aspects of the compositional process that Webern described in his lecture. Howard described the circulation of twelve tones in atonal music apart from their use in Schoenberg's row technique. Furthermore, he underscored the need for brevity in such pieces, quoting Schoenberg as an authority. Webern's consideration focused on the brevity of Op. 9, and the boundaries resulting from the completion of a twelve-tone set.

Adolfo Salazar wrote *Music in Our Time: Trends in Music Since the Romantic Era* in 1944, and discussed the importance and influence of "atonality" in chapters twenty through twenty-four. He listed Berg, Webern, Wellesz, Jalowetz and Stein as the group surrounding Schoenberg, and identified Webern, Hauer and Krenek as the three most important followers of "atonalism."⁴⁴ His discussion of the twelve-tone technique was based on his familiarity with Willi Reich, Ernst Krenek [*Studies in Counterpoint*] and Erwin Stein [*Grundgestalten*]. Using Schoenberg's Op. 25, he identified the original, inversion, retrograde and retrograde inversion forms of the row.⁴⁵ His discussion of Webern included an example of Op. 9, in which he described the "pointillist technique" evident in the work. Although he specifically pointed out that Webern began using the twelve-tone technique in Op. 17, the only illustration used in this book was taken from Op. 9.

⁴³ Ibid., p. 116.

⁴⁴ Adolfo Salazar, *Music in Our Time: Trends in Music Since the Romantic Era*, trans Isabel Pope (New York: W.W. Norton & Co., 1946), 240. (The Spanish edition was published in 1944).

⁴⁵ Ibid, p. 238.

Siegfried Borris wrote *Über Wesen und Werden der neuen Musik in Deutschland* in 1948. His broad discussion is graphically summarized in a table in which the relative influence of each composer is indicated through the size of font. Borris portrayed a diversity of musical expression before the war. Using elements of rhythm, harmony, dynamics and melody, he distinguished between Late Romantic / Impressionism, Radical Expressionism and Vitalismus. Here one sees Schoenberg exerting approximately the same influence as Debussy, Busoni, Reger, Strauss and Mahler. Pfitzner, with whom Webern initially considered studying, and Scriabin occupied secondary roles. Stravinsky assumes a dominant position by 1911, as does Hindemith by 1922. Webern emerges as a minor composer only in 1922.⁴⁶

Borris identified six different stylistic trends, and considered Schoenberg as the most progressive.

Extreme Neutönertum	Schoenberg: Row Constructivism, Free 'Atonality,' 12 tone system, row techniques Berg, Webern, Brand, Hauer
Änschluß an ältere	2. Hindemith: Linear Counterpoint, Musikantik, um altes Lied
Deutsche Tradition	und Tanz; konzertante, klare Formen 3. Spielmusik: Gemeinschaftserlebnis, Volkslied Jöde, Knab, Höffer (Hindemith) 4. Orgelbewegung: Mystik, Äsketik, Neugotik (Kaminski), Pepping, Thomas, Reutter (Chormusik)
Änschluß an Strawinsky	5. Weil: Sachlichkeit, politische Zeitkritik, Lehrstücke, Songs Gal (1890), H. Eisler (1898), Krenek
Konservative Tradition	6 Nachromantiker: Eklektizismus, subjektiv, Fühlsamkeit, Schönklangsideal. Pfitzner, Strauß, Reznicek, Schillings, Schreker, Graener (1872), Hirschberg (1889), Vollerthum (1876), Mattiessen (1873). ⁴⁷

⁴⁶ Siegfried Borris, *Über Wesen und Werden der Neuen Musik in Deutschland* (Berlin: Sirius-Verlag, 1948).

⁴⁷ *Ibid.*, p. 53.

Borris authored several articles on Webern in the mid 1960s, and will be considered in the German reaction to Webern's post-war persona in the following chapter.

Rudolf Brauner wrote *Österreichs neue Musik* the same year.⁴⁸ He came to the same conclusions as Stein had a quarter of a century earlier:⁴⁹ Schoenberg's innovations were the natural, logical evolution of the great masters. Brauner concluded a common thread existed between Schoenberg's Op. 19; Berg's pieces for clarinet and piano, Op. 5; and Webern's *Four Pieces for Violin and Piano*, Op. 7. No mention of the twelve-tone technique is made in Brauner's discussion of Webern's Opp. 18 and 19. He observed, however, similarities between Webern's works and Schoenberg's Op. 20, for high soprano, harmonium and harp.

This brief consideration of general survey literature illustrates four things. First, Schoenberg was generally regarded as one of many who shaped the post-romantic musical landscape. The partisan reception of his works, however, clearly pitted those sympathetic with his innovations with those who supported a less radical departure from tonal conventions, and forced each to take perhaps extreme positions with respect to Schoenberg and his students. Consequently admirers may have overstated his contribution to the development of elements within atonal expression while detractors may have exaggerated the shortcomings of this aesthetic in general and his contributions in particular, and the spiritual influence he had on his students may have transcended any models his compositions could afford. Secondly, the twelve-tone technique was generally discussed within the larger category of atonal reactions against romanticism, and often little distinction was made between works that used the more rigorous twelve-tone technique and those that merely avoided establishing a keytone.

⁴⁸ Rudolf Brauner, *Österreichs neue Musik ein Wegweiser und Überblick für den Musikfreund*. (Wein: Brüder Hollinek, 1948).

⁴⁹ Erwin Stein, "Schoenberg and the German Line," *Modern Music* 3/4 (May/June 1926): 22-27.

When the term ‘atonality’ began to appear in musical journalism in Germany prior to World War I, it did not have an especially concrete meaning. It was used broadly to describe modern music that seemed deviant, unmelodic, devoid of key, or otherwise lacking a sense of traditional beauty. ...The word ‘atonality’ is generally used by modern writers to designate a style of twentieth-century music evidencing these primary characteristics: the absence of traditional key or tonality, equal use of the full chromatic spectrum of pitches rather than according priority to seven tones of a diatonic scale, and the presence of harmonies that are largely dissonant rather than based on triads or triadic extensions.⁵⁰

Both Adorno and Hill specifically discussed the inability of aurally distinguishing between works by Schoenberg and Webern that use the twelve-tone technique and those works that do not.⁵¹ So it is not surprising to find discussions of this aesthetic weaving between those works which used the more proscriptive twelve-tone technique and those which were less systematic technique of cycling through an unordered full chromatic. Thirdly, analytical discussions of the twelve-tone technique in such survey literature were generally confined to a brief description of the arrangement of the twelve tones into a sequence that could be used in any of four presentations. Several authors discussed Schoenberg’s free interpretation of his own technique, and the concept of arranging other musical elements in a serial fashion was clearly foreign at this time. Finally, Webern’s compositions were generally viewed as expressive, intense and short; and considered extreme adaptations of principles pioneered by Schoenberg. In addition, Howard’s narrative provided an interesting perspective in which the importance of presenting twelve tones in atonality was discussed outside the context of Schoenberg’s twelve-tone technique in much the same manner as Webern had done in his 1932 lecture.

⁵⁰ Simms, “Arnold Schoenberg,” *Schoenberg, Berg and Webern*, ed. Simms, p.165.

⁵¹ Discussion of inability to distinguish twelve-tone works aurally by Hill, p. 31; and Adorno, “Heirs,” p. 92.

Schoenberg was actively engaged in contributing to his own myth during his lifetime, publishing many articles in addition to his *Harmonielehre*.⁵² Of those, “Problems of Harmony,” provided a glimpse into the role tonality played in organizing music.⁵³ Although the twelve-tone technique is not specifically mentioned, the article was published after Schoenberg discussed this method with his students, and he clearly laid out the philosophical justification for the technique he began using a decade earlier. He characterized tonality as providing a unifying framework within which enough variety may occur to maintain interest. Tonality is dependent on the extent to which chords refer to a key or convincingly work out the relations between one another, rather than the degree to which dissonances are used. Motivic elements are used as elements of variety within tonal relations. Citing the motivic unity found in the “classics,” Schoenberg postulated that tonality is not the sole means of producing unity within a piece. Rather, structures that establish a framework within which motivic variety can occur may substitute for tonality. Schoenberg concluded by envisioning a future in which listeners would possess a broader understanding of tonality;

If audiences and musicians would ask about these more important things and attempt to receive answers by listening, if further they would leave the idle talk and strife rather to the school-masters, who also must have something to do and wish to make a living, I who have the hope that in a few decades audiences will recognize the *tonality* of this music today called *atonal* would not then be compelled to attempt to point out any other difference than a *gradual* one between the tonality of yesterday and the tonality of today.⁵⁴

⁵² *Style and Idea* provides an insight into the breadth of Schoenberg’s interests; including pieces on performance practice, teaching, human rights as well as his comments on other composers, critics and, of course, the twelve-tone method.

⁵³ Arnold Schoenberg, “Problems of Harmony,” trans. Adolph Weiss, *Modern Music* 11/4 (May June 1934): 167-187.

⁵⁴ *Ibid.*, p. 187.

In addition to Schoenberg's prolific writings, his students actively participated in the discourse surrounding the development of the new music, critically evaluating the merits, techniques and examples of modern music. Their articles appeared in several leading journals on music. The following brief survey is intended to provide the intellectual background within which Webern constructed his lectures, highlight common themes and metaphors used within the discourse of the Schoenberg circle, and underscore the original elements Webern provided in his lectures.

In 1916, Egon Wellesz provided a retrospective of Schoenberg's compositions through *Pierrot Lunaire*. Even at this time, a historical metaphor was used to provide a context within which to judge the radical nature of Schoenberg's approach to music. "We may witness another phenomenon like that which the history of musical art records about the year 1600, when Peri and Caccini abandoned the refined and perfected language and form of the complicated madrigal, and, in a style exhibiting all the uncouthness of youth, but also youth's joyful faith in its own future, composed their first operas."⁵⁵ He further provided an interesting analogy when examining the aphoristic piano pieces of Op. 19.

Of all Schoenberg's compositions the six new piano pieces, Opus 17 [19], seemed least comprehensible. They are apparently amorphous products of very few measures, which leave but a fleeting impression like a cinematograph picture. They are to Schoenberg's works viewed as a whole, what leaves from a sketch book are to a painter's work, short, aphoristic but significant pen sketches, thought-fragments, if one may call them so. To judge them as pieces for the piano, as the somewhat misleading title calls them, would be unfair, both to these little attempts and to Schoenberg's larger works. The composer has here carried his striving for brief utterance, excluding every repetition, to its last extreme. His pupils attempt to go beyond him and to clothe such little sketches in the ample folds of a piece for large orchestra, a proceeding which appears to me to be without aesthetic justification. For one of the first

⁵⁵ Egon Wellesz, "Schoenberg and Beyond," *The Musical Quarterly* 2/1 (1916): p. 94.

commandments of every art or craft demands that form and the medium of expression be in some measure commensurate.⁵⁶

In 1923, Darius Milhaud provided an interesting overview that compared the development of French and German music. Beginning with the French Troubadours and German Meistersingers, Mihaud quickly moves to the turn of the twentieth-century. Here he contrasts the musical aspirations of *les six* with the atonal compositions of Arnold Schoenberg, and his *Pierrot* was specifically cited as a characteristic work. Within this context, Milhaud views Webern in the following manner:

Anton Webern, whose music is reduced to its absolute essentials by its brevity, ... It has the emotional importance of the throb of a heart, of a pulsation, of a sigh. His small pieces for quartet and those for violin and piano are small dramas concentrated into a few bars of a form so short that nothing remains except an invertebrate but expressive and vigorous design.⁵⁷

Three years later, Erwin Stein authored an article that traced the historical tradition from which Schoenberg drew in developing his highly individual style.⁵⁸ Within the pluralism of stylistic experiments, Stein distinguished between those aesthetic trends that hung on to primitive harmonies, and those that severed all connections with the old keys. He also concluded that *Pierrot* was the work that introduced Schoenberg to the composers of France and England among other countries. Substance, he said, was the “essential thing,” unifying Schoenberg within the German tradition and providing coherence in the miniatures of *Pierrot*. In this brief essay, Webern is discussed at length, and his use of melody, texture and compressed form emphasized.

It is quite another road that Anton Webern has traveled. ... With the exception of the passacaglia for orchestra, Webern has consistently

⁵⁶ Op. 17 is *Erwartung*, which is absent from the commentary, but the discussion clearly involved the six piano pieces, Op. 19. Ibid., p. 92.

⁵⁷ Darius Milhaud, “The evolution of modern music in Paris and in Vienna,” *The North American Review* 217 (1923): p. 553.

⁵⁸ Erwin Stein, “Schoenberg and the German Line,” *Modern Music* 3/4 (May/June 1926): 22-27.

published short works – a number of songs accompanied by small ensemble, pieces for orchestra, for string quartet, and for other instruments. They are of so limited a range that the question of form is of secondary importance. Their brevity enables them to be grasped almost at a glance, although they lack so much that generally gives structure to a musical work. One finds no repetition, no symmetry. It is expression, in melody and sonority, which by its extraordinary intensity is so convincing. Webern's compositions are the most extreme example of freedom in form of all collected musical literature. One idea is set forth at a time; the composition lasts only as long as this holds out. There is no development of themes. His works are musical aphorisms of the greatest concentration.”⁵⁹

That year R. Cort van den Linden reviewed Schoenberg's *Harmonielehre* for *Music and Letters*.⁶⁰ He used the occasion to both extol the teacher's genius as well as discuss Schoenberg's philosophical outlook towards tonality. Here, van den Linden provided an aesthetic discussion of Schoenberg's mastery of musical composition, and the place of Genius in artistic creation. He underscored the fact that Schoenberg questioned the role of tonality as early as 1911.

Tonality is an artifice ... the practice of which has as its chief object the imitation of that formal, satisfactory effect which does satisfy so much in a well-formed thought. ... Into each key (this is enlarged tonality) one can bring, under pretext of modulation, nearly everything that is proper to the scale of any other, quite extraneous key. Yes, a key can be expressed exactly and absolutely by other chords as by the chords proper to the scale. But does it really still exist then?⁶¹

In 1926, Paul Pisk briefly described Schoenberg's technique in an article for *Modern Music* in the following way:

These sequences [rows] should contain either all the tones or only part and to them all the rest must be related as complementary or secondary motif. The arrangement of intervals remains fixed throughout a piece, but can be changed in the form of an inversion (from top to bottom); of a “crab”

⁵⁹ Ibid., p. 26.

⁶⁰ R. Cort van den Linden, “Arnold Schönberg – I,” *Music and Letters* 7 (January 1926): 322-31.

⁶¹ Ibid., p. 328.

(backwards); and finally in the inversion of the “crab.” The rhythm is perfectly free, its expression permitting endless variations in each voice.⁶²

He concluded: “Schoenberg and Hauer are the only creative artists we know who have given speculative consideration to their system of composition.”⁶³ Schoenberg’s adaptation, however, is credited with being the more fully developed of the two.

In 1930, Erwin Stein discussed Schoenberg’s technique in an article for *Modern Music*. Here he provided a technical discussion of the twelve-tone technique, and specifically examined Schoenberg’s use of the technique in the Third String Quartet, Op. 30.⁶⁴

Even in this quartet there may be found several variants of the series, other than those quoted, which are achieved by shifting some of the tones. At times the series begins in the middle, at others its various forms are combined. It is obvious that Schoenberg tries to build his series in such a way that all the transformations will retain resemblance to the fundamental form. This plasticity not only permits an easy melodic and harmonic creation but makes possible the manifold varying relations and combinations of such musical ideas as spring from a Schoenberg. We can find tones or successions of tones that belong simultaneously to two series. There are passages which we can study for hours to discover the underlying principles of their form. But after all it is not these technical details that are so important. The point is to listen to this music and train the ear to understand it.⁶⁵

Even in this article, Stein distinguished between technique and practice: creation and performance.

It is really dangerous to discuss Schoenberg’s technic of composition; attention is too easily diverted thereby from the main thing, from the living resounding music. The catchwords, “atonality” and “twelve-tone music” have been picked up by many who are thus led no closer to Schoenberg’s art. Technical knowledge is not essential to the enjoyment and appreciation of music. Technic should be only a servant;

⁶² Paul Pisk, “The Tonal Era Draws to a Close,” *Modern Music* 3/3 (March-April 1926): 6.

⁶³ *Ibid.*, p. 7.

⁶⁴ Erwin Stein, “Schoenberg’s new structural form,” *Modern Music* 7 (1930): 1-10.

⁶⁵ *Ibid.*, p. 10.

even with Schoenberg it is nothing more. It serves him in presenting his musical ideas in his own fashion; his technic of composition is his mode of self-expression.⁶⁶

Given their level of familiarity with Schoenberg's technique, it seems odd that Webern would be reluctant to discuss the use of the row when collaborating with Stein on the analytical frontpiece for Op. 20, or restrain himself from discussing the row manipulation he used in Op. 28 in his letter to Stein several years later.

In 1930, Hans Gutman concluded that it was Schoenberg's personality upon which his school was founded, because his music was "extremely ill-adapted to the creation of a school."⁶⁷ Beck would come to the same conclusion over forty years later; calling Schoenberg's path a "cul-de-sac" that provided "many post-Second-World-War composers" with no opportunities for further growth.⁶⁸ Oddly enough, Gutman's article was written about the same time as Adorno's discussion of the 'Schoenberg Circle,' in which Adorno arrived at the opposite conclusion.⁶⁹ Gutman's odd treatment of Webern closed with the following benediction: Webern's "spiritual gift cannot be nullified even by the fearful unintelligibility of his work."⁷⁰ Paul Stefan would echo these sentiments a few years later in his review of Opp. 20 and 21.

In 1932, Adolph Weiss alluded to the contributions Reich and Stein made to the discussion of twentieth-century music in his brief consideration of the twelve-tone technique,⁷¹ and David Bach echoed many of the observations provided by Schoenberg and others in a somewhat romanticized biography of the self-taught Schoenberg, who

⁶⁶ Ibid, p. 3.

⁶⁷ Hans Gutman, "Young Germany, 1930" *Modern Music* 7 (1930): 4.

⁶⁸ R. T. Beck, "Austrian Serialism," F. W. Sternfeld ed., *Music in the Modern Age* (London: Weidenfeld & Nicolson, 1973), 167.

⁶⁹ Adorno, "Schoenberg's Heirs."

⁷⁰ Gutman, p. 6.

⁷¹ Adolph Weiss "The Lyceum of Schoenberg," *Modern Music* 9/3 (1932): 99-107.

came from meager circumstances to change the history of music in his 1936 article in *The Musical Quarterly*.⁷²

But when fate endows a composer with genius, it lays upon him the burden of leading his art onward, of venturing into realms unexplored by his forerunners. Only by overcoming the past can he overcome the present, at his first advance in a conquest of the future.⁷³

The same year, Richard Hill provided a critical retrospective of the development of the twelve-tone technique, which focused on the role Schoenberg came to play, and drew upon a critical literature approaching forty sources at that time.⁷⁴

Hill provided a broad historical overview of the developments leading to the use of tone rows. Beginning with a discussion of the movable inner tones within the Greek tetrachord, he briefly discussed the manner through which the full twelve tones were gradually introduced to facilitate irregular distributions of half and whole-steps encountered in *musica ficta* and modulations of a mode, auxiliary tones, and irregular chords in the major-minor system. Hill concluded two developments were inevitable once “seven regular degrees and five frequently employed auxiliaries had come into common use:”⁷⁵ a distinction between regular and auxiliary tones would be maintained (as in the compositions of Bartók and Stravinsky) or the auxiliary and regular tones would be fused to form a scale of twelve equivalent tones (as in the compositions of the twelve-tone school).

Hill traced a common thread of using twelve equivalent tones in the compositions and writings of Golyscheff, Eimert and Hauer, but concluded that contradictory claims still clouds the influence each may have had on Schoenberg’s development of the twelve-

⁷² David Joseph Bach “A Note on Arnold Schoenberg,” *The Musical Quarterly* 22/1 (1936): 8-13.

⁷³ *Ibid.*, p. 8.

⁷⁴ Richard S. Hill, “Schoenberg’s Tone-Rows and the Tonal System of the Future,” *The Musical Quarterly* 22/1 (January 1936): 14-37.

⁷⁵ Hill, p. 16.

tone method. He specifically cited a dozen analyses of Schoenberg's works provided by Stein, Reich and a few others within Schoenberg's circle, and explored the extent to which Schoenberg consciously used motivic implications within the row in his compositions. Hill concluded Schoenberg used rows in three ways: simple series without any interior complications; rows divided into segments appearing as independent groups; and rows whose intervals are so arranged that the notes of different sections are somehow allied. He provided an extended analysis of the rows used in Op. 30, and proposed two underlying principles.

Schoenberg, for instance, has arrived, in one way or another, at two interacting principles that together result in most of the types of confusion described above. The first principle is that *the row must be used as a complete unit and that parts of it cannot be repeated until all the other parts have been used*. The second may be formulated: *no matter how obliquely stated, the row maintains its validity*.⁷⁶

Despite the thoroughness Hill exhibited in his review of the literature and analysis of Schoenberg's compositions, his conclusions are less certain.

Although somewhere within the twelve-tone system pleasing and meaningful contrapuntal and harmonic relations lie hidden, the problem of how to discover and extract them has not yet been solved. Schoenberg's method is at present too cluttered with false assumptions to press through economically to the desired end. ... Either (1) all the paraphernalia and catch phrases of the row and atonality should be blithely consigned to the past, and the twelve-tone composers should proceed on their empirical search, trusting solely to their ear and instinct for organization, or (2) they should concentrate upon the development of a mode or modes.⁷⁷

He concluded by arguing against both options. Consequently, a gulf remained between the theory and practice of using a twelve-tone technique, at least with respect to its chief proponent, Arnold Schoenberg.

⁷⁶ Hill, p. 32.

⁷⁷ Hill, p. 36.

This brief examination of literature authored by members of the Schoenberg circle underscores the intellectual atmosphere within which Webern prepared his lectures. The “German Tradition,” embodied in the compositions of Bach, Beethoven and Mozart, formed the cornerstone of Schoenberg’s school. Pedagogically, he and Webern used these works to train their students.⁷⁸ Psychologically, they provided mentors, whose examples both men sought to follow. Consequently the letter in which Schoenberg advised Webern on the content of his lectures needs to be seen as little more than a reminder of deeply shared and often discussed principles within this circle.⁷⁹ Similarly, the twelve-tone technique was not systematically analyzed or used at this time. Although there was general agreement on rudimentary aspects of the technique, a diversity of opinion remained regarding exactly how these principles were actually used in Schoenberg’s composition, how analytical description could illustrate the cohesiveness of these works, and the extent to which such analysis actually revealed the music. Several other touchstones of the school reverberate in Webern’s lectures: The discussion of the essence of musical expression; the various metaphors describing the process of looking at an object from various perspectives; and the distinction between performance and composition. Furthermore, those attending Webern’s lecture probably made no distinction between “atonal” compositions that drew upon this technique and those that used a less structured freely tonal model.

The two series of lectures Webern delivered in 1932-33 were sponsored by a group of friends after an opportunity to deliver the series of lectures on analytical themes failed to materialize at Mondsee. Convened in the home of Dr. Rudolph Kurzmann, Webern spoke without notes to an audience of about thirty amateurs, students and

⁷⁸ Elliott Antokoletz, “A Survivor of the Schoenberg Circle: a conversation with Paul Pisk,” *Tempo* 154 (Fall 1985): 15-21.

⁷⁹ Moldenhauer, *Webern*, p. 373-4.

colleagues on "The Path to Twelve-Tone Composition" over the course of eight meetings from January 2 through March 15, 1932. Recognizing the need for more elementary introduction to the topic, he presented another eight lectures on "The Path to the New Music" to a smaller audience using a similar format the following year. Dr. Rudolf Ploderer recorded these gatherings in shorthand, intending to publish them in Reich's musical magazine, 23. This was not possible at that time, and fear of exposing Webern to further attack by the cultural politics of the Third Reich precluded a later printing. By the time Reich retrieved the notes from Switzerland and Universal Edition printed them in 1960, almost thirty years had passed. Stadlen characterized these lectures in the following manner:

Not surprisingly, the aim of the lectures is to present a historical vindication of atonality and dodecaphony, and to explain them as logical stages in what Webern considers the two main trends in musical evolution: the exploration of the material and the fashioning of ever more powerful means of ensuring 'comprehensibility.' ... Thus, he refers to diatonicism as being based on a '7-note row' while Bach's theoretical achievement is characterized as the emergence of 'the 12 notes.' ... Webern's purpose is to whittle down, in the Schoenbergian manner, the difference between consonance and dissonance to one of degree, by explaining dissonance simply as a derivation from more distant overtones.⁸⁰

Webern thought about the first lecture cycle for several months. His correspondence with Schoenberg underscored the desire to provide a historical justification for the technique they now employed. His narrative, however, extended far beyond this goal. In the first cycle, he discussed developments he felt led to twelve-tone composition. His opening lecture drew upon three examples to illustrate that twelve-tone music was an unavoidable consequence of the natural process by which music developed: the intuitive sense by which the great composers sensed the "secret key," the inherent

⁸⁰ Peter Stadlen, "The Webern Legend," *Musical Times* 101/11 (1960): 695.

dissolution of key within the sonata structure, and the solution provided by Schoenberg's innovation.

Succeeding lectures examined how additional tones were added to the diatonic scale at cadences and during the development of the sonata form to produce additional supertonics. "If we do this [create additional supertonics] for each degree of the scale, what emerges? The chromatic scale – and the twelve tone scale is complete."⁸¹ He discussed the evidence of this dissolution in the works of Brahms, Wagner, Debussy and Schoenberg, and described his personal involvement in the process through a discussion of the compositional process he used in his *Bagatelles* as well as his first experience composing a piece without a tonal relation while a pupil of Schoenberg.

Webern analyzed his Op. 12/4 in the following way:

My Goethe song, "Gleich und Gleich" (*Four Songs* Op. 12, no. 4, composed in 1917) begins as follows: G sharp –A –D sharp –G then a chord E –C –B flat –D, then F sharp –B –F –C sharp. That makes twelve tones: none is repeated. At that time we were not conscious of the law, but had been sensing it for a long time. One day Schoenberg intuitively discovered the law that underlies twelve-note composition. An inevitable development of this law was that one gave the succession of twelve notes a particular *order*. Imagine: twelve parts, sixty parts, and each of them has begun the series of twelve notes! (It isn't note-repetition that's forbidden, but within the order fixed by me for the twelve notes none may be repeated!)⁸²

He described the unfolding of a full chromatic, and clearly stated that this was before Schoenberg discovered the law underlying twelve-note composition. Furthermore, Webern distinguished between his use of a collection of twelve notes and the 'succession of twelve notes in a particular *order*. His analysis of Op. 21 is significantly different.

Webern began this analysis by identifying the row upon which the piece is based, and pointed out significant features of its structure.

⁸¹ Webern, *New Way*, p. 46.

⁸² *Ibid.*, p. 51.

...the second movement of my Symphony (Op. 21, written in 1928). The row is F –A flat –G –F sharp –B flat –A; E flat –E –C –C sharp –D –B. It's peculiar in that the second half is the cancrizan of the first. This is a particularly intimate unity. So here there are only 24 forms, since there are a corresponding number of identical pairs. In the accompaniment to the theme the cancrizan appears at the beginning. The first variation is in the melody a transposition of the row starting on C. The accompaniment is a double canon. Greater unity is impossible. Even the Netherlanders didn't manage it. In the fourth variation there are constant mirrorings. This variation is itself the midpoint of the whole movement, after which everything goes backwards. So the entire movement is itself a double canon by retrograde motion!⁸³

Nevertheless, it appears that Webern viewed the twelve-tone technique in this example as extending a level of unity normally associated with the Netherlands composers, and Moldenhauer concluded Webern was quite proud of the achievement.⁸⁴ Webern referred to the movement as “a double canon” using retrograde motion. Webern's analysis of Schoenberg's *Wind Quintet*, Op. 26 is quite similar to his discussion of his Symphony, Op. 21.

Webern began again by specifically discussing the structure of the row in Schoenberg's Op. 26, and its implications for the composition.

The row is E flat –G –A –B –D flat –C; B flat –D –E –F sharp –A flat –F. One can see at a glance that the row falls into two parts that are of parallel construction as regards intervals, and the second of which lies a fourth lower, or a fifth higher if you like, so that in a sense it's the dominant of the first part (“tonic”). In bar 7 the cancrizan of the row occurs in the flute part. In the third movement the row is at first divided between horn and bassoon; with a certain regularity the horn picks out notes of the row for its melody. From bar 8 onward the notes are differently distributed among the individual instruments. Here we find that pedal-like repetitions of the same note don't infringe the basic law. (Naturally any note can also occur in whatever octave one pleases).⁸⁵

⁸³ Ibid., p. 56.

⁸⁴ Moldenhauer, *Webern*, p. 328.

⁸⁵ Webern, *New Way*, p. 55.

He briefly indicated when different forms of the row were used, and noted that the pedal-like figures did not undermine this technique. The discussion of his Op. 9 more closely follows Webern's earlier discussion of his atonal work, "Gleich und Gleich."

I can only relate something from my own experience; about 1911 I wrote the "Bagatelles for String Quartet" (Op. 9), all very short pieces, lasting a couple of minutes –perhaps the shortest music so far. Here I had the feeling, "When all twelve notes have gone by, the piece is over." Much later I discovered that all this was a part of the necessary development. In my sketchbook I wrote out the chromatic scale and crossed off the individual notes. Why? Because I had convinced myself, "This note has been there already." It sounds grotesque, incomprehensible, and it was incredibly difficult. The inner ear decided quite rightly that the man who wrote out the chromatic scale and crossed off individual notes *was no fool*. (Joseph Matthias Hauer, too, went through and discovered all this in his own way). In short, a rule of law emerged; until all twelve notes have occurred, none of them may occur again. The most important thing is that each "run" of twelve notes marked a division within the piece, idea or theme.⁸⁶

Webern discussed three different ideas in this paragraph. He felt that once the full chromatic had been used, a structural division had been reached, whether it was a division within the piece, idea or theme. His discussion of the atonal Op. 12/4 used the same phrase. He also discussed the emergence of a rule of law in the same manner as he had in the Goethe song. The *Bagatelles*, like "Gleich und Gleich," was written at a time before Schoenberg discovered the "rule of law," but Webern was fully conscious of the decision to use the circulation of the full chromatic scale as a formal element. Finally, he did not use an ordered series, but rather the completion of each 'run' of twelve notes marked a division irrespective of order or intervening pitch-class repetition. Webern's analyses illustrated that he was well aware of Schoenberg's twelve-tone technique, and discussed it in a manner consistent with the analyses of Hill, Westphal and Stein. Consequently, the row is clearly identified in those works using Schoenberg's technique,

⁸⁶ Ibid., p. 51.

but Webern treated both Op. 9 and Op. 12/4 in a fundamentally different manner than his analytical comments of his Op. 21 or Schoenberg's twelve-tone work.

Webern's analytical comments differentiated between the chromatic aggregate used in his atonal works and the row techniques used in his twelve-tone works. When discussing the *Bagatelles*, he used the term *Abwicklung*, when referring to the full chromatic aggregate: "Das Wichtigste ist, daß das Stück –der Gedanke –das Thema – durch die einmalige Abwicklung der zwölf Töne einen Einschnitt bekommen hat."⁸⁷ Each of his discussions focused on analyzing row techniques, he used the term *Reihe* when referring to the twelve-tone row: "Die Reihe lautet..."⁸⁸ His discussion of "Gleich und Gleich" uses neither term, but specifically discussed a passage in which all twelve tones appear without repetition. Admittedly, the discussion of Op. 9 includes the qualitative, "einmalige Abwicklung," but Webern never discusses nascent tendencies, "vorgebildet" characteristics, or elements that prefigure the more rigorous twelve-tone technique.

Using Webern's narrative to support a serial analysis of the middle period works ignores the context within which he discussed Op. 9 as well as an aesthetic principle shared by both Schoenberg and Webern. In his discussion of 12/4 Webern clearly stated that these compositions did not order the full chromatic. He felt one's ear should guide their decision not to repeat pitch-classes, and once told Schoenberg that he did not know how to proceed once the twelve-notes had passed by. Both Schoenberg and Webern felt close analyses did little to enhance a performance of the work, and neither discussed analytical aspects of their works while coaching those who performed them.

⁸⁷ Ibid., p. 55.

⁸⁸ Ibid., pp. 59-60.

The documentary evidence supports Webern's Op. 9 narrative to varying degrees. He stated that "each 'run' of twelve notes marked a division within the piece, idea or theme." This is consistent with several anecdotes and marginalia notes made by Schoenberg, in which he complained that Webern followed him too closely, doesn't tell him what he is doing, and was independently working with a twelve tone technique. The following analyses in this treatise will take this phrase as its point of departure in examining the works leading up to Webern's adoption of the twelve-tone method into his own compositional process. Webern said "about 1911 I wrote the "Bagatelles for String Quartet,"" and most of the individual movements come from this time. Moldenhauer, however, reconstructed the lengthy evolution of this work, in which movements composed in 1911 were combined with two movements composed in 1913, and subsequently titled Opp. 3, 5, 7 and finally 9.⁸⁹ The most glaring discrepancy, however, is the reference to the practice of crossing off individual notes.

Only one sketch has been found that reflects the procedure Webern described here, *Kunfttag III*. Kathryn Bailey discussed the sketch material that dealt with these two critical aspects of Webern's narrative in the following excerpt:

Webern's sketches for 'Mein Weg geht jetzt vorüber' are proof that Webern knew of the technique at the latest in the summer of 1922, and it is quite likely that he had known about it many years before. As early as 1911 he seems to have been thinking along the lines of twelve-note fields ... though a sketch of the sort suggested by his remarks about Op. 9/1 does not exist for this piece, a sketch dated April 1914 of a setting of Stephan George's 'Kunfttag III' that was subsequently discarded is very like what he describes there.⁹⁰

In addition, Webern speaks of writing this scale out in a sketchbook, a practice he did not use sketch books at this time. The earliest sketch material that show a concerted effort to

⁸⁹ Moldenhauer, *Webern*, p. 193.

⁹⁰ Bailey, *The Life of Webern*, p. 117.

incorporate Schoenberg's technique came in 1922, while the only surviving sketches in which Webern crossed off notes date from 1914. The sketch material will be dealt with more thoroughly below. Suffice it to say that these materials illustrate that Webern was in the habit of writing out all the forms of the row when using the twelve-tone technique, arranging them conveniently around the composition, and referring to them throughout the compositional process.

Webern lectured without notes, and such inconsistencies could be attributed to "slips of the tongue." Several remarks regarding attendance and political conditions suggest that he digressed from prepared notes. Because of the number of inconsistencies, the decision to include remarks about Op. 9 may have been spontaneously injected to further emphasize a point. On the other hand, personal accounts of his rehearsals and teaching underscored the care that even the smallest detail received, and his thoroughness in teaching is confirmed through personal recollections by his students.

These statements were drawn together to describe the creative process involved in composing Op. 9, and will be more closely examined in two following chapters. Chapter five will probe more deeply into how such a patchwork of memories could have been drawn together to defend a cohesive perspective with regard to Op. 9. Chapter six will examine how Webern may have used presentations of the full chromatic to structure sections of his compositions prior to adopting Schoenberg's method of composing with twelve tones related one to another.

Webern's first lecture cycle elaborated on several themes already encountered in the literature. Webern stressed, as had Schoenberg, Stein, and Westphal, that a musical idea must be comprehensible; meaning it must possess fundamental relations that provide a sense of unity. Webern used Bach's *Art of Fugue* to illustrate the framework within which exists "a wealth of relationships of a wholly abstract kind." Two further

metaphors are used. He discussed Goethe's *primeval plan*, in which "the root is in fact no different from the stalk, the stalk no different from the leaf, and the leaf no different from the flower . . .," and used an ash-tray in place of Schoenberg's *hat*, "An ash-tray, seen from all sides, is always the same, and yet different."⁹¹ In each case, one perceives something different yet fundamentally related.

The second lecture cycle, "The Path to the New Music," covered much of the same ground as the first in more general terms, and without the close analyses used in the first. Here Webern provided a broader historical rationale for the innovations brought about by Schoenberg, Berg and himself. His intent was to present "the riddles behind their rules:" to "pin down what is necessary in the great masterpieces" through examining the conquest of the tonal field and the presentation of musical ideas. He began with the single note, whose overtones held the seed for the Greek modes, the church modes as well as the seven notes of the diatonic scale, and the new use of the full chromatic; each of which were discovered in due time. Thus each epoch served to conquer an appropriate part of the material provided by nature, and this would continue beyond the incorporation of the chromatic scale within the twelve-tone method. He claimed "Ever subtler differentiations can be imagined, and from this point of view there's nothing against attempts at quarter-tone music."⁹²

By the sixth lecture, he provided the following summary:

To recapitulate: first men conquer the seven-note scale, and this scale became the basis of structures that led beyond the church modes. And now we see how gradually two of these scales come ever more to the fore and push the others aside: the two whose order is that of present-day major and minor. Here indeed the remarkable thing is that the need for a cadence was what led to the preference for these two modes, the need for the leading-note that was missing in the other modes. It was then

⁹¹ Hayes, *Anton von Webern*, p. 150.

⁹² Webern, *New Way*, p. 15.

transplanted to the other scales, so that they became identical with the two enduring ones. So accidentals spelt genders emerged.

Now we must look at the further conquest of the tonal field! The two tonal genders, major and minor, were predominant down to our time, but now, for about a quarter of a century, a new music has existed that has given up this “double gender” in its progress toward a single scale – the chromatic.⁹³

By the seventh lecture, he arrived at the concept of musical ideas, maximum unity, and the highest reality reflected in Bach’s “Art of Fugue,” one of the points he raised in the first lecture of the earlier cycle.

The second cycle provided a more philosophical and aesthetic argument in place of the technical aspects discussed in the first cycle. In the second cycle, Webern showed how men of such stature as Goethe, Schopenhauer and Nietzsche overvalued mediocre compositions and rejected the works of truly great men. Even Kraus is taken to task for his well known aphorism, “music that washes against the shores of thinking.”⁹⁴ Webern further discussed the manner in which the concentration of the musical idea in a single line was disbursed through the various voices in the polyphony of the Netherlanders. It was once again focused on the single line in the melodic line of classical music, only to be disbursed once again in the leitmotifs of Wagner and the counter-figures of Mahler. He briefly alluded to several works of Schoenberg’s as exemplifying trends in the new music.

Taken as a whole, these lectures provide a remarkable insight into the principles and practices of the Second Viennese School. They echo many themes discussed in so many of the earlier articles: the link to tradition, the goal of clarity, and the unavoidable solution provided by Schoenberg. Roberto Gerhard underscored these common threads in his review of the published lectures, but concluded that these links to tradition

⁹³ Webern, *New Way*, p. 28.

⁹⁴ *Ibid.*, p. 13-14.

continue to fall on deaf ears thirty years after the lectures were given.⁹⁵ Gerhard concluded Webern maintained a strong commitment to thematicism, classical form-building, coherence, and comprehensibility in the following passage.

Webern's insistence on *Zusammenhang* (coherence, consistency, relatedness) and *Fasslichkeit* (comprehensibility), recurring *leitmotifs* in the lectures, makes it abundantly clear that to him, as indeed to Schoenberg, relatedness depends primarily and overridingly on *tonal* organization. In other words, thematicism is still the sovereign principle. Hence both masters' unwavering allegiance to classical concepts of form-building and, in particular, Webern's predilection for contrapuntal and canonic devices, as the most concentrated means for enhancing thematic relatedness.⁹⁶

Publication of these lectures drew a great deal of attention. Excerpts from these lectures were released prior to the publication of the German edition of *Weg zur neuen Musik* in *Melos* and *Österreichische Musikzeitschrift*. Following the publication of these lectures, reviews containing excerpts of varying lengths were published in *Musik und Gesellschaft* and *The Score*. In addition, the original German edition was translated into English, Hungarian and Italian.⁹⁷ As Gerhard pointed out, however, interest does not always equate into understanding.

Although several articles discussed the technique of twelve-tone composition prior to Webern's lectures, Martin du Pre Cooper was quite taken with the discussion of Schoenberg's technique.

...In these circumstances Schönberg's principle of the Twelve Note Series (German Zwölfertonreihe) came as a revelation, almost as a gospel of redemption. Briefly stated, the system is this. Every composition should be based upon an arrangement of the twelve notes of the chromatic scale; no note may be repeated, as it would thereby acquire prominence and a

⁹⁵ Roberto Gerhard, "Some Lectures by Webern," *The Score* 28 (January 1961): 26.

⁹⁶ *Ibid.*, pp. 27.

⁹⁷ "Was ist Musik," *Melos* 25/10 (1958): 305-308; "Vom Aufspüren der Gesetze," *Österreichische Musikzeitschrift* 13/11 (November 1958): 454-55; and "Der Weg zur neuen Musik," *Musik und Gesellschaft* 15 (1965):624-27.

kind of tonic character. This series of twelve notes can appear in forty-eight different ways.⁹⁸

Webern was actually much more forthcoming in these lectures than Schoenberg regarding his and Schoenberg's works. Alfred Keller, a student of Schoenberg's in Berlin from 1927 to 1930, said that Schoenberg rarely discussed the twelve-tone technique in his composition class. When the topic arose, Schoenberg "would allude to this in a humorous vein, with slightly ironic undertones, saying, 'I consider twelve-tone compositions strictly a family matter.'"⁹⁹ During the three years in which Keller studied with Schoenberg, Keller recalled only two occasions on which Schoenberg discussed this topic. In the following excerpt he related both Schoenberg's reluctance to discuss the technique as well as the overriding desire to permit the student to follow his individual voice rather than merely follow Schoenberg's trail.

Once, a student had attempted rather complicated compositional techniques –not totally successfully, as Schoenberg felt. At this point, he gave a rather lengthy explanation. To make it quite clear and to our great surprise, he took out the score of the Variations for Orchestra, Op. 31, and showed us in musical examples how such difficulties might be overcome. He concluded his performance by saying, "This is how I handled it. But it can also be handled differently. You should, and even must, do it differently –each in his own way."¹⁰⁰

Rudolf Kolish explained Schoenberg's motivation in the following manner:

Well, he had it mainly because this method for composing was so much misunderstood and taken as ... a system and recipe for composing. ... It was, you know, a principle which he really carried through. He did not talk about it –and much later, you know, not very deeply. And you know he never taught it... Never even wrote it.¹⁰¹

⁹⁸Martin du Pre Cooper, "Atonality and Zwölf-tonmusik," *The Musical Times* 74 (1933): 498.

⁹⁹ Smith, *Schoenberg and His Circle*, p. 228.

¹⁰⁰ *Ibid.*, p. 228.

¹⁰¹ *Ibid.*, p. 211.

Simms underscored this point, remarking that of all the pedagogical treatises Schoenberg wrote, none dealt with the twelve-tone technique.¹⁰² Eugen Lehner recalled Schoenberg's reaction to the close analysis he, Steuermann, and Kolisch applied to the Third Quartet. They found two places where a note in the composition did not match the one prescribed by the variation of the row used. When Schoenberg consults the manuscript, he concludes there were no misprints.

And then we explained to him and I don't know, that's the third transposition and that is the fifth note. ...And Schoenberg gets mad –red in the face! “You want to say –if I hear an F-sharp, I will write an F-sharp. If I hear an F-natural, I will write an F-natural. Just because of your stupid ...theory, are you telling to me what I should write?”¹⁰³

There remains, however, several themes that tie these lectures with the general works already considered as well as articles specifically dealing with Webern.

Theodor Adorno, Erwin Stein, Willi Reich, and Egon Wellesz authored seminal articles about Webern by the time he began to prepare his first lecture cycle. Moldenhauer concluded two articles were to become mainstays in the early literature on Webern's work; Theodor Adorno's “Berg and Webern – Schoenberg's Heirs,” and Erwin Stein's “Anton Webern.”¹⁰⁴ Moldenhauer also concluded Reich's article did much to advance Webern's reputation. The early 1930s were an important time for Webern. Performances of his works peaked during these years, critical reviews moderated ever so slightly to consider his works interesting oddities rather than rejecting them altogether, and his conducting skills continued to impress even those who denounced the compositions he wrote. In 1931, the first concert devoted solely to Webern's works took place in Vienna.¹⁰⁵ The literature at this time illustrated how his colleagues perceived

¹⁰² Bernard, “Legacy,” *Schoenberg, Berg and Webern*, ed. Simms, p. 362.

¹⁰³ Smith, *Schoenberg and His Circle*, p. 215-16.

¹⁰⁴ Adorno, “Schoenberg's Heirs;” Stein, “Anton Webern;” Reich “Anton von Webern.”

¹⁰⁵ Moldenhauer, *Webern*, p. 356-59.

his compositions, and it provides insight into how those attending Webern's lectures in 1932 would interpret his description of his compositional process.

Adorno authored over a dozen articles and monographs between 1926 and 1970. Moldenhauer concluded Theodor Adorno's 1931 article, entitled "Berg and Webern – Schoenberg's Heirs," was to provide a mainstay in Webern's early literature. Closer examination of this essay, however, reveals many of the themes Adorno discussed were encountered in the literature as many as twenty years earlier. We find the juxtaposition of a past-looking Berg and a more extreme, forward-looking Webern, which dates back to Stefan's 1921 work and Mersmann's 1928 entry. Adorno stated:

Berg and Webern represent the extreme examples of Schoenberg's domain. ... Berg begins with the *Chamber Symphony*, Webern with the "released" style of Opus 11 to Opus 20. It should be pointed out here that the form of the "short" pieces as it appears in Schoenberg's piano work, Opus 19, and in the *Herzgewachsen*, was elaborated in its purest development first by Webern and only later by Schoenberg himself.¹⁰⁶

As in Mersmann and others, Adorno concluded that Webern followed the path Schoenberg set out in the Piano pieces, Opp. 11, 19 and *Pierrot*. Adorno briefly discussed Webern's works through Op. 21 in much the same fashion as the authors previously treated this repertory, underscoring the brevity, extremes in dynamic and tessitura, the lack of pitch repetition, and wide ranging melodic lines. Furthermore, he discussed Webern's reliance on text to expand his musical forms. Adorno's original contributions to Webern's perception, however, are subtle but extremely important.

Adorno went on to expand what he termed the "double requirements" of Schoenberg's disciples, simultaneously requiring absolute loyalty and 'resolute independence.'¹⁰⁷ He identified Webern's "released" style as evident in opus 11 to 20,

¹⁰⁶ Adorno, "Heirs," p. 30.

¹⁰⁷ Ibid.

and clearly stated that Webern uniquely molded Schoenberg's twelve-tone method into his compositional process.

Two particularly difficult vocal cycles; *Three Songs* for voice, E-flat clarinet and guitar, Opus 18, and *Two Choruses* with chamber music accompaniment, set to poems by Goethe, Opus 19, reveal Webern's inclination toward a twelve-tone technic. They are difficult in a double sense; for the performer, on account of the wide intervals which this technic imposes; for the composer, because he faces the problem of preserving his own free style –that dispenses with any superficiality of composition, recognizes no sequence, and especially no rhythmic repetition –against the demands of the twelve-tone technic.¹⁰⁸

He further characterized Webern's style in the following manner:

Here [Opp. 7-10] music is subordinated to a wholly isolated subjectivity, which nevertheless achieves such a purity of perception that it has an extraordinary, moving power. In the Cello Pieces, Opus 11, the turning point of Webern's development, the music actually shrivels to a point, losing its time dimension. From this point it rises afresh, upheld by poetry which alone can lead it.¹⁰⁹

Adorno highlighted Webern's use of Developing Variation in the following passage:

Webern manages the technic of variations from the outset in such a way that the ear can scarcely perceive the motive relations directly, because it is confronted by an uninterrupted flow of fresh thematic material, the organization of which is passed on imperceptibly to the hearer.¹¹⁰

Adorno found current analytical practices unable to cope with Webern's music.

He [Webern] has succeeded; only the enlightened analysis, not acoustical impression, can distinguish Webern's works in twelve-tone technic from the earlier ones. He has filled out the gap between the independent and the twelve-tone method of procedure which Schoenberg's dialectic creates.¹¹¹

¹⁰⁸ Ibid., p. 37.

¹⁰⁹ Adorno, "Heirs," p. 36.

¹¹⁰ Ibid., p. 36.

¹¹¹ Ibid.

Hill would later concur with Adorno's reliance on enlightened analysis, stating "Although somewhere within the twelve-tone system pleasing and meaningful contrapuntal and harmonic relations lie hidden, the problem of how to discover and extract them has not yet been solved."¹¹²

Adorno's description of Webern's *Trio*, Op. 20, and *Symphony*, Op. 21, closely reflect the aesthetic outlook and terminology Webern used in his analysis of Op. 28.

Adorno observed:

The *Trio* [Op. 20] begins with a slower, more mobile, tenderly flowing movement. The finale has the character of a sonata, whose scheme finally melts into the expression of subjective freedom, though it retains the original image of an actual, valid sonata.

In the *Symphony*, Opus 12 [21], the masterly disposition of material develops into an astonishing simplification of the style as a whole. It is a symphony only in a vague sense; in the use of a small orchestral apparatus and a certain objective presentation of the whole which detaches itself from Webern's expressionistic technic without being estranged from its original impulse. The first movement is an extremely skillful double canon, the second a series of variation on a quite tender, loosely woven theme, which by means of astonishing combinations condenses and simplifies, even bringing about indirect group relations. The whole achieves, through most complicated means, the impression of compelling music, flowing along naturally. A new rich work, a new rich work, a *Quartet* for a selected group of chamber instruments has just been completed.¹¹³

Webern's explanation of the third movement of Op. 28 underscores this similarity.

Well, to explain this movement to you –yes, that really makes me quite excited. Within the work it must be the 'crowning fulfillment,' so to speak, of the "synthesis" of "horizontal" and "vertical" construction (Schoenberg!) I strove for already in the first and second movements. As is known, the classical cyclic forms –sonata, symphony, and so forth–evolved on the basis of the former, while "polyphony" and its associated practices (canon, fugue, and so on) derived from the latter. And now, here

¹¹² Hill, p. 32

¹¹³ Adorno, "Heirs," p. 38.

I have attempted not only to comply with the principles of both styles in general, but also specifically to combine the forms themselves: as already through the use of “*canons*” in the preceding movements, so here in this movement through the “*fugue!*”¹¹⁴

Webern continued, speaking of “the fulfillment of the scherzo form,” “a periodic scherzo subject in the shape of the third exposition of a double fugue,” and “there are three motives...”¹¹⁵ The aesthetic goals of his composition are to integrate traditional forms and techniques, and he conveyed his expression through the use of a rather traditional vocabulary.

The original contributions made by Adorno are subtle. Nevertheless, his observations serve to reconcile several of the outstanding issues raised in the preceding chapter. Adorno specifically discussed the tension between loyally following the master while obeying one’s individual artistic voice. Consequently, Webern, as a good disciple of Schoenberg, would not merely imitate his teacher’s compositions, but rather adopt these techniques into his own compositional process. Adorno claimed Webern succeeded in accommodating Schoenberg’s twelve-tone technique within this style, that it was aurally indistinguishable from his early works, and used a rather conventional vocabulary when discussing even Webern’s last compositions.

The following year, Adorno again turned his attention to Webern, and concluded three elements distanced Webern from the listener, and obscured an understanding of his music; a failure to recognize Webern’s independence from Schoenberg, the perception that his miniatures exemplified a destructive lack of coherence, and the tendency to hear his works as over refined late romantic monologues.¹¹⁶

¹¹⁴ Moldenhauer, *Webern*, p. 753.

¹¹⁵ *Ibid.*, pp. 753-55.

¹¹⁶ Theodor Adorno, “Anton Webern,” *Schweizerische Musikzeitung: Revue Musicale Suisse* 72/22 (November 1932): 683.

Almost twenty years later, Adorno echoed many of these same concerns. He felt interest in Webern's technique, especially with regards to Op. 21, had overshadowed a fuller understanding of the composer, skewed his perception, and overlooked his central aesthetic goal: lyricism.¹¹⁷ Adorno maintained Schoenberg's Opp. 11 and 16 were Webern's models for the new expressivity of his music, and that Webern's ability to compress melody in a mere three tones was not a result of using the twelve-tone technique, as he perfected this expression as early as his Op. 12. Rather Webern later incorporated Schoenberg's technique into the lyricism he used throughout his compositions.

Erwin Stein contributed fifteen articles about Webern, almost all of them appearing during the composer's lifetime. The second mainstay of the early literature, according to Moldenhauer, was Stein's 1931 contribution to *Musikblätter des Anbruch* entitled "Anton Webern," although some earlier articles were just as revealing. Here Stein discussed Webern's compositional style through a review of the first all Webern concert, and spoke of the new ideas, sound and melody evident in his music. Stein concluded this concert provided a rare opportunity to spend an extended period of time in Webern's "sound world." It also gave one the opportunity to hear works composed over a twenty year period within the same concert, and explicitly compared works written with the twelve-tone technique with earlier atonal works.¹¹⁸ Stein specifically discussed the different form, character and tempos one encountered in Webern's music as well as the aspects of wide ranging melodies, exposed high tones and subdued dynamics,¹¹⁹ and he

¹¹⁷ Theodor Adorno, "Anton Webern," in *Klangfiguren*, (Berlin and Frankfurt: Suhrkamp, 1959).

¹¹⁸ Erwin Stein, "Anton Webern," *Anbruch* 13/5 (June/July 1931): 107.

¹¹⁹ *Ibid.*

specifically pointed out Webern's practice of composing melodies that spanned large intervals, and whose tones are frequently divided among many different instruments. ¹²⁰

Stein also described Webern's concentration of musical expression, in which phrases may only contain three or four notes. Such compression led to more complicated types of melody, in which motivic development and repetition are abandoned in order to provide a continual stream of fresh ideas. ¹²¹

In an earlier article, Stein highlighted Webern's use of the twelve-note technique in the *Trio*, Op. 20. Here a single tone-row was used for the complete work. Stein was quick to point out the classical formal structure, and identified the principle themes of each movement, and that the row was used both harmonically and melodically. ¹²²

In 1922 Stein said Webern and Berg "actually experienced the absolute necessity that gave birth to a new music, and could therefore not help making Schoenberg's style their own."¹²³ Stein characterized Webern's music in the following way:

The works of Anton von Webern are suffused with an extraordinary tender and intimate feeling. He is the composer of the *pianissimo espressivo*. Most of his pieces are short and extremely transparent in sound, and his melodies are highly, sometimes ecstatically, expressive. In his late orchestral works, strings and winds are used throughout as solo instruments, and the brass is always muted. In the "Six Movements for String Quartet," Op. 9, almost every note of a melody is given to a different instrument, and each one in a different tone-colour...¹²⁴

Three years later, he discussed elements a general public found difficult to comprehend on the occasion of a performance of Webern's Op. 10, noting everything is compressed in Webern's music, the pieces and the phrases. Stein concluded the extreme

¹²⁰ Moldenhauer, *Webern*, p. 360.

¹²¹ Stein, "Anton Webern," p. 108-9.

¹²² Erwin Stein, "Anton Webern," *Neue Musik-Zeitung* 49 (1928): 517-19.

¹²³ Erwin Stein, "Alban Berg and Anton Webern," *The Cesterian* 26 (1922): 33. (This article was later translated as "Alban Berg und Anton von Webern," *Musikblätter des Anbruch* 5 [1923]: 13-16.)

¹²⁴ *Ibid.*, p. 35.

concentration of musical thought is central to the source of Webern's works, and one must attend to the most delicate nuances of each sound to truly hear the music.¹²⁵

Stein's other publications echoed many of the themes already discussed: the lyricism of Webern's compositions, his connection with a rich Germanic tradition, and the importance of his contribution to the new music. Although many of these contributions were brief reviews of his works, his position as an editor for Boosey & Hawkes provided him the opportunity to work with Webern regarding the publication of Op. 28, and the subsequent analytical piece published in its periodical, *Tempo*.¹²⁶

Webern provided Stein with a lengthy analysis of his quartet, from which Stein quoted a paragraph. The tone of Webern's letter, however, is captured in Stein's opening paragraph:

Anton Webern's String Quartet, Op. 28 (1938), is in three movements, the structural elements of which are related to classical forms. The first movement is designed as an adagio (ternary form), the second is a kind of scherzo and trio *en miniature*, in which neither part contains a second section or development. The third movement is an elaborate scherzo without trio.¹²⁷

Stein goes on to point out that repetitions seldom appear without some kind of modification, pointing out that "A theme, like a man, should be recognized even with it wears another dress." Although Stein does not discuss the BACH motive, he does point out the row Webern used in the following way:

The tone-row on which Webern's quartet is based will most easily be found at the entrance of the fugue in the last movement, bar 16. It begins in the cello, passes to the second violin, and from there to the viola. Both the row and the theme end with the first note of bar 19.¹²⁸

¹²⁵ Erwin Stein, "Fünf Stücke für Orchester von Anton Webern," *Pult und Taktstock* 3 (1926): 109.

¹²⁶ Erwin Stein, "Webern's New Quartet," *Tempo* 4 (1939): 6-7.

¹²⁷ *Ibid.*

¹²⁸ Stein *Ibid.*, p. 7.

In 1946, Stein encapsulated the chief characteristics of Webern's music within the brief eulogy he published in *the Musical Times*.¹²⁹ Once again, he focused on the extreme range, dynamics and compressed form evident in Webern's melodies; the unusual harmonies that resulted from the canonic use of such melodies; and absence of functional key relationships in favor of "chords of varying colour and of graded tension. He underscored Webern's use of "elusive rhythmic designs," through which he achieves a feeling of suspension, and compares the constant changes in timbre with the changing colors and shapes in a kaleidoscope.¹³⁰ Thus Stein concluded his treatment of Webern in much the same way as he began it almost a quarter-of-a-century earlier.

Willi Reich, the youngest of the four and an influential Berg Scholar, wrote, edited, or compiled over two dozen works about Webern. Perhaps most influential among them is the lecture cycle that forms the heart of this investigation. One of his articles, entitled "Anton von Webern," was published nearly the same time as the crucial articles by Stein and Adorno, and Moldenhauer credited Reich's contribution with advancing Webern's career.¹³¹

In the 1930 article, Reich distinguished between two modes through which one may come to an understanding of Webern: as composer and conductor.¹³² He devoted the first half of the article to Webern's considerable skills as a conductor, and the second half to his accomplishments as a composer of twenty-one works. He underscored the intimate chamber style of Webern's compositions, and emphasized the importance of hearing an authentic interpretation of Webern's works. Like Adorno and Stein, Reich

¹²⁹ Erwin Stein, "Anton Webern," *The Musical Times* 87 (1946): 14-15.

¹³⁰ Stein, *Ibid.*, p. 14.

¹³¹ Moldenhauer, *Webern*, p. 350.

¹³² Willi Reich, "Anton Webern," *Die Musik* 22/11 (August 1930): 812-815. The first half of this article, in which Webern's skills as a composer and conductor are generally discussed, is heavily excerpted three years later in an article for *Der Auftakt* entitled "Anton Webern" 13 (1933): 164-66.

concluded that text permitted Webern to produce longer forms in the songs, Opp. 12 – 19.¹³³ Several conventions of the Webern literature are maintained: the use of compressed forms, wide leaps in the melodic line, and transparent texture with constantly changing timbres. Reich, however, provided a curious comparison between the new, twelve-tone works and their predecessors through comparing evidence of later characteristics in the earlier works.

The still unpublished Op. 17 displays for the first time the pure twelve tone style, which appeared in nascent form in earlier works and grants Webern's latest creations their formal closure.¹³⁴

To this point, Webern's later compositions have always been discussed in relation to stylistic characteristics evident in the earlier works. Reich's contribution is the first instance in which the earlier works were discussed as 'vorgebildet' elements of later works. This reversal would come to characterize the analytical reception of Webern's works in the 1950s, and apparently begins with Reich's contribution to the literature.

In addition to the lecture cycles, Reich edited several compilations of primary material, and authored a number of articles, including *Anton Webern: Weg und Gestalt; Selbstzeugnisse und Worte der Freunde*. This publication served to preserve a number of personal recollections of Webern as well as reprinting a number of earlier writings by and about Webern.¹³⁵ His compilations of letters from Alban Berg, and several general discussions of Webern and his music, provided a more robust picture of Webern to the attention of the scholarly community in the 1960s as well as an explanation for the musical elements that continue to distance an audience from his works. Reich concluded

¹³³ Willi Reich, "Anton Webern," *Die Musik* 22/11 (August 1930): 812.

¹³⁴ *Ibid.*, p. 815.

¹³⁵ Willi Reich, *Anton Webern Weg und Gestalt; Selbstzeugnisse und Worte der Freunde* (Zurich: Verlag der Arche, 1961).

that Webern's compressed form, expressionistic tendencies and elimination of repetitions proved to be the greatest obstacles to a broader appreciation for his music.¹³⁶

Egon Wellesz authored several articles, most of which discussed Webern's personality and relationship with Schoenberg. His most analytical consideration of Webern's music was a 1921 article for *Melos* in which he briefly examined Webern's Opp. 12, 13 and 14. Oddly enough, this preceded Universal's publication of these works by three to five years. Wellesz concluded these pieces marked a departure from the previous instrumental works, and the select few able to appreciate these works.

In these songs, I see the beginning of a new phase in Webern's creativity: the development of the small forms to larger structures, the passage from journeyman to master. It will not easily come to the "many;" the few, however, were prepared to fully enjoy that which is reached in the smallest.¹³⁷

Wellesz briefly discussed Webern's Op. 28 in relation to his stylistic development in particular and the aesthetic evolution of the twelve-tone method in general. He found that this quartet contained many of the stylistic traits usually associated with Webern.

The style of composition shows all the characteristic traits of Webern's works. It is only in certain moments of highest tension that all the instruments play together. The melodic line is frequently interrupted by short pauses, a procedure conveying an impression of agitation and unrest.¹³⁸

Wellesz concluded that the twelve-tone method provided Webern with a framework within which he could support larger formal structures, and that the atonal works were transitional in nature.

But atonal composition could not be a last aim. The pointillistic writing, the combination of short expressive melodic patches, was suitable for Webern's short pieces of music with a duration of two or three

¹³⁶ Willi Reich, "Weberns Musik," 23, *eine Wiener Musikzeitschrift* (February 1934): 5-8.

¹³⁷ Egon Wellesz, "Anton Webern: Lieder opus 12, 13, 14," *Melos* 2 (1921): 40.

¹³⁸ *Ibid.*

minutes, but not for extended compositions. Therefore the period of Atonality marked only the adventure from symphonic style to something new, which again enabled the composer to write longer movements. This new style is the twelve-tone system invented by J.M. Hauer, but developed and perfected by Schönberg.¹³⁹

Webern seldom engaged in the public discussion of his works. Of the several articles he published, only three were devoted to his music. In 1922, he provided a brief discussion of the *Passacaglia* prior to its performance in Düsseldorf.¹⁴⁰ Six years later, he collaborated with Erwin Stein on the prefatory material for score of Webern's *Trio*, Op. 20.¹⁴¹ Five years later Webern provided a short commentary on the 1928 revision of op 6 in preparation for its performance in the 63rd Tonkünstler festival.¹⁴² The brevity and generality of the comments are in stark contrast to the extensive instruction Webern provided when coaching, and the detailed discussion evident in his letters and lectures.

Webern provided brief analytical remarks on the occasion of the 1922 performance of Op. 1 in Düsseldorf. Moldenhauer characterized his general remarks as follows:

Webern first points out that his subject, in 2/4 time, deviates from the traditional triple meter. He then outlines the form as comprising, after the initial statement of the theme, 23 variations (eleven in minor, four in major and then eight more in minor) followed by a 'development-like' coda.¹⁴³

Incipits illustrate the main theme and counter theme as well as three of their variations.

This discussion is quite similar to those provided by other composers of the orchestral

¹³⁹ Egon Wellesz, "Reviews of Music: Webern, Anton. String Quartet, Op. 28," *The Music Review* 1 (May 1940): 178.

¹⁴⁰ Anton Webern, "Passacaglia für grosses Orchester," *Allgemeine Musikzeitung* 49/21-22 (1922): 465-66.

¹⁴¹ [Anton Webern?], "Anton Webern: Trio für Geige, Bratsche und Violoncello, Op. 20 (komp. 1927)," *Allgemeine Musikzeitung* 55 (1928): 603, 605.

¹⁴² Anton Webern, "'Sechs Orchesterstücke' [Op. 6, 1928 revision]," *Zeitschrift für Musik* 100 /6 (June 1933): 566-567.

¹⁴³ Moldenhauer, *Webern*, p. 94.

works performed at the festival in identifying motivic development, themes, and structure.

Webern revised his Op. 6 for its publication by Universal Edition, and provided a commentary when this version was performed in 1933.

The pieces originated in 1909. ...They represent short song forms, in that they are mostly tripartite. A thematic connection does not exist, not even within the individual pieces. I consciously avoided such connections, since I aimed at an always changing mode of expression. To describe briefly the character of the pieces (they are of a purely lyrical nature): the first expresses the expectation of a catastrophe; the second the certainty of its fulfillment; the third the most tender contrast; it is, so to speak, the introduction to the fourth, a funeral march; five and six are an epilogue: remembrance and resignation. In 1928 the pieces received a new instrumentation, which, compared with the original version, represents a substantial simplification and is to be considered the only valid one.¹⁴⁴

This account differs significantly from the extensive programmatic associations Webern described in a letter to Schoenberg, and was far more revealing than Willi Reich implied in his article for 1930 article for *Die Musik*.¹⁴⁵ Unlike the score used for performance in the Society for Private Musical Performances, descriptive titles did not appear in the published edition of the revised Op. 6, and Reich said that these indications were only the “feelings that ruled him while composing the different pieces.” Yet three years later, Webern clearly communicated a programmatic content in this work for the 1928 Tonkünstler festival. Consequently, the programmatic associations Webern shared on the occasion of this performance were neither as graphic as those discussed with Schoenberg, nor were they intended to be withheld from the audience as Reich implied.

Schreffler concluded that the impracticality of his works only became evident when he copied the piece out in score.¹⁴⁶ Baker Concurred:

¹⁴⁴ Anton Webern, “Sechs Orchesterstücke’ [Op. 6, 1928 revision],” *Zeitschrift für Musik* 100, no. 6 (June 1933): 566-67; as quoted in Moldenhauer, *Webern*, p. 128.

¹⁴⁵ Willi Reich, “Anton Webern.”

¹⁴⁶Schreffler, *Lyric Impulse*, p. 56.

Concerned that the unusual orchestration of the Op. 6 set limited the possibilities for performance, Webern revised the orchestration in August 1928, immediately after completing the symphony Op. 21. ...The pitch structure remained virtually unchanged, although certain components are more sharply defined in the revised version.¹⁴⁷

Webern's letters, however, would indicate this change was not welcome. In a letter to Berg, he lamented that the revised score looked "like an old Haydn Score."¹⁴⁸

Zoltan Roman attributes a brief thematic description of Op. 20 to Webern, and Moldenhauer contended that Webern collaborated with Stein in intentionally producing the conservative analytical discussion that accompanied the publication of the *Trio* by Universal Edition.¹⁴⁹ The preface to Op. 20 begins:

The String Trio, opus 20 in two movements by Anton Webern, was composed during the summer of 1927. The structure of its movements corresponds to the classic form. The first movement is in the typical Rondo form, the second one is a Sonata movement. The principle, to develop a movement by variation of motives and themes is the same, as with the classic masters.¹⁵⁰

The synopsis used such terms as "principal theme," "recapitulation," "exposition," and "development" to discuss the formal aspects of the trio, and this terminology is consistent with the descriptive analysis provided in *Allgemeine Musikzeitschrift*. Webern's consistent use of these terms in letters to Schoenberg and Stein as well as his use of them in his lectures and analytical publications as well as the analytical consideration of Op. 28, argues against his presenting a conservative façade for this composition in order to facilitate their comprehension. Rather, this would indicate how Webern actually

¹⁴⁷ James M. Baker, "Coherence in Webern's Six Pieces for Orchestra Op. 6," *Music Theory Spectrum* 4 (1982): 1.

¹⁴⁸ Moldenhauer, *Webern*, p. 129.

¹⁴⁹ [Webern?]. "Anton Webern: Trio für Geige, Bratsche und Violoncello, Op. 20 (komp. 1927)," *Allgemeine Musikzeitschrift* 55 (1928): 603, 05; citation 788 in Zoltan Roman, "Anton von Webern: an annotated bibliography," (Detroit: Informaiton Coordinators, Inc., 1983. Moldenhauer, *Webern*, p. 322.

¹⁵⁰ *Ibid.*

conceived of the formal structure of this composition in particular and his work in general.

Webern's decision to publish several of his works at his own expense could be construed as an indication of his preference for these works. He had three pieces published before his contract with Universal Edition, and considered four others for publication. Op. 7 no. 1 was published as an insert to *Der Ruf* in 1912. Webern himself underwrote the expense in publishing the five songs, Op. 3 in 1919, and had 200 copies of the original version of his Op. 6 printed in 1913. Copies of the orchestra pieces were then sent to prominent conductors, and this helped introduce his name. That he chose to distribute Op. 6 rather than Op. 1 could be used to suggest he felt the later work more representative of his efforts as a composer. Webern, however, planned to underwrite the expense of Opp. 1 and 5, before discussions with Hertzka in 1913 virtually assured their publication through Universal Edition. His decision to return to the *Passacaglia* a decade later clearly underscores the importance he placed on these early works, and these publications should be considered aesthetic choices of value rather than pragmatic decisions of opportunity.

In this context, it is easy to see the extent to which Webern's lecture cycles overshadow the sum total of all other published material about the composer. In both volume and content, the lectures provided the greatest insight into Webern's mind. While such public forums do not reveal Webern's intent, his sketches provide a clear record of how he approached his compositions as well as how this process changed as he incorporated Schoenberg's technique into his style

The sketches offer an insight into how Webern thought through his compositions. Anne Schreffler pointed out that Webern's decision to clearly document his compositional progress was evident in the care with which he constructed the

sketchbooks beginning in 1925, but over 300 pages of loose sketches from 1915-22 provide evidence of a strikingly different approach to composition. Donna Lynn examined the sketch material from 1924- 1930 while investigating the evolutionary process by which Webern acquired a fluent mastery of Schoenberg's technique evident in his Sketches of Op. 17 through 20.¹⁵¹ Sketch studies by both Schreffler and Lynn provide evidence that Webern established a consistent compositional approach that was consistently used during the composition of his middle period works, and that his decision to incorporate Schoenberg's technique introduced a new element into the process that significantly changed portions of his compositional process.

Anne Schaffler' provided one of the few studies that used middle period sketches. Her examination of the over 300 pages of sketches, fair copies, piano/vocal scores and drafts reveals some eighty-four distinct drafts made during the years 1915 - 22.¹⁵² Developments she observed in these sketches include the reduction in the size of the ensembles, a compression of the melodic line, and abandoning the use of ostinatos.¹⁵³ Furthermore, she observed that Webern generally began again rather than rework an idea that did not work out.¹⁵⁴ Nevertheless, she found he seldom changed the pitches in successive versions.

Another striking feature of Webern's sketches is the preservation of certain pitches across drafts, even among drafts of widely differing character. While Webern often revises orchestration, rhythm, or register, he seldom changes the original pitch-classes, particularly those of the vocal line. ...Sometimes pitch-classes are retained even when a figure is completely transformed.¹⁵⁵

¹⁵¹ Lynn, *Genesis, Process and Reception*.

¹⁵² Schreffler, *Lyric Impulse*. p. 13.

¹⁵³ *Ibid.*, p. 17.

¹⁵⁴ *Ibid.*

¹⁵⁵ *Ibid.*, p. 51

Schreffler examined the difference between Webern's atonal works and those using the twelve-tone practice on several levels when considering the Trakl songs. Through the mid 1920s, Webern wrote rather quickly in contrast to a more circumspect approach in later works, in which "he painstakingly wrote and rewrote the same passage dozens of times."¹⁵⁶ Her review of the sketches supports Smalley's observation that Webern tended to make repeated drafts of the opening measures of a composition.¹⁵⁷ Once this idea was set, he seldom changed the initial idea for the beginning, although transitions and especially endings were reworked. This tendency continued as he incorporated the twelve-tone technique into his compositional process. Webern's twelve-tone works, however, would derive the row from repeatedly reworking the initial idea of the piece.¹⁵⁸

Moldenhauer observed that Webern had written out the four forms of the row in connection with op; 15/4, although Webern did not use this technique in the final form of the composition,¹⁵⁹ and Bailey elaborated on Webern's earliest use of Schoenberg's technique in the summer of 1922. Sketches show that he began working with tone rows in the forth and fifth songs of Op. 15, and "Mein Weg geht jetzt vorüber." In each case, he alternated between the order of the row and the opening gestures of the song before settling on a definitive row. In both cases, however, he chose not to use the row.¹⁶⁰ Schreffler concluded Webern's decision not to use the technique in 1922 was based on the conflict between the motivic based compositions that preceded his incorporation of Schoenberg's technique, and the "abstract thinking" used in twelve-tone composition.

¹⁵⁶ Schreffler, *Lyric Impulse*, p. 41.

¹⁵⁷ Roger Smalley points out examples of all of these features in "Webern Sketches," *Tempo* 112 (March 1975): 1-12 and Schreffler, *Lyric Impulse*, p. 41.

¹⁵⁸ Schreffler, *Lyric Impulse*, Chapter 3.

¹⁵⁹ Moldenhauer, *Webern*, p. 252.

¹⁶⁰ Bailey, *Life of Webern*, pp. 116-17.

...In “Mein Weg,” composed on 26 July 1922, he made his first twelve-tone sketches, but he did not develop them in the finished piece. ...Webern’s failure to use the technique in “Mein Weg” –although his sketches show an understanding of its basic possibilities –points to a conceptual clash between the motivic, text- (and voice-) based composition that he had increasingly refined over the years and the more abstract thinking about pitch relationships necessary in twelve-tone composition.¹⁶¹

This conclusion, however, stands in stark contradiction to the articles authored by Stein, Adorno, Reich and Wellesz, in which Webern’s expressivity is recognized as a central aesthetic goal.

Lynn concluded that Webern established the chief characteristics of his twelve-tone working procedure during the years 1924 - 1930.¹⁶² She referred to changes evident in the precompositional material of his Op. 17 and 18. In Op. 17/1, Lynn observed that Webern jotted down the row beside measures 10, 13 and 14 of the third draft. In successive drafts of Op. 17/3 he replaced letters names with notes and gradually determined their octave placement and duration, allowing “the gestural context to influence the order of pitches in the instrumental parts.”¹⁶³ Schreffler concluded that these songs “give the impression of dense chromatic chaos rather than serially controlled order.”¹⁶⁴

With Op. 18/1, Lynn observed that he wrote out all four forms of the row, and Op. 18/2 uses different row forms, notating six rows. At this point, she found that Webern began the practice of using different colored pencils to indicate in the manuscript the row form that was used: red for prime, blue for retrograde, green for inversion, and purple for retrograde inversion.¹⁶⁵ And by 18/3 he began writing out the complete row chart. She

¹⁶¹ Schreffler, “Anton Webern,” *Schoenberg, Berg and Webern*, ed. Simms, p. 285.

¹⁶² Lynn, *Genesis, Process, and Reception*.

¹⁶³ *Ibid.*, p. 89-90.

¹⁶⁴ Schreffler, “Anton Webern,” ed. Simms, *Schoenberg, Berg and Webern*, p. 287.

¹⁶⁵ *Ibid.*, p. 122..

found this same approach evident in the sketches from Op. 21. Here the sketchbooks reveal he would alternately work with the distribution of notes in the opening measures and the order of the row, make any modifications in the order of the tones.¹⁶⁶

Both Schreffler and Lynn found common elements spanning his transition from freely atonal to twelve-tone practice. Lynn identified Webern's "melodic impulse" in the following manner:

...by which I refer to the composer's expansion of musical ideas by melodic, rather than harmonic connections- was central to both his atonal and twelve-tone songs, the priority of the melodic impulse gave way to the demands of 1) the form of the song and 2) the shape, or row sequence, of individual lines. Eventually, both demands were met by the use of different row forms and transpositions.¹⁶⁷

She later identified three compositional stages when later considering the development of Op. 21.

No fewer than 26 separate drafts ...[through which] ... we can identify and describe three major compositional stages: 1) the shaping of initial, tentative ideas, 2) the elaboration and refinement of those ideas, and 3) a few, concluding drafts, in which Webern polished the theme by establishing performance specifications.¹⁶⁸

Schreffler observed that revisions of Opp. 10 and 13/4 involved thinning the texture, reducing the orchestration, eliminating ostinato like figures such as trills, tremolos and pitch repetitions in an attempt to produce a clearer projection of pitch. She concluded:

...that the revised versions were motivated by an aesthetic shift and not primarily by pragmatic considerations; ... that he systematically rewrote his music from a different compositional point of view.¹⁶⁹

¹⁶⁶ Donna Lynn, "12-tone symphony: Webern's thematic sketches for the Symphony, Op. 21, second movement," *The Musical Times* 131/1774 (1990): 644.

¹⁶⁷ Lynn, *Genesis, Process, and Reception*, p. 66.

¹⁶⁸ Lynn, "12-tone symphony:" pp. 644-646.

¹⁶⁹ Schreffler, "Webern's Revisions," p. 375.

In her earlier work, however, she discussed his unfinished experiments with repetitive structures in 1917, and proposes Webern was working with the possibilities of disrupting an atonal idiom by weighting pitches through repetition, thus adding a hierarchical texture to his vocabulary.¹⁷⁰

At the same time, Webern keeps all twelve pitches (unordered) in circulation. He sets up a chromatic field with one note missing; the absent note is then provided in a strategic place and functions like a resolution.¹⁷¹

Simplifying notation, reducing orchestral forces, and clarifying melodic lines would certainly ease performance. Schreffler claimed that his exposure to the twelve-tone method had changed his attitudes about motivic construction, instrumental colour and large scale structure.¹⁷² She observed that Webern's revisions may be far-reaching, but he generally retained the same pitch distribution, even when motives were drastically changed. She concluded that Webern's revisions in the Trakl songs, the orchestral pieces, Op. 10 and Op. 13/4 revealed a change in compositional aesthetic that resulted in his adoption of the twelve tone method.

Simply put, works written on the basis of Webern's earlier, "expressionistic" aesthetic were adapted, in the process of revision, to his later ideal of comprehensibility (what, following Schoenberg, he called *Faßlichkeit*); this is the philosophy that also led to Webern's adoption, in 1924, of the twelve-note technique¹⁷³

There is general agreement that the pitch content in Webern's atonal works remained constant between revisions, and that subsequent revisions served to clarify the presentation of individual pitches. Schreffler observed that pitch class is retained even

¹⁷⁰ Schreffler, *Lyric Impulse*, p. 112.

¹⁷¹ Ibid. p. 120. This idea is also found, to an extent in Poussier "Weberns organische Chromatik" in *Die Reihe* 2 (1955): 56-65.

¹⁷² Schreffler, "Webern's Revisions," p. 356.

¹⁷³ Ibid.

when the figure is completely changed.¹⁷⁴ Such stability begs the question of whether Webern was more clearly defining a technique of pitch control in these early works rather than renovating his earlier works within a twelve-tone aesthetic.

The same revisions, however, can be said to facilitate performance and underscores her allusion to Webern's cadential use of repetition. Furthermore, Webern's attempt to provide weight to tones through repetition, placement or prominence would seem to support several tendencies already discussed. Pitch content remained the same through successive revisions.¹⁷⁵ Texture and superfluous repetition were eliminated, and the emphasis of the tone completing the run helps establish the formal outline of the pieces. After examining Webern's successive revisions of Op. 7, Schreffler and Meyer came to the following conclusion:¹⁷⁶

While many of the revisions of Op. 7 resemble those made in other works, Webern's practice is noteworthy here in several respects. First there is a tendency to clarify 'noisy' or unpitched sounds; ... Second, ...[sources] indicate a different, more practical type of revision than with other works!; one finds layers of often contradictory markings indicating tempo, dynamics, character, articulation and playing technique, some appear to have been made during rehearsal. Third, ...he began reworking Op. 7 relatively early: many important changes were made in 1914 or before.¹⁷⁷

Layers of seemingly contradictory performance markings may not have indicated successive revisions. Marcel Dick discussed the often contradictory performance notations that resulted from his work with Webern on Milhaud's Violin Concerto. As they worked through the piece, Webern described the various relations individual notes

¹⁷⁴ Schreffler, *Lyric Impulse*, p. 55.

¹⁷⁵ Schreffler, "Anton Webern," *Schoenberg, Berg and Webern*, ed. Simms, p. 283.

¹⁷⁶ Schreffler and Felix Meyer, "Performance and Revision: the early history of Webern's Four Pieces for Violin and Piano, Op. 7," *Webern Studies*, ed. Kathryn Bailey (Cambridge: Cambridge University Press, 1996), 135-169.

¹⁷⁷ Schreffler and Meyer, p. 136-37.

had within the changing context of the music. The result initially appeared confusing, but understanding the dynamic relationship of each note clarified how these instructions were to be executed in performance.

I would like to show you that to you- how almost every sixteenth note, you will find a crescendo, a diminuendo at the same time, but all made sense. Because, coming from here and going there, this sixteenth note has all kinds of different connotations in relation to this and other things surrounding it, and in this relation, its meaning is this goes to there, but from that direction, it comes from there.¹⁷⁸

Erna Gal, a pianist who performed with Rudolf Kolish, discussed the great emotion Webern brought to the few notes of his works, and how essential his coaching was to realize the compositional intent behind his compositions in the following passage:

Yes, well everything was very emotional with him. And you see that these little piece fragments of melody which always come in his works – he used to then very expressively play them on the piano to show how to do it, and what started here finished there and all that. I liked his pieces [Four Pieces Op. 7] after a while when I played them with Rudi [Kolish]. I could not have played them otherwise if I hadn't.¹⁷⁹

Consequently, the “contradictory” markings observed on performance parts may not indicate successive revisions, but rather originates in a complicated performance practice. There is greater documentary evidence supporting our understanding of his compositional practice during the creation of his later works.

Moldenhauer discussed Webern's compositional practice in the following excerpt:

The drafts of the third movement [Op. 20] show the composer's system of numbering the row forms as they were being used. It was his custom to write out all 48 possibilities of the series and to hang these charts up around his desk for ready reference. The fact that Webern would establish the final sequence of movements in his cyclic works without regard for the chronological order of their origin has caused some

¹⁷⁸ Smith, *Schoenberg and His Circle*, p. 120.

¹⁷⁹ *Ibid.*, p. 92.

confusion among theoreticians (who worked only from the printed scores) as to what constitutes the fundamental row.¹⁸⁰

Personal recollections further support many of the activities described above. Felix Greissle, Schoenberg's student and later son-in-law, recalled Webern's later compositional process during a recent interview.

I always remember Webern's big boards on the piano. ...And there were all the rows in all their forms. In the middle, was a small sheet of music paper. There were four notes, and it was the composition. And when I visited him three days later, there were two more notes. And, look, one shouldn't make any jokes about somebody. It is none of our business how he does it. The result is what counts. And the result was there, but it was very hard for Webern—very difficult.¹⁸¹

And Humphrey Searle, who studied with Webern during the winter of 1937-8, recalled a similar image:

Well, yes. What I do know was that he had to work on the piano—he certainly used the piano while he was composing, and on the piano he had a large board which had all the different versions of the tone row on it, and I think he would choose by ear which one would sound best rather than working it out mathematically. He had an extremely acute ear. ... He used to say to me quite often, "If it sounds wrong, then it must be wrong." That was his idea about the logic of harmony or the structure of music in general.¹⁸²

Webern's process was much different than Schoenberg's, both with regard to the precompositional material he generated as well as the speed with which he put his ideas on paper. Greissle recalled his experience with Schoenberg's *First String Quartet*. Schoenberg recalled having nothing in mind but the motion of fast moving eights, and developing the theme out of this motion. Whereas Webern had to write everything down, Schoenberg knew all the forms of the row by heart. Greissel continued:

¹⁸⁰ Moldenhauer, *Webern*, p. 321.

¹⁸¹ Smith, *Schoenberg and His Circle*, p. 214.

¹⁸² *Ibid.*, p. 214-15.

In the beginning, he [Schoenberg] made a chart for himself. And then, when he started working he knew it by heart. Webern never knew it by heart. ... it was very hard for Webern –very difficult. It was not for Schoenberg. Schoenberg really wrote with comparative ease. When he had a problem, it was certainly not a problem because he was not able to put it on paper. Never. This was never true. Schoenberg, of all the musicians I have met in my life, had the greatest technique –fantastic technique –with greatest ease!¹⁸³

The sketch material discussed above clearly shows a change in speed and approach as Webern acquired and mastered the twelve-tone technique. The sketches illustrate that Webern established a compositional procedure by the middle period that focused on the initial presentation of a full chromatic. He would begin again rather than rework the opening passage, and the pitch content would remain consistent through various iterations, irrespective of how diverse these pitch classes were utilized. Successive revisions served to clarify the texture, permitting one to more easily hear individual notes as they were introduced, and the repetitions of pitches in ostinatos were eliminated. Finally, there was a fluidity evident in the speed in which Webern attacked a composition. This was interrupted as he worked to incorporate the twelve-tone technique into his compositional process, and momentum was only regained during the process of composing Op. 20.

Lynn traced the growing sophistication evident in the use of rows as Webern acquired a greater fluency with using broader variations of the row in the compositions from Opp. 17 through 19. His twelve-tone works evolved over an extended period of time and gradually involved deriving a row through working with specific melodic properties, and producing pre-compositional charts gradually expanded the scope of Webern's use of rows. His earlier works, by contrast, show no such precompositional material, and were quickly written. His compositional practice evolved to clearly

¹⁸³ Ibid., p. 215.

indicate which transposition he was using through the use of colored pencils in the twelve-tone works, but no evidence of consciously cycling through the full chromatic is evident in the sketch material. Common to both periods, however, is his concentration on the opening material, and emphasis on the polyphonic line, and retention of a circulation of all twelve pitch classes.

The Webern revealed through the personal reflections of students, friends and professional associates is consistent with themes Webern discussed in his lectures and letters as well as with the compositional process documented in his sketch material.

Searle emphasized two of these themes in the following excerpt:

At our first lesson he said with great emphasis that music must express what it has to say as clearly as possible. ... During the following lessons he showed, following Schoenberg's book, how twelve-tone music is the only logical conclusion of the development which music has undergone during the last five hundred years. ... I need only say that the crux of the whole book is to be found at the end, where Schönberg says that the introduction of so many chromatic elements into the diatonic scale had reached the point where one must regard these chromatic elements not as accidentals but as norms in themselves, and therefore accord equal treatment to all twelve notes in the scale.

The other main point which Webern made is that the laws of harmonic construction laid down in Schönberg's book are not only derived from the actual practice of the great masters but arise from the nature of music itself.¹⁸⁴

Felix Galimir, the first violinist of the Galimir Quartet and well acquainted with compositions of Schoenberg's circle, focused on the melodic nature of Webern's music, and the importance Webern placed on freely interpreting an exacting rhythmic complicates his music.

They were terribly meticulous about rhythms, and you know, that these sixteenths or triplet comes after the second sixteenths, and you played and you finally could make it just right, and that was it. And when you finally

¹⁸⁴ Humphrey Searle, "Conversations with Anton Webern," *The Musical Times* 81/1172 (October 1940): 405.

got it and he says, “Yes, but it sounds stiff and ... it has to be free,” and that was really very important that one does play the music although very correct but with a certain freedom and not in a strait jacket because of the complications or the expression.¹⁸⁵

Eugen Lehner, a violinist with the Kolish Quartet, recalled Webern’s dictum of clarity in the following passage:

All that I remember is the essence –so that I would say that he was very instrumental in my relationship to music; that is very much created by him. But I couldn’t put my finger on one single technical fact that I ever got from him, except one word which was constantly repeated by him – clarity, clarity, clarity. For him that was the alpha and omega of music making. His dictum was that you must play music so that the last person in the hall should be able to write up in the score what you do. So that’s how he expected music should be played.¹⁸⁶

Little has been mentioned about Webern’s diary. The programmatic associations discussed regarding Opp. 6 and 28 give evidence that his family, mountaineering and travel provided the source of his creativity. The entries from N6 cover the years from 1916 through 1939, but only the period from 1923 to 31 have extensive entries. Moldenhauer observed Webern used his diary as a journal in which to record his experience of things that had passed as well as a planner in which to note future events. His entries are of four types: to record his family experience, chronicle his excursions, record nearly all of his conducting engagements, and provide notices of the first performances of his works.¹⁸⁷ Moldenhauer found that Webern never mentions Berg in his diaries, Schoenberg’s name appears twice, and the historic revelation of Schoenberg’s twelve-tone method is not mentioned.¹⁸⁸ His diary may contain the source of his creative inspirations within the descriptions of places, literature and people he met, but

¹⁸⁵ Smith, *Schoenberg and His Circle*, p. 112.

¹⁸⁶ *Ibid.*, 114.

¹⁸⁷ Moldenhauer, *Webern*, p. 104.

¹⁸⁸ *Ibid.*

they provide little insight on the process through which these narratives evolved into his musical compositions.

Haimo concluded that documentary evidence contained outside the score can be used to reconstruct the composer's compositional intent, and Bowlby discussed the importance of direct and indirect sources in establishing a complete "self Portrait" of Webern's compositional process.¹⁸⁹ Bowlby, however, did not incorporate Webern's earliest readers when working towards Webern's compositional personality. Through this examination of the documentary evidence produced during Webern's lifetime, one sees that Webern's name had firmly worked its way into the primary and secondary literature by the time of his death; perhaps as a result of the infamy of his teacher; perhaps through the novelty of his compositions; perhaps because his compositions provided supportive evidence for the arguments made by the authors of the time. Irrespective of the cause, the result is that one encountered Webern in the literature prior to his post-second-World-War revival. There remains, however, no consistent view of Webern or his work even during the composer's lifetime.

Webern views are contained in his lecture cycle, the few articles he published during his lifetime, and his correspondence. These sources reveal a consistent aesthetic outlook in which Webern saw his compositions as an unavoidable continuation of the Germanic tradition; in which the twelve-tone technique was little more than the natural reconciliation of the major minor system or the artistic use of additional segments of the overtone system; in which the goals of clarity, expressivity and lyricism were realized in modern works of art. Unlike Schoenberg, Webern shared these insights with students he felt adequately prepared for this instruction, and made these ideas available to a broader

¹⁸⁹ Bowlby, p. 8.

public through his lectures, and these ideas were recognized to varying extents by those who wrote about him.

His closest friends agreed on many analytical and aesthetic aspects of Webern's compositions. The articles by Adorno, Reich, Stein and Wellesz share the core elements of expressivity, lyricism, and historic roots that were so important to Webern. They agree the difficulties in performance and perception stem from Webern's compressed form, wide ranging melodies, frequent change of timbral colour, and subdued dynamics, and their mode of expressing these elements are strikingly similar. Webern's perception in period surveys or general treatises on contemporary music portrays a more diverse opinion. On one hand, the composer is seen as pursuing an idiosyncratic cul-de-sac first explored by Schoenberg, and on the other hand, he is praised for taking up and perfecting a style that briefly interested Schoenberg. But these remarks are more general and almost reduced to a synthesized caricature.

Analytical remarks are primarily limited to a descriptive discussion of texture, timbre, dynamics and form. Discussions of the row or twelve-tone technique seldom extend beyond a brief description of the general rules of constructing a sequence of tones that can be represented in any of four basic shapes at any transpositional level. Webern's aesthetic goal of combining the "vertical and horizontal," an aspect Regina Bush took up in 1985,¹⁹⁰ is expressed in terms of combining traditional elements in his compositions, and his use of a traditional vocabulary was consistently evident in letters, lectures and his colleagues' recollections of their experiences with Webern.

Friedrich Cerha claimed that the younger generation of composers discovered a Webern in the 1950s that would appear foreign to those who actually knew him. Adorno's article of 1932, however, underscored the extent to which Webern was

¹⁹⁰ Busch, "On the Horizontal and Vertical," (I).

misunderstood even during his lifetime. This brief survey of the documentary evidence generated during Webern's lifetime reveals a diversity of opinion regarding the twelve tone method, its use by Schoenberg and Webern, and the methods by which it was analytically discussed.

Webern's recollection of the compositional process he used in 1911 has been frequently interpreted to support the notion he was intentionally working with a primitive form of twelve-tone composition as this time during the forty years since the lectures were published. These readings point to such actions as crossing off individual notes of the chromatic scale as they were used, and such phrases as "In short, a rule of law emerged; until all twelve notes have occurred, none of them may occur again," in order to support the contention that these works prefigured Schoenberg's twelve-tone method. In a sense, these authors were correct. These lectures were especially designed to illustrate elements that anticipated this technique. Such interpretations, however, misread Webern's intention by overlooking several important factors, and ignoring this early literature entirely.¹⁹¹

Webern discussed a broad repertoire in these lectures, specifically highlighting elements that looked forward to twelve-tone composition, and would naturally highlight these features of his own works. In his opening lecture, he claimed composers were unconsciously aware of a "secret key" throughout history. He considered Schoenberg's Op. 11 immediately before digressing into the compositional process used in Op. 9, and then specifically underscored the difference between Schoenberg's law and his use of twelve tones when he discussed his Op. 12/4. Sketch material reveals that the speed and precompositional materials changed significantly when the twelve-tone technique was

¹⁹¹ Bailey concluded the earliest literature consisted of obituaries, and the earliest articles were preoccupied with statistics. The two dozen articles written by Webern's contemporaries during his lifetime, however, are quite different in nature. ("Coming of Age" and *Twelve-Note Music*).

incorporated in to his compositional process, and there is no supporting documentation that the structural technique ever overshadowed his aesthetic goals of expressivity and clarity. Nevertheless, Schreffler questions why only example has been found of notes being crossed off a chromatic scale in the sketch material.

Given the prominence of chromatic fields in Webern's atonal music, it is odd that sketches with notes crossed off as he described are almost nonexistent. ... I am aware of only one sketch, for the Bagatelles but for a fragmentary setting of "Kunfttag III" ...¹⁹²

And Webern's statement has been used by those seeking to establish earlier roots in the historical timeline of the development of twelve-tone techniques, or as the rationalization underscoring an 'intuitive' use of pre-twelve-tone techniques.

The systematic principles of twelve-tone composition were foreshadowed in the "free" atonal compositions of Berg and Webern, as well as in those of Schoenberg himself. A twelve-tone series is one of the principal themes of Berg's *Altenberg Lieder*, composed as early as 1912, ... Webern approaches the concept of the twelve-tone set in a more intuitive way in his early atonal works: ...¹⁹³

And his recollection even brought one to consider the act of crossing off notes in a metaphorical sense, as an aural effect.

I have shown that Webern did indeed arrive at certain methods for "crossing off" individual notes, ie, displacing them by other notes, thus engendering linear successions whose method of unfolding may be correlated to other details to provide a structural narrative for each movement.¹⁹⁴

Such aspects can be read into Webern's compositions, but as Ackerman pointed out, each work an artist makes is his best effort to realize his goal at that time. Given the documentary evidence, it would seem that these interpretations would appear foreign to Webern's aesthetic sensibility, an aesthetic that continued to elude most audiences.

¹⁹² Schreffler, "Mein Weg," p. 282.

¹⁹³ George Perle, "Webern's Twelve-Tone Sketches," *The Musical Quarterly* 57/1 (1971): 3.

¹⁹⁴ Albright, *Representation and the Imagination*, p. 139.

Those [the cello pieces] preferably not at all! Not because I do not think they are good. But they would just be totally misunderstood. Players and listeners would find it hard to make anything of them. *Nothing experimental!!!* Create favorable conditions for the performance of the “Passacaglia”!!! Look, look, everything that I mentioned is already *three decades old!* And still I have to worry! As if “world premieres” were at stake. If only I could at last be understood a little ... And as far as your lecture is concerned: *nothing theoretical!*¹⁹⁵

Consequently there were several hammers by which Webern’s works were evaluated during his lifetime. Those swung by those who knew him generally found his works to be expressive, compressed utterances, whose lyricism and concentration formed perfect miniatures. Those hammers swung by detractors focused on the same aspects, but found such aphorisms little more than musical jokes, incapable of understanding and not worth performing. And those hammers that would be swung by the composer/theorists in the coming decades, in which such attributes were overlooked in their attempt to discover nascent signs of serialism. The earlier literature neither used complicated analytical methods, nor were adequate analytical tools available at this time to penetrate the music composed by the Second Viennese School. Nevertheless, Webern’s statement remains as one of the most concise insights into his compositional process, and subsequent chapters will shed additional light in providing a coherent interpretation to this narrative. Succeeding chapters will investigate how his statement was interpreted by succeeding generations, and critically evaluate the substance of his remarks psychologically, semantically, and analytically.

¹⁹⁵ Letter from Webern to Reich, dated Moldenhauer, *Webern*, p. 523.

CHAPTER 4. The Critical Reception of a Creative Life

Rather than affording greater objectivity, the distancing of time merely allows us to forget those pieces that do not fit into the picture.¹

Webern's lectures finally reached a broader audience through their publication in 1960. By that time, however, the historical position he occupied in a growing literature devoted to the new music was built by several authors upon a brief oeuvre that was seldom performed, and largely unknown at the time of his death.² It is generally acknowledged that interest in his music by the next generation of composers provided a foundation upon which his small corpus of works became inextricably linked with the contemporary fringe of early 20th century music.³ While all but a few of his more famous contemporaries had faded from the discourse surrounding the new music,⁴ his association with Arnold Schoenberg, fascination with the use of "serial technique," and, perhaps most importantly, the rediscovery of his works in the 1950s by the next generation of avant-garde composers assured him a place in music history, a place, however, Webern may not have recognized. Bryan Simms characterized this turn of events in the following manner:

¹ Peter Franklin, *The Idea of Music: Schoenberg and Others* (London: Macmillan press Ltd., 1985), ix.

² André Hodeir, *Since Debussy: A View of Contemporary Music* (New York: Grove Press Inc., 1961), 69-70.

³ Webern is discussed in practically all general surveys of the period. Zoltan Roman selected nearly a dozen such works that were produced in the decade following Webern's death (*Anton von Webern*).

⁴ Surveys produced by Paul Stefan (*Neue Musik und Wien*), Siegfried Borris (*Über Wesen und Werden der Neuen Musik in Deutschland*), Rudolph Brauner (*Österreichs neue Musik*) and Ernst Krenek (*Selbstdarstellung*) provide a broader discussion of musicians active at the time.

Following World War II, the music of the three composers [Schoenberg, Berg and Webern] quickly rose to an importance that it had never experienced before that time. In the 1950s major performances took place worldwide: *Wozzeck* at the Metropolitan Opera and Covent Garden, *Moses und Aron* in Hamburg, and a recording of Webern's complete known works issued by Columbia Records. Their works were studied and pondered by young composers in Europe and America and painstakingly analyzed. Indeed, their oeuvre seemed to coincide with the artistic spirit of the postwar period –highly controlled by the twelve-tone method, filled with a certain angst in its pervasive dissonance, and, especially in the case of Webern, characterized in the minds of most listeners by more than a touch of abstraction and depersonalization.⁵

A closer examination of the literature produced in the decades following Webern's death, however, reveals a more complex dynamic. A case in point would be the critical reception of Webern's lectures in general, and his description of the method by which he composed the *Bagatelles*, Op. 9 in particular.

Arnold Whittall said, "As far as I am aware, no writer on Webern has ever taken literally the most frequently quoted remark about his pre-12-note music from the lectures."⁶ The literature, however, reveals how frequently this happened, as dozens of authors turned to Webern's quote to support their analyses.⁷ Robert Hanson provides an example of this viewpoint in the following excerpt:

⁵ Margaret Notley, "Musical Culture in Vienna at the Turn of the Twentieth Century," *Schoenberg, Berg, and Webern*, ed. Simms, p. 68.

⁶ Arnold Whittall, "Webern and Atonality," *The Musical Times* 123 (1983): 733-34.

⁷ A selection of such articles include, Paul Kabbash, "Aggregate-derived symmetry in Webern's early Works," *Journal of Music Theory* vol. 28/2 (1984): 225-250; Robert John Clifford, *Contour as a Structural Element in Selected Pre-Serial Works by Anton Webern* (PhD, University of Wisconsin-Madison, 1995); Anne Schreffler, "'Weg Geht Jetzt Vorüber:' The Vocal Origins of Webern's Twelve-Tone Composition," *Journal of the American Musicological Society* 47 (1994): 280-310; Philip Bracanin, *The Function of the Thematic Process in Dodecaphonic Music: A Study in Analytical Method*. (Ph.D. diss., University of Western Australia, 1970); George Perle, "Webern's Twelve-Tone Sketches," *The Musical Quarterly* 57/1 (1971): 1-25; Paul Kabbash, "Aggregate-derived symmetry in Webern's early Works," *Journal of Music Theory* 28/2 (1984): 225-250; Gudrun Stegen, *Studien zum Strukturdenken in der Neuen Musik*, (Regensburg, Gustav Bosse Verlag, 1981); Mark Delaere, *Funktionelle Atonalität: Analytische Strategien für die frei-atonale Musik der Wiener Schule*, (Wilhelmshaven: Florian Noetzel Verlag, 1993); Jeffrey Perry, *A Study for Anton Webern's Six Bagatelles for String Quartet, Op. 9* (Ph.D. diss., Princeton University, 1990); Kathryn Bailey, *The Life of Webern* (Cambridge: Cambridge University Press, 1998); Robert Brown, *Early Atonal Music* (Ph.D. diss., Brandeis, 1965): 149.

The implication of the quotations is not only that the serial idea of revolving twelve-note aggregates was already emerging at this stage, but also that the accumulation of chromatically complementary pitches is no longer a matter of individual parts, but of the whole texture...⁸

In each case, these analyses rested on the notion that the narrative Webern provided of the process he used when composing the *Bagatelles*, Op. 9, proved he conceived of a serial arrangement of his musical material as early as 1911. In this lecture, Webern discussed the importance of avoiding pitch repetition, and how he resorted to crossing off individual pitches from a chromatic scale he placed in the margins of the draft on which he was working to insure such repetition would be avoided.⁹ Rather than questioning the accuracy of his recollection of the process he used twenty years earlier, many questioned the documentary evidence, illustrating through their analyses the extent to which his published works from that period stray from his stated aesthetic goal, or wondering why only one example has been found on which the chromatic scale was written out in the margins of the manuscript with individual notes subsequently crossed off.¹⁰ Why would this narrative assume such importance?

The evolution of the critical literature following Webern's death in 1945 added an additional level of obfuscation to Webern's intent, as a number of composer/theorists traced an increasingly disparate stylistic progeny back to a common point of inspiration in Webern's compositions. One finds portions of the critical literature that cast Webern as a pioneer of total serial music,¹¹ credited him with foreshadowing elements of

⁸ Robert Hanson, "Webern's Chromatic Organization," *Music Analysis* 2/2 (1983): p. 144.

⁹ Anton Webern, *New Way*, p. 59.

¹⁰ Schreffler wondered why only one example of this technique had been found: "Given the prominence of chromatic fields in Webern's atonal music, it is odd that sketches with notes crossed off as he described are almost nonexistent. ... I am aware of only one sketch, for the *Bagatelles* but for a fragmentary setting of *Kunfttag III...*" ("Mein Weg," p. 282).

¹¹ Webern was hailed as the pioneer of serial music by Eimert, "Von der Entscheidungsfreiheit des Komponisten," *Die Reihe* 3 (1955): 5-12; György Ligeti, "Die Komposition mit Reihen und ihre Konsequenzen bei Anton Webern," *Österreichische Musikzeitschrift* 16 (June-July 1961): 297-302; and Paul Grelinger "Die Serielle" *Die Reihe* 1 (1955): 34-41.41

electronic music,¹² aleatoric music,¹³ or claimed he anticipated developments of such mid-century composers as Karlheinz Stockhausen, Henri Pousseur and Pierre Boulez.¹⁴ Upon examining the literature produced through the 1960s, one finds that what began as retrospective inspiration turned into analytic investigation with respect to Webern's artistic intention and aesthetics. His works were increasingly used to illustrate nascent tendencies in the new music, despite the fact that Webern, fully aware of Schoenberg's method, consistently held the view that the twelve-tone technique was deeply rooted in an evolutionary process of western music dating back to the church modes. As a result, articles by the younger generation curiously reversed the direction from which Webern's

¹² Otto Drei found Klangfarben to be the main tie between Webern's music and the development of electronic music, because of the manipulation of timbres. He concluded, "The extent to which Webern is responsible for electronic music is merely that he accomplished previously unsuspected differentiations of nuances in timbre and dynamics. To Webern, who believed that music is one of nature's manifestations, nothing could be more alien than sound produced in a synthetic manner. [*Exploring Twentieth-Century Music* (New York: Holt Reinhart and Winston, inc, 1968): 387]. Several authors, however, have fostered this connection, including Marcel Rubin, "Webern und die Folgen," *Musik und Gesellschaft* 10 (1960): 463-69; Brindle discussed "those who associate Webern's name with electronic music" in his *Webern Remembered*; and Jonathan W. Bernard discussed the close association composers had with the emerging electronic studios ("The Legacy of the Second Viennese School," *Schoenberg, Berg, and Webern*. ed. Simms, p. 365).

¹³ Anthony Cross, "Significance of Aleatoricism in Twentieth-Century Music," *Music Review* 29/4 (1968): 305-322.

¹⁴ Between them, Boulez, Pousseur and Stockhausen wrote dozens of articles that served to emphasize Webern's anticipation of row manipulation and ordering musical elements in serial techniques. Pierre Boulez, *Notes of an Apprenticeship*, trans. H. Weinstock (New York: Knopf, 1968), 146-81; "Hommage à Webern," *Domaine musical* 1 (1954), 123-25; *Boulez on Music Today*, trans. S Bradshaw and R. R. Bennett (Cambridge, MA.: Harvard University Press, 1971); "The Second Viennese School. Pierre Boulez Talks to Tim Souster," *Musical Times* 110 (May 1969): 473-74, 476. Henri Pousseur, "Anton Weberns organische Chromatik – 1. Bagatelle, Op. 9," *Reihe* 2 (1955): 56-65; "Da Schoenberg a Webern: una mutazione," *Incontri Musicali* 1 (December 1956): 3-39; "Musik, Form und Praxis (Zur Aufhebung einiger Widersprüche)," *Die Reihe* 6 (1960): 71-86; "The Question of Order in New Music," *Perspectives of New Music* 5/1 (Fall-Winter 1966): 93-111. "Strukturen des neuen Baustoffs," *Die Reihe* 1 (1955): 42-46; "Theorie und Praxis in der neuesten Musik," *Darmstädter Beiträge zur Nueun Musik* 2 (1959): 15-29; "Webern und die Theorie," *Darmstädter Beiträge zur Nueun Musik* 1 (1958): 38-43; "Zur Methodik," *Die Reihe* 3 (1957): 46-87. Karlheinz Stockhausen, "Arbeitsbericht 1952/53: Orientierung," in *Texte zur elektronischen und Instrumentalen Musik* I, ed. Dieter Schnebel (Köln: M.D. Schauberg, 1963), 32-38; "Musik in Funktion," *Melos* 24/9 (September 1957): 249-51; "Struktur und Erlebniszeit," *Die Reihe* 2 (1955): 69-79; "Von Webern zu Debussy (Bemerkungen zur statischen Form)," in *Texte zur elektronischen und Instrumentalen Musik* I, ed. Dieter Schnebel (Köln: M.D. Schauberg, 1963): 75-85; "Weberns Konzert für 9 Instrumente Op. 24 – Analyse des ersten Satzes," *Melos* 20/12 (December 1953): 343-48; "Zum 15. September 1955," *Reihe* 2 (1955): 42-44.

compositions were viewed. Rather than tracing the development of his compositions as an evolutionary process that carried stylistic traits evident in his early works forward, there was a tendency to examine the earlier compositions from the perspective gained through their analysis of Webern's later compositions to the extent these early works were critically treated at all.¹⁵ Within this context, Webern's early works are seen as examples of a conscious groping toward the solution only found in his later serial works rather than considering these early works self-contained artistic statements. Analytical techniques pioneered by Babbitt, and the descriptive terminology provided by Allen Forte provided a methodical approach to what had been till that time a more narrative approach to examining the manner in which the rows were employed. Given the muddled state of Webern scholarship following his death, a relative void in both performance and reception within the area controlled by the Third Reich between 1934 and 1945, and the availability of few statements or scores by the composer himself, there was little documentary evidence to constrain one from casting Webern into whatever image seemed appropriate at the time. Such readings encountered little critical resistance, and with few analytical alternatives, these interpretations set the standard by which Webern and his works were understood. Malcolm Hayes recently characterized the situation in the following manner:

In the late 1940s a resurgent avant-garde of composers, looking to purge the culturally compromised inheritance of the recent past, set about forging a totally new musical language. ... For these individuals and their associates at the conservatories, colleges, summer schools, contemporary-music festivals and electronic studios of Europe and America during the 1950s, Webern also had the advantage of being dead. This meant that he was not in a position to hose down some of his posthumous adherents'

¹⁵ Bernard concluded that the works of Schoenberg, Webern and Berg written between 1908 and 1923 were virtually ignored. "Most Musicians apparently did not think them worth the trouble, in what often seemed their enigmatic brevity, gnarled or knotty textures, and highly concentrated expressionism..." "Legacy," *Schoenberg, Berg and Webern*, ed. Simms, p. 367.

more preposterous claims on his behalf; and so the newly proclaimed gospel of Webern as the father of ‘the new music’ –unsullied by anything as impure as a connection with the music of the past (e.g. That of the supposedly backward-looking Schoenberg) –was able to take root.¹⁶

It is generally reported that Webern’s rebirth was predicated on several fortuitous turns of fate. Several influential publications in the late 1940s and early 1950s provided unprecedented access and insight into Webern’s works. These include Rene Leibowitz’s *Schoenberg et son école*, and *Introduction à la musique de douze sons*; the periodical *Die Reihe* published through Universal Edition, and Milton Babbitt’s analytical treatises and reviews of essays by Leibowitz and Schoenberg.¹⁷ The summer courses at Darmstadt formed the nexus within which such key individuals as Leibowitz, Boulez and Stockhausen discovered and disseminated Webern’s works, learned of Schoenberg’s twelve-tone method through Leibowitz’s analytical interpretation of the Second Viennese School, and heard the newest incarnation of serial works performed. Within this dynamic, Webern's stature among this younger generation of composers came to surpass even Schoenberg, whose works failed to provide rigorous models for those interested in pursuing serialism. Reginald Brindle claimed “the greatest influence in the ‘beginning again’ was from Anton Webern, who had been creating his enigmatic, almost passionless art during the previous four decades.”¹⁸ Brindle continued:

Nobody would have been more astonished than Webern if he could have seen how his name was revered by a new generation of composers only ten years after his death. Withdrawn, defiant, and modest, resigned to artistic obscurity and embittered by the apparent failure of his life's work, he would have been overwhelmed to find his name already a legend and his works regarded as jewels of perfection.¹⁹

¹⁶ Hayes, *Anton von Webern*, p. 220-222.

¹⁷ Bernhard, “Legacy,” p. 267.

¹⁸ Brindle, *The New Music*, p. 7.

¹⁹Ibid.

The recurring concern that a “True” Webern had yet to be discovered, however, begs the question of the extent to which his aesthetic goals were adequately captured in the growing critical literature.

A critical review of the development of Webern’s literature has yet to be done, and far exceeds the scope of this treatise. Through a cursory examination of the broader literature produced in the years leading up to the major Webern monographs of the mid-1960s, three issues become clear. Critical evaluations by Leibowitz, Boulez and Stockhausen, while significant in focusing attention on Webern’s works, were accompanied by a number of other published critical readings of Webern’s works, which exemplify a broader range of analytic and historic perspectives. The radical elements of these writings, however, were disproportionately emphasized in subsequent readings, and those works not contributing to the serial stereotype were subsequently ignored. Secondly, the aesthetic perspective from which Boulez viewed Webern’s compositions were heavily influenced by Messaien, whose aesthetic goals were perhaps best exemplified in the serial work, *Mode de Valeurs et d’Intensités*. Furthermore, Boulez’s initial exposure to Webern came through Webern’s later works, specifically Opp. 21 & 24 as well as his participation in composition classes at Darmstadt. Within this context, Boulez was aesthetically prepared for a serial reading of those compositions he encountered, and this viewpoint privileged a serial reading of even Webern’s early compositions. Thirdly, the analytical methodology came to coalesce around the techniques and terminology developed by Babbitt and Forte in the late 1960s, and these methods were applied to both Webern’s works that used the twelve-tone technique as well as those earlier ones that did not. Through examining these threads one may conclude that there may have been many hammers forged during the years following Webern’s death, representing a variety of analytic and historic views, but it was the one

forged primarily through Boulez that was used to view Webern's atonal pieces within a serial context. Within this context, however, Webern's narrative was interpreted in a way Webern himself never intended.

In 1995, Kathryn Bailey provided a brief retrospective of Webern's critical literature.²⁰ She concluded that Webern's lyricism had been ignored, first by a period of "serial madness," reflected in the writings of Leibowitz, Boulez and contained in the second volume of *Die Reihe* that reached its peak in 1951-2, and secondly by the statistical analyses written between 1965-85.²¹ Biographical issues came to the fore in the early 1960s, as several monographs were published, and a number of festivals performed Webern's music. Biographical, analytical, and aesthetic investigations were prevalent during the following decades, until the practice in which "one just sat down with the score and tried to figure it out," gave way to more probing examinations of the newly available primary material in the mid-1980s.²² Sharing many of the same concerns, Manfred Angerer stated that "Webern entered historical circles of the public as one analyzed," and that "Webern was paraded as an example of modernism."²³ In his 1983 review of Webern's literature, he concluded that the serial interpretation of his music remained a problem in its reception.²⁴ Setting the writings of Stadlen, Polnauer, Reich and Wildgans against the serial viewpoint espoused by Stockhausen, Eimert, Spinner, Pousseur, Wolff, Metzger and Klammer, Angerer concluded that the serial interpretation of Webern's works constituted one of the main impediments to its understanding. Because one mainly came into contact with Webern's music as a

²⁰ Kathryn Bailey, "Coming of Age," *The Musical Times* 136 (1995): 644-49.

²¹ She included Leibowitz's *Schoenberg et son école*.

²² *Ibid.*, p. 646.

²³ Manfred Angerer, "Betrachtungen zur Webern-Literatur oder Warum seine Musik noch nicht auf den Straßen gepfiffen wird" *Österreichische Musikzeitschrift* 38/11 (1983): 607.

²⁴ Angerer, pp. 606-614.

theoretical example or as ‘filler’ between colossi of the classical-romantic repertory in a concert hall, one lost sight of an authentic interpretation of Webern’s music.

It is generally acknowledged that interest in serial techniques following the war was responsible for a renewed interest in Webern’s compositions.²⁵ Stuckenschmidt concluded “The first big decision of serial music was in 1952, when works by Boulez and Stockhausen employing new forms of organization were performed.”²⁶ Rochberg concurred, “With Webern's instrumental serial works as their point of departure, the post-World-War II generation of Boulez and Stockhausen, deeply involved in both serialism and electronic music, ventured directly into the realm of perpetual disorder.”²⁷ Although Nolan distinguished between the interest in total serialism in Europe and the mathematical modeling of the twelve-tone system in the United States, she agreed that the application of serial techniques into non-pitch domains and the rigorous modeling of the twelve-tone system were evident by the mid-1950s.²⁸ Ulrich Dibelius recognized three distinct phases with respect to the Webern perspective between the years 1945 and 1965. An early period (1947-1952), during which the younger generation became acclimated to the twelve-tone method; a second period (1952-1958), during which composers gained a practical knowledge of Webern as a serial musician; and a period during which interest in other techniques overshadowed the serial method that lasted

²⁵ Catherine Nolan, "New Issues in the Analysis of Webern's 12-tone Music," *Canadian University Music Review* vol. 9/1 (1988):83-103; Kathryn Bailey, “Coming of Age,” Bernard, “Legacy.”

²⁶ Hans Heinz Stuckenschmidt, *Twentieth Century Music* (New York: McGraw-Hill, 1969): 213.

²⁷ George Rochberg, "The New Image of Music," *Perspectives of New Music* vol. 2/1 (1963): 1-10.

²⁸ Nolan, p. 83.

from 1958 to 1965.²⁹ Hansjörg Pauli also marked out three phases, in which a period of recovery (1945-52) was followed by an internationalized use of serialism “developed under the influence of Webern via pointillistic technique, group technique, and aleatory procedures, (1953-60). In the final phase, (following 1960), post-serial music was characterized by instrumental theater, composition in tone color, and experimental music.³⁰ Adorno agreed that interest in Webern was fixated on serial considerations, lamenting that the posthumous fame Webern enjoyed was built on a disproportionate fascination with the technical aspects of his serial music rather than an appreciation of his aesthetics: lyricism. ³¹ Such characterizations of the literature, however, overlook the diversity of opinion expressed during these years, and unfairly characterize the contributions of some authors.

It is generally acknowledged that René Leibowitz provided an unprecedented insight into Webern’s music at a time when little was known about the composer.³² He studied with Schoenberg and Webern during the time they used the twelve-tone technique, and Leibowitz’s writings were among the first following the war to examine the Second Viennese School. ³³ His analysis of Webern’s *Concerto for Nine Instruments*, Op. 24, illustrated the extent to which Leibowitz accurately reflected Webern’s compositional aesthetics and practice. In this treatise, Leibowitz provided a

²⁹ Ulrich Dibelius, *Modern Musik 1945-1965* (München: Piper, 1966), 30.

³⁰ Hansjörg Pauli, "Von der Idee zur Realisation-Ausdrucksmittel des heutigen Komponisten," *Musica* 25/5 (1971): 447-50.

³¹ Theodor Adorno, "Anton Webern," in *Klangfiguren* (Berlin and Frankfurt: Suhrkamp, 1959), 158.

³² Brindle, *The New Music*.

thorough introduction to the theories Schoenberg proposed, including the evolution of dissonance, perpetual variation, the necessary use of miniature forms and the twelve-tone method. His analysis approached the work in terms of phrases, cadences and themes, comparing these elements in the first movement of the concerto with elements of Beethoven's Sonata Op. 2 no. 1. Although his musical analysis juxtaposed the various row forms with a condensed score, his analysis never moved to statistical abstractions of the music.

In *Schoenberg et son école*, Leibowitz showed the same analytic perspective. Remarks of varying lengths are made on nearly all of Webern's published works, and Leibowitz liberally provided excerpts of many of these compositions. He consistently discussed Webern's use of "themes," "melodies," and the goal of "suppressing repetition." His treatments of these compositions, however, were clearly focused on the musical expression of these compositions. The following passage illustrates how he referred to the melody Webern wrote using klangfarben, rather than to the technique itself.

[Op. 10] The first measure and its upbeat constitute the introduction. ... The two notes B and C produce a melody which owes less to the variations in pitch than to the variations in timbre; the changes of instrumentation are subtle and exact.³⁴

Leibowitz discussed Webern's use of the row in the *Symphony*, op 21, the *Piano Variation*, Op. 27, and the *String Quartet*, Op. 28, in which he discussed Webern's use of the BACH motive. These discussions, however, neither contained the "statistical"

³³ René Leibowitz, *Schoenberg et son école* (Paris: J.B. Janin, 1947); *Introduction à la musique de douze sons* (Paris: L'Arche, 1949); and "Les oeuvres posthumes d'Anton Webern," in *Significations des Musiciens Contemporains* (Liege, 1949).

³⁴ *Ibid.*, p. 200.

overtones evident in the analyses of Metzger, Klammer or Stockhausen,³⁵ nor did he move away from discussing the lyricism of Webern's composition when examining the technical procedures that organize the experience. In *Introduction à la musique de douze sons*, Leibowitz specifically focused on Webern's twelve-tone compositions.³⁶

In his second contribution to *Horizons*,³⁷ Leibowitz seems to be arguing at cross purposes in the essay devoted to Webern. At one point, he emphasized Webern's break with the past, and the manner in which Webern avoided development. Later, Leibowitz concluded that Webern was saved through his sense of tradition and the use of perpetual variation. Leibowitz concluded by echoing the observation Mersmann made almost twenty years earlier:

Once more it has been Webern's task to draw the furthest conclusions of his master's propositions. Consciously, deliberately, he sets out to transcend the last vestige of tonality. Where Schönberg is found to hesitate, where Berg tries to connect his master's acquisitions with the functions of past idiom, Webern abandons the past with his habitual cruelty and contempt and begins a dream of an undreamt-of land of dreams.³⁸

These few exceptions aside, however, Leibowitz supported the historical continuity Schoenberg preached, Webern's adoption of Schoenberg's aesthetics and technical teachings, and focused his analytical remarks on the musical nature of Webern's compositions.

³⁵ Heinz-Klaus Metzger, "Analyse des Geistlichen Liedes Op. 15 Nr. 4," *Reihe 2* (1955): 80-84; "Gescheiterte Begriffe in Theorie und Kritik der Musik," *Reihe 5* (1959): 41-49; "Intermezzo I: des Alten der Philosophie der neuen Musik," *Reihe 4* (1958): 64-80; "Webern und Schönberg," *Reihe 2* (1955): 47-50; Almin Klammer, "Weberns Variations für Klavier, Op. 27, 3," *Reihe 2* (1955): 85-96; and Karlheinz Stockhausen (see above).

³⁶ René Leibowitz, *Introduction à la musique de douze sons*, (Paris: L'Arche, 1949).

³⁷ René Leibowitz, "Innovation and Tradition in Contemporary Music: II. The Art of Anton Webern," *Horizon* vol. 15 (1947): 282-93.

³⁸ Leibowitz, "Innovation and Tradition in Contemporary Music: II," pp. 291-2.

The statistical nature of the essays published in Webern's edition of *Die Reihe* is also somewhat overstated. Undoubtedly, the views of Klammer in "Webern's Piano Variations, Op. 27, 3rd movement," and Stockhausen in "Structure and Experimental Time" extrapolate various patterns of pitches, rests or other musical material into tables and graphs in their analyses of Webern's music. The views of other contributors to the periodical, however, were not as sterile. In addition to "Analysis of the *Sacred Song*, Op. 15, No. 4," Metzger provided a more aesthetic and descriptive evaluation of Webern's works in "Webern and Schoenberg. Similarly, Eimert contributed a less statistical evaluation of Webern in his "A Change of Focus," than in his investigation of Op. 28 in "Interval Proportions." Both Spinner's "Analysis of a Period," and Wolff's "Movement" provide an analytical viewpoint already encountered in Leibowitz's works, and Spinner's discussion of the antecedent and consequent phrase structure of the second movement of the *Concerto for 9 Instruments*, Op. 24 closely mirrored the observations that Leibowitz made five years earlier. Poussuer's "Webern's organic Chromaticism" perhaps bridges the descriptive analyses that were characteristic during Webern's lifetime and the more statistical synopses that would come to characterize Webern Scholarship in the 1950s. In addition to the volume dedicated to Webern, Zoltan Roman listed over a dozen articles that considered Webern in six of the other seven published volumes of *Die Reihe*.

Roman's *Anton von Webern: an Annotated Bibliography* provided the most comprehensive survey of the literature through 1980.³⁹ While not exhaustive, he claimed

³⁹ Four critical bibliographies were completed by the time Roman published *Anton Webern*; Richard Hill, "The Twelve Tone Technique and the Tonal System of the Future," *The Musical Quarterly* 22 (January 1936): 14-37; Donald Mitchell, "The Emancipation of the Dissonance' - A Selected Bibliography of the Composers, Theorists and Critics," *Hinrichsen's Musical Yearbook* 7 (1952): 141-152; Ann Philips Basart, *Serial Music: A classified Bibliography of Writings on Twelve-Tone and Electronic Music I* (Berkeley and Los Angeles: University of California Press, 1961); and Hans Moldenhauer, *Anton Webern*. The bibliography of primary and secondary sources from 1976 to 1994 was compiled by Neil Boynton, "A Webern Bibliography," *Webern Studies*, ed. Kathryn Bailey (London: Cambridge University Press, 1996), 298-362.

to have identified the most significant works dealing with Webern, and chose to exclude many reviews, general surveys and didactic works unless they provided significantly to the understanding of Webern's music. Having compiled the list of over four-hundred sources in the more widely available bibliography contained in *Anton von Webern: a Chronicle of his Life and Work*, these choices could be assumed to be informed. His citations will be discussed in several groups: distinguishing monographs from theses and journal articles, and examining several journal titles which contained the most individual contributions as well as many other writings in various languages. Because several biographies were published by the mid-1960s, and the period of "serial madness" passed, only publications through 1969 will be considered in the present treatise. The goal of this survey is to illustrate the breadth evident in the literature beyond that produced by the "serialists," illustrate the disproportionate emphasis these works placed on Webern's late works, and finally suggest why Webern's stated compositional practice became a crucial link to their agenda.

Roman included a number of articles published in subsequent volumes of *Die Reihe*. Pousseur contributed two essays, the first of which considered elements of timbre and texture evident in the fifth movement of Webern's *Bagatelles*, Op. 9, as predecessors of electronic music, and the second examined directions available to contemporary composers following Webern's "project of integral non-tonality." He rationalized his assertion in the following way:

Webern not only sensed the possibilities of generalizing the serial system, he undertook to apply them (in a thoroughly positive way, that is to say in the varying strata of musical shapes); and the serial system is nothing but a theoretical tool, that can be adjusted to a multiplicity of factors, and to

forms that are often unexpected, at the same time taking into account the problem of surprise.⁴⁰

Earlier, Pousseur discussed the freshness of Webern's semantic field, providing a brief discussion of Gestalt theory to explain how "our conception of music is predetermined by that with which we are already familiar."⁴¹ Pousseur claimed such characteristics were evident in Webern's earliest works, citing Op. 3, 4 and 5. He continued: "He [Webern] alone, throughout his whole creative career, remained faithful to this realization,..."⁴² The last contribution to *Die Reihe* was a reprint of Pousseur's response to Ruwet's criticism of serial methods. These "point counter point" essays reached a larger audience through their three subsequent reprints and translations.⁴³

Nicolas Ruwet claimed that serialism lacked a complete linguistic system in his 1959 article "Contradictions du langage sériel." Using the distinction Lévi-Strauss made between *langue* and *parole*, Ruwet argued that serial orderings lacked a sufficient systematic foundation necessary for a "langue." Pousseur countered, arguing that the irreversibility of language was taken for granted, the consistency of "language" is far less constant than linguists assume, and that the clear distinction Ruwet made between language and direct expression. He explained the small language community versed in the semiotics of modern music in this way:

⁴⁰ Henri Pousseur, "Outline of a Method," *Die Reihe* 3 (1957): 47.

⁴¹ *Ibid.*, p. 45.

⁴² *Ibid.*, p. 46.

⁴³ Originally published in *Revue Belge de Musicologie / Belgisch Tijdschrift voor Muziekwetenschap* 13 (1959): Ruwet "Contradictions du langage sériel." 83-87 and Pousseur, "Form et pratiques musicales" 98-116. This was subsequently translated into Italian, *Incontri Musicali* 3 (1959): Ruwet, "Contradizioni del linguaggio seriale," 55-69, and Pousseur "Forma e pratica musicale," 70-91; German *Reihe* 6 (1960): Ruwet, "Von den Widersprüchen der seriellen Sprache," 59-70, and Pousseur "Musik, Form und Praxis. (Zur Aufhebung einiger Widersprüche)," 71-86; and English *Reihe* 6 (1964): Ruwet, "Contradictions within the serial language," 65-76, and Pousseur, "Music, form and practice (an attempt to reconcile some contradictions)," 77-93.

In reality Webern had already conquered classical individualism on the level of language. And it was this very fact which isolated him from a society which still enjoyed it. For his work to be revealed as the way out of this conflict all that was necessary was for society to gain access to the forms of meaning he created.⁴⁴

Roman identified several additional essays from the volumes of *Die Reihe*.

Volume 1, which focuses on Electronic Music, contained a piece by Paul Gredinger, “Die Serielle,” in which he concluded that the series was the general principle of electronic music.⁴⁵

In Webern’s work we realize for the first time the necessity of a system of proportion, in fact, for what I have called a standard. Webern’s music is not serial, but it is on the way to being so in its limitation of itself to a single system of proportion in a composition. Webern is a twelve-note composer, but that is only of secondary importance. For him the important thing was the relationships of intervals. Fundamentally there is no great difference in the manner of composition between those of his works written before 1912 and his later twelve-note compositions.⁴⁶

Herbert Eimert referred to several late works of Webern’s as the fountainhead of serial music, and, consequently, of electronic music.⁴⁷ In a subsequent article for *Reihe*, Eimert claimed Webern laid the foundation for total serialism through presenting the “single event,” separating the elements of timbre, rhythm and pitch although his ordering of musical material did not extend beyond the element of pitch.⁴⁸ In the following passage, one can sense the “mathematical” overtones in this description:

⁴⁴ Nicolas Ruwet, “Contradictions within the serial language,” *Reihe* 6 (1964): 68.

⁴⁵ Paul Gredinger, “Die Serielle,” *Die Reihe* 1 (1955): 38-44.

⁴⁶ *Ibid.*, p. 40. English translations are taken from the subsequent translations of *Die Reihe*. Because the survey emphasizes the chronological development of Webern’s persona, the earlier German edition will be cited.

⁴⁷ Herbert Eimert, “Die sieben Stücke,” *Die Reihe* vol. 1 (1955): 8-13.

⁴⁸ Herbert Eimert, “Von der Entscheidungsfreiheit des Komponisten,” *Die Reihe* vol. 3 (1957): 5-12.

The rightness of Webern's twelve-tone mathematics is a subsidiary matter; the one important thing is the rightness of his note- and motive-connections, which are thought out and calculated with the utmost variety. These calculations, which before Webern were unknown, are based on the fundamental unity of all acoustic material –on the recognition that everything is identical; such a unifying approach to the composer's material can fairly be called "visionary." Webern was the first composer for whom the basic series was more than a row of notes in one dimension: he did not even adapt the series to a three dimensional world of sound, but rather created "space." By telescoping a series that was originally in one plane and splitting up into fragments (motives), he achieved an interwoven structure, like a relief, firmly held up by its acoustic material; the full significance of this type of material construction, and of this method of effecting connections, has only lately been appreciated.⁴⁹

In a later publication, he specifically cites Webern's Opp. 24, 28 and 31 as examples of creating a "micro-world" through synthesizing various elements to a single note.⁵⁰

Ironically, Eimert criticizes Messiaen for not having arrived at the "work's organization unconsciously," but rather having devised the series a priori, used a "modality of the procedure" that was too rigid.⁵¹

Closely examining the writings of Leibowitz and those who contributed to Webern's commemorative issue of *Die Reihe* illustrates that there was not a single prevailing view Webern's music regarding the analytical procedures used, and that many of these authors generally worked with the musical content of the compositions regardless of the extent to which they investigated the twelve-tone technique.

Furthermore, several authors specifically stated that Webern was not a serial composer, because he did not organize all the elements of music in invariant sequences. Rather, his

⁴⁹ Ibid., p. 3.

⁵⁰ Herbert Eimert, "Die elektronische Musik," *Österreichische Musikzeitschrift* 16/6-7 (June-July 1961): 316-20.

⁵¹ Eimert, "Von der Entscheidungsfreiheit," p. 4.

works exemplify some of these traits. An examination of the literature produced by their contemporaries reveals an even broader perspective active at the time. In the ten years following the publication of Leibowitz's *Schoenberg et son école*, Roman identified 68 contributions to the literature that were not written by Leibowitz, Boulez, Stockhausen or included in contributions to *Die Reihe*. These included historical surveys, biographical investigations, and analytical considerations in French, English, Italian, German and even Swedish and Japanese. Several of these publications were later translated or reprinted, indicating a wider distribution than their original publication permitted. By the end of the 1960s, Roman identified over 600 contributions to the Webern literature, including reviews, articles and essays that appeared in dozens of different periodicals, theses and monographs. The following cursory survey of this bibliography illustrates that biographical, documentary, and analytical issues were produced simultaneously, that the "voice" of the younger generation was neither united in supporting Webern nor in viewing his works as serial, and that the literature produced during Webern's lifetime, while listed in available bibliographies, were either missing or dismissed in the discourse by the time the early Webern monographs were produced. At the same time, the analytical literature, while focusing on the twelve-tone works in general and several specific works in particular (Opp. 21, 24 and 27 among them), included treatments of all Webern's works, and these analyses seldom strayed from highlighting unwarranted repetitions in the unfolding chromatic scale. It is also interesting to note that few articles exhibit the extreme position of actually stating that Webern was a serial composer, which

is at the heart of this polemic. Examining several periodicals that published a number of articles dealing with Webern illustrates these points.

By 1969 the *Journal of Music Theory* published eleven articles by ten different authors that were included in Roman's bibliography. These articles range from Wilbur Ogdon's consideration of symmetrically centered note pairs in *Variations für Klavier*, Op. 27, to the application of communication theory to the analysis of Webern's twelve-tone music by David Lewin.⁵² Donald Martino examined the harmony that resulted from aggregates using Babbitt's set structures, and Allen Forte examined set-complexes in an analysis in the fourth movement of Webern's *String Quartet*, Op. 5, as well as a computerized parsing program that examined the fifth movement of Webern's *Bagatelles*, Op. 9.⁵³ George Rochenberg examined the procedures Webern uses in establishing harmonic relationships, using the first section of Webern's Cantata, Op. 29 as a representative of Webern's mature style.⁵⁴ Brian Fennelly sought to provide an analytical model by which one can discuss works such as Webern's *Concerto*, Op. 22,⁵⁵ and the use of information theory as a method for discussing the structure of Webern's *Symphony*, Op. 21 made by Lejaren Hiller and Ramon Fuller.⁵⁶ James Drew argued

⁵² Wilbur Ogdon, "A Webern Analysis," *Journal of Music Theory* 6/1 (1962): 133-38, and David Lewin, "Some Applications of Communications Theory to the Study of Twelve-Tone Music," *Journal of Music Theory* 12/1 (1968): 50-84.

⁵³ Donald Martino, "The Source Set and its Aggregate Formations," *Journal of Music Theory* 5/2 (1961): 224-73; Allen Forte, "A Theory of Set-Complexes for Music," *Journal of Music Theory* 8/2 (1964): 136-83; and "A Program for the Analytic Reading of Scores," *Journal of Music Theory* 10/2 (1966): 330-64.

⁵⁴ George Rochberg, "Webern's Search for Harmonic Identity," *Journal of Music Theory* 6/1 (1962): 109-22.

⁵⁵ Brian Fennelly, "Structure and Process in Webern's Opus 22," *Journal of Music Theory* 10/2 (Winter 1966): 300-328.

⁵⁶ Lejaren A Hiller and Ramon Fuller, "Structure and Information in Webern's Symphonie, Op. 21," *Journal of Music Theory* 11/1 (Spring 1967): 60-115.

undue emphasis has been placed on the “means” by which Webern composed at the expense of revealing the “art” of his compositions, while Richard Teitelbaum included three of Webern’s early works (Opp. 5, 7 and 11) in his investigation of intervallic relations in atonal music.⁵⁷ Although Webern’s early works are mentioned in a few of these articles, the majority of these authors focus their attention on procedures evident in the later works.

Roman identified fifteen articles written by twelve different authors that were published in *Perspectives of New Music* during the periodical’s first seven years. Peter Westergaard contributed three articles. The first considered a theoretical basis for analyzing rhythm, using the third movement of Webern’s *Piano Variations*, Op. 27.⁵⁸ The following year, he called into question the extent to which Webern’s compositional technique actually foreshadowed the serial techniques attributed to him, using the second movement of Op. 27 as an example.⁵⁹ In his investigation of twelve-tone polyphony, he began by discussing the conventions evident in Renaissance polyphonic vocal music, and the manner by which these are projected in the score as well as the use of common intervallic structures.⁶⁰ Because of row technique’s lack of two-dimensionality, he concluded “it was at its inception essentially only a powerful generalization of previous motivic practice.” Hubert Howe distinguished his theory of set-complexes from Forte’s,

⁵⁷ Richard Teitelbaum, “Intervallic Relations in Atonal Music,” *Journal of Music Theory* 9/1 (1965): 72-127.

⁵⁸ Peter Westergaard, “Some Problems in Rhythmic Theory and Analysis,” *Perspectives of New Music* 1/1 (Fall 1962): 180-91.

⁵⁹ Peter Westergaard, “Webern and ‘Tonal Organization.’ An Analysis of the Second Movement of Piano Variations,” *Perspectives of New Music* 1/2 (Spring 1963): 107-120.

⁶⁰ Peter Westergaard, “Toward a Twelve-Tone Polyphony,” *Perspectives of New Music* 4/2 (1966): 90-112.

using the fourth movement of Webern's *String Quartet Op. 5* as an example.⁶¹ David Saturen, using Rochberg's analysis of harmonic relations as his basis, examined symmetrical relationships in Webern's first cantata, *Op. 29*.⁶² And the first movement of his *Orchestra Pieces, Op. 6*, received analytic attention by Arnold Elston, who examined the extent to which viewing this work from the perspective of primary and secondary voices served to reveal their function; Oliver Harold, who provided a layered segmental analysis; Richard Hoffmann, who examined its constituent parts in relation to Schoenberg's *Opp. 15 and 16*; and Ross Lee Finney, who used the differences between the 1909 and 1928 version to support his contention that Webern provided "pitch orientation and tonal design to music without following traditional diatonic practice."⁶³ Finally, Robert Nelson traced Webern's path to serial variation through a descriptive analyses of *Op. 1, 21, 27 and 30*.⁶⁴ Here again, one sees that the majority of studies published in *Perspectives of New Music* focused on Webern's later works, and the extent to which his use of rows is evident in this repertoire.

Roman cited fourteen contributions to *Preuves* by twelve authors. André Boucourechilev provided a preview of Webern's *Op. 26, 29 and 31*; which were to be

⁶¹ Hubert Howe, "Some Combinatorial Properties of Pitch Structures," *Perspectives of New Music* 4/1 (Fall-Winter 1965): 45-61.

⁶² David Saturen, "Symmetrical Relationships in Webern's First Cantata," *Perspectives of New Music* 6/1 (1967): 142-43. Elliott Antokoletz expands on the use of symmetrical structures, sets and the sums of aggregates to define structural areas in Webern's works in chapter 3, *Twentieth Century Music* (Englewoods, CA.: Prentice Hall, 1992).

⁶³ Arnold Elston, "Formal Structure of Opus 6, No. 1," in "Some Views of Webern's Op. 6, No. 1," *Perspectives of New music* 6/1 (Fall-Winter 1967): 63-66; Harold Oliver, "Structural Functions of Musical Material in Webern's Op. 6, No. 1," *Perspectives of New music* 6/1 (Fall-Winter 1967): 67-73; Ross Lee Finney, "Webern's Opus 6, No. 1," *Perspectives of New music* vol. 6/1 (Fall-Winter 1967): 74; and Richard Hoffmann, "Webern: Six Pieces, Op. 6 (1909)," *Perspectives of New music* vol. 6/1 (Fall-Winter 1967): 75-78.

performed at a Domaine concert.⁶⁵ The remaining articles, published between November 1965 and October 1966, consist of the responses that included references to Webern made by a number of composers / performers in response to round-table questions posed by Boucourechilev. The topics spanned the role of the performer to the relation between music and its critical literature. Only about half of the thirty-one respondents made reference to Webern, and ironically, Stockhausen was one who did not. Boucourechilev provided a summary almost a year later in which he concluded that musicians and critics from a dozen countries did not clarify the contradictory practices of serial music.⁶⁶

It is quite significant that the majority of contemporary musicians hardly speak about technique or musical grammar. Whereas at one time these topics were at the center of their exchanges, today it is not found in their writings or conversations. As Mauricio Kagel noted, even the review *Die Reihe*, which is the most notable international publication of serial technique, ceased publication for four years. With the exception of the works by Boulez, *Penser la musique aujourd'hui* is a remarkable work of its genre, whose text contains a clear concept of the series.⁶⁷

Although their publication was compressed in span of a year, these essays contain the perspectives of Pousseur, Elliott Carter, Pierre Schaeffer, Maurice Le Roux, Olivier Messiaen, Abraham Moles, Earle Brown, Mauricio Kagel, Boguslaw Schäffler, Stefan Kisielewski, Maurice Fleuret and Pierre Boulez.

Of the eleven essays Roman included from *The Score*, four were by Robert Craft. In addition to a general biography, Craft considered Webern's influence on Stravinsky's

⁶⁴ Robert Nelson, "Webern's Path to the Serial Variation," *Perspective of New Music* vol. 7/2 (1969): 73-93.

⁶⁵ André Boucourechilev, "Vous entendrez demian..." *Preuves* 13/145 (March 1963): 69-73.

⁶⁶ André Boucourechilev, "La musique sérielle aujourd'hui," *Preuves* 15/177 (November 1965): 20-27, and "Couterpoints," *Preuves* 16/188 (1966): 38-44.

⁶⁷ *Ibid.*, p. 40.

Canticum Sacrum specifically, and in a more general way in an essay commemorating Stravinsky's 75th birthday.⁶⁸ His last essay considered Webern's influence on Boulez's *Le marteau sans maitre* and Stockhausen's *Zeitmasze* to include the rhythmic patterns Webern used in his Opp. 14 – 20 as well as his dramatic structure and conception of instrumentation.⁶⁹ By 1958, however, Craft concluded that much of the vocabulary used to describe contemporary music “has been overtaken by such mathematical terms as ‘parameter’ and ‘vector,’” and he concluded the term “12-tone serial” denoted a rather specific use of the technique.

This can now be used only to describe the music of Schoenberg and his school in the 1920s or 30s –or Hauer. It is already a historically confined term and applies only in a very limited sense to the music of *Le marteau* or *Zeitmasze*.⁷⁰

In addition to a passing reference to Webern within a discussion of a photograph of Roberto Gerhard, Webern and Schoenberg; Gerhard provided some general remarks on the similarities and differences between the twelve-tone music of Webern and Stravinsky.⁷¹ He also contributed a rebuttal to Peter Stadlen's controversial view of the Twelve-Tone technique.

Peter Stadlen expressed his reservation regarding the twelve-tone system in his 1958 publication “Serialism reconsidered.”⁷² Here he begins a lengthy discussion of the musical aspects of Webern's *Piano Variations*, Op. 27. He quoted Webern as saying that

⁶⁸ Robert Craft, “Anton Webern,” *The Score* 13 (September 1955): 9-22; “A Concert for Saint Mark,” *The Score* 18 (December, 1956): 61-72; “A Personal Preface,” *The Score* 20 (June 1957): 7-13.

⁶⁹ Robert Craft, “Boulez and Stockhausen,” *The Score* 24 (November 1958): 54-62.

⁷⁰ *Ibid.*, p. 59.

⁷¹ Roberto Gerhard, “Developments in Twelve-Tone Technique,” *The Score* 17 (1956): 61-72.

⁷² Peter Stadlen, “Serialism Reconsidered,” *The Score* 22 (February 1958): 12-27.

only the composer need be concerned with the techniques by which the piece is constructed. Consequently, discussing the twelve-tone technique that was used to compose the *Variations* is unnecessary for audience and performer alike. Within this context, Stadlen questioned the extent to which serial manipulation was audibly perceptible as well as the degree to which such orderings were lost in vertical structures. He continued to question whether the series refers to the notes or intervals and the effect octave transposition has on the integrity of the row. He concluded with the following observation:

For one thing, the twelve-note system never set out to do more than impose a condition on the working of one only of the three elements of composition, without any attempt to regulate or influence the others. This condition was confined to the field of pitch-relations and merely insisted on the unifying principle of sameness counteracting continual change. In this it failed.⁷³

Roberto Gerhard, George Perle, Walter Piston, and Roger Sessions,⁷⁴ however, had differing opinions.

Sessions engaged each of these objections, and in so doing, underscored the diversity of practice evident in the use of this technique.

...“serialism” today lies in the realm of widespread practice, and that it is in full process of evolution. Its nature –like that of any persistent artistic movement- lies not in principles or rules laid down at its inception, but in the aspects which reveal themselves in prolonged and varied practice. “Serialism” is no longer the property of one composer, group, style, or attitude alone. And its practice is correspondingly varied.⁷⁵

⁷³ Ibid., p. 26.

⁷⁴; Walter Piston, “More Views on Serialism,” *The Score* 23 (1958): 46-49; Roberto Gerhard, “Apropos Mr. Stadlen,” *The Score* 23 (1958): 50-57; Roger Sessions, “To the Editor” *The Score* 23 (1958): 58-64; and George Perle, “Theory and Practice in Twelve-Tone Music,” *The Score* 25 (1959): 58-64.

⁷⁵ Sessions, p. 59.

He invoked Schoenberg in this defense:

Schoenberg himself insisted on the term “method,” thus implying – clearly- as he indeed stated explicitly –that serialism was in no way a “system” capable of accounting for everything that happens in a piece of music.⁷⁶

Gerhard spoke of the unbridgeable gap between analysis and composition in the following way:

...between theory and practice there is here an interval which mere analyzing –even if it were better informed and more accurate than his – cannot possibly hope to bridge. Analytical mind and creative imagination evidently work on different wavelengths.⁷⁷

Having surrendered analysis as a means of understanding a composition, Gerhard then reminded Stadlen that he is unaware of the compositional process.

Composing, we have said, is an activity taking place at several levels simultaneously. Only when this is forgotten can problems like those which bother Stadlen arise. They are typical of the analyst who patiently plots serial tracks up and down the score but remains blissfully unaware of the compositional “engagement” which motivated the composer’s every move.⁷⁸

Stadlen, however, reiterated his conclusion after countering points made in the earlier essays in “No real casualties,” published the following year.⁷⁹

My investigations led to the conclusion that serial manipulation –in so far as it is non-thematic- is meaningless and irrelevant. Since the effect of serial activity exists merely in the composer’s imagination, his compositional freedom is defacto restored. This explains the emergence of successful serial works, which might well be what they are without their serial history.⁸⁰

⁷⁶ Ibid., p. 63.

⁷⁷ Gerhard, p. 54.

⁷⁸ Ibid., p. 55.

⁷⁹ Peter Stadlen, “No Real Casualties,” *The Score* 24 (1958): 65-68.

⁸⁰ Ibid., p. 68

George Perle provided a critical evaluation of this discourse in the following issue of *The Score*. He expressed the three logical options available: “music makes sense without a meaningful relationship between the precompositional series and the concrete musical example, or music does not make sense irrespective of the precompositional series and the concrete musical example, or there is a meaningful relationship between the serial precompositional material and the musical rendering that is audible.” If one opts for the third option, “It is the responsibility of the analyst to attempt to describe these unstated assumptions and their relation to the given postulates.”⁸¹ Never the less, Perle found few analyses that serve to reveal these relationships.

Mr Gerhard reduces this notion [intrinsic serial significance] to an absurdity when he asks, rhetorically, “What possible ‘significance’ could be extracted from consciously registering the file-past of the terms of a given series in the correct order?” But this is precisely the absurdity that masquerades as “analysis” in almost all discussions of twelve-tone music by many of its most enthusiastic supporters (Mr. Gerhard’s articles are among the exceptions).⁸²

Roman included seven articles by six different authors from *Darmstädter Beiträge zur Neuen Musik* that were published between 1958 and 1966⁸³ Here one encountered Webern within a historical perspective provided by Adorno and Luigi Nono.⁸⁴ Nono’s “Die Entwicklung der Reihentechnik” viewed Webern as a transitional figure between the melodic use of serial techniques in Schoenberg and the serialization of

⁸¹ Perle, p. 61.

⁸² *Ibid.*, p. 58.

⁸³ Theodor Adorno, “Form in der Neuen Musik,” *Darmstädter Beiträge der neuen Musik* 10 (1966): 9-21; “Vers une musique informelle” 4 (1962); 73-102; Hiller and Fuller, “Structure;” and György Ligeti “Über die harmonie in Weberns erste Kantate,” *Darmstädter Beiträge der neuen Musik* 3 (1960): 49-64.

⁸⁴ Theodor Adorno, “Form in der Neuen Musik;” and Luigi Nono, “Die Entwicklung der Reihentechnik,” *Darmstädter Beiträge der neuen Musik* 1 (1958): 25-37.

all the musical elements in works by Boulez, Maderna, Stockhausen and himself. Webern's Op. 30 is used to illustrate the ordering of the elements of melody, harmony, rhythm and timbre. Adorno briefly commented on several of Webern's works in his "Form in der Neuen Musik," but provided extended comments on the *Bagatelles*, Op. 9. This is given within a broad ranging discussion of the relationship between form and content extending back to the beginning of the eighteenth century. In a later contribution, Adorno concluded that both total control and total freedom developed from the classical twelve-tone technique.⁸⁵ Heinz-Klaus Metzger briefly mentioned Webern's music in his historical consideration of Varèse.⁸⁶ Lejaren Hiller provided an extensive analysis of Webern's *Symphony*, Op. 21, as he explored the applicability of communications theory through an investigation of the sonata's exposition section in a work by Mozart, *Symphony* no. 41 in C Major; Beethoven, *Sonata* nr. 27 in e minor, Hindemith, *Sonata* nr. 2; Berg *Sonata* Op. 1; and Webern, *Symphony*, Op. 21,⁸⁷ Through this investigation, he concluded that the structure is clarified without resorting to the order imposed by the tone-row or canonic techniques. György Ligeti provided a detailed analysis of several measures of the first movement of Webern's first cantata, Op. 29⁸⁸ In a summary of the first of six seminars held in Darmstadt in 1957, Pousseur identified several characteristics

⁸⁵ Theodor Adorno, "Vers une musique informelle," *Darmstädter Beiträge zur Neuen Musik* 4 (1962): 73-102.

⁸⁶ Heinz-Klaus Metzger, "Homage à Edgard Varèse," *Darmstädter Beiträge zur Neuen Musik* 2 (1959): 54-66.

⁸⁷ Lejaren Hiller, "Informationstheorie und Musik," *Darmstädter Beiträge zur Neuen Musik* 8 (1964): 7-34.

⁸⁸ György Ligeti, "Über die Harmonik in Weberns erste Kantate," *Darmstädter Beiträge zur Neuen Musik* 3 (1960): 49-64.

of Webern's "System."⁸⁹ In addition to the brief discussion of Webern's use of rows in the *Saxophone Quartet*, Op. 22, Pousseur discussed Webern's pointilistic texture, and differentiates his use of the row from that of Schoenberg and Berg through Webern's aesthetic approach to the row as a general intellectual ordering that is imposed on the "amorphous material."⁹⁰ Pousseur claimed these characteristics were evident in the early pre-serial works as well.

Roman cited eighteen articles that were published in *Österreichische Musikzeitung* between 1958 and 1969, almost all of which were biographical or autobiographical in nature. György Ligeti's "Die Komposition mit Reihen und ihre Konsequenzen bei Anton Webern" was one of two analytical contributions.⁹¹ Here Ligeti discussed the impact several of Webern's works, ranging from Opp. 6 to 29, had on the development of serialism and electronic music. Herbert Eimert briefly traced recent developments in serial and post-serial music back to elements he found evident in Webern's Opp. 24, 28 and 31.⁹² Personal recollections, discographies and even a prepublication printing of one of Webern's lectures from "Der Weg zum Neuen Musik" are among eight biographical/historical articles, while a few other articles dealt with his estate or festivals.⁹³ Although published three years apart, both Friedrich Wildgans and Friedrich

⁸⁹ Henri Pousseur, "Webern und die Theorie," *Darmstädter Beiträge zur Neuen Musik* 1 (1958): 38-43.

⁹⁰ *Ibid.*, p. 42.

⁹¹ György Ligeti's "Die Komposition mit Reihen und ihre Konsequenzen bei Anton Webern," *Österreichische Musikzeitung* 16 (June-July 1961): 297-302.

⁹² Herbert Eimert, "Die elektronische Musik," *Österreichische Musikzeitung* 16 (June-July): 316-20.

⁹³ Karl Heinz Füssl, "Selbstbesinnung am Beispiel Strawinskys," *Österreichische Musikzeitung* 13/11 (1958): 461-66; Friedrich Wildgans, "Gustav Mahler und Anton von Webern," *Österreichische Musikzeitung* 15/6 (June 1960): 302-06; Gottfried Kraus, "Nachlass in die USA," *Österreichische Musikzeitung* 16/11 (November 1961): 558; Cesar Bresgen, "Anton Webern in Mittersill," *Österreichische Musikzeitung* 16/5 (May 1961): 226-28; Willi Reich, "Briefe aus Weberns letzten Jahren" *Österreichische Musikzeitung* 20/8 (August 1965):

Cerha took issue with the view presented by the younger generation of composers, in which Webern was portrayed as a constructivist composer.⁹⁴ Boschidar Dimov concurred, concluding their focus on novel traits in his music ignored Webern's strong connection with traditional aspects of phrasing, the use of motives and expression.⁹⁵ Krenek, however, responded specifically to Cerha's characterization of the Second Viennese School, arguing that many of Cerha's observations have been made before, and cited many of his own publications as examples in support of each argument.⁹⁶

Roman included thirteen articles published between 1932 and 1968 from *Schweizerische Musikzeitung*.⁹⁷ Aside from early contributions by Adorno and Reich, the majority of these articles investigated the relationship between text and row structure.

407-11; Robert Breuer, "Das IV International Webern-Festival in den USA," *Österreichische Musikzeitung* 23 (October 1968): 575; Amalie Waller, "Mein Vater Anton von Webern," *Österreichische Musikzeitung* 23/6-7 (June-July 1968): 331-33; Josef Polnauer, "Paralipomena zu Berg und Webern," *Österreichische Musikzeitung* 19/4 (December 1963): 1-2; Rolf Pfluger, "Diskographie der Wiener Schule," *Österreichische Musikzeitung* 24/4-5 (May-June 1969): 353-58, 360-64.

⁹⁴ Friedrich Wildgans, "Anton von Webern. Zu seinem 75. Geburtstag am 3. Dezember 1958," *Österreichische Musikzeitung* 13/11 (November 1958): 456-60; Friedrich Cerha, "Die Wiener Schule und die Gegenwart," *Österreichische Musikzeitung* 16 (June-July 1961): 303-14.

⁹⁵ Boschidar Dimov, "Webern und die Tradition," *Österreichische Musikzeitung* 20/8 (August 1965): 411-15.

⁹⁶ Ernst Krenek, "Bemerkung zur Wiener Schule," *Österreichische Musikzeitung* 17 (April 1962): 184-85.

⁹⁷ Theodor Adorno, "Anton Webern," *Schweizerische Musikzeitung* 72/22 (1932): 679-83; Willi Reich, "Der 'Blaue Riter' und die Musik," *Schweizerische Musikzeitung* 85/8-9 (1945): 341-45; "Anton Weberns letzte literarische Arbeit," *Schweizerische Musikzeitung* 107/3 (1967): 149; "Das Gesamtwerk Anton Weberns auf Schallplatten," *Schweizerische Musikzeitung* 100/5 (1960): 320-22; "Aus unbekanntem Briefen von Alban Berg an Anton Webern: Alban Berg als Opernkomponist und Musikschriftsteller," *Schweizerische Musikzeitung* 93/2 (1953): 49-52; Rolf Urs Ringger, "Zur Wort-Ton-Beziehung beim frühen Anton Webern: Analyse von Op. 3, Nr. 1," *Schweizerische Musikzeitung* 103/1 (1963): 330-35; "Zur Formstruktur in Anton Weberns späten Klavierliedern; Analyse von Op. 23/II," *Schweizerische Musikzeitung* 105/1 (1965): 20-22; "Sprach-musikalische Shiffen in Anton Weberns Klavierliedern," *Schweizerische Musikzeitung* 106/1 (1966): 14-19; and "Reinelemente in Anton Weberns Klavierliedern," *Schweizerische Musikzeitung* 107/3 (1967): 144-49; Rolf Urs Ringger and Vladimir Vogel, "Zu Rolf Urs Ringgers Aufsatz 'Zur Wort-Ton-Beziehung beim frühen Anton Webern,'" *Schweizerische Musikzeitung* 104/1 (1964): 330-35; Leopold Spinner, "Anton Webern Kantate Nr. 2, Opus 31. Die Formprinzipien der kanonischen Darstellung (Analyse des vierten Satzes)," *Schweizerische Musikzeitung* 101/5 (1961): 303-308; Hans Heinz Stuckenschmidt, "Bekenntnismusik ausserhalb der Kirche," *Schweizerische Musikzeitung* 108/6 (1968): 365-76; and Hansjörg Pauli, "Zur Seriellen Struktur von Igor Stravinskys Threni," *Schweizerische Musikzeitung* 98 (1958): 450-56.

The few remaining articles consider aesthetic points, or published primary material. Rolf Urs Ringger examined the form, row elements, and relationship between text and melody in Webern's piano-lieder in four separate contributions to the journal, and explored the relationship he found between text and melody in Webern's *George Lieder*, Op. 3, in an interview with Vladimir Vogel. Remarks that Stuckenschmidt made regarding confessional thought and music at Nürnberger Ogelwoche contained brief references to Webern's later choral works. Spinner discussed the formal use of canonic devices in his analysis of "Leichteste Bürden" from Webern's last cantata, and Hansjörg Pauli concluded that Stravinsky derived his use of rows in *Threni* from Schoenberg rather than Webern.

The articles Roman chose from *Melos* perhaps provide the most comprehensive account of Webern's perception, as he chose nearly forty contributions that were published between 1921 and 1969. The majority of these articles examine Webern's works within a larger context of twentieth century music, often examining his aesthetic approach to serial music or the structure of music. Perhaps the most interesting contribution was in 1960 from Niccolò Castiglioni, who found Webern's use of the twelve-tone technique liberating from the previous cultural and idealistic synthesis when he examined the relationship of science and mathematics to music in the late Middle Ages and early Renaissance, and its revival in the twentieth century.⁹⁸ The tendency to link the works and aesthetics of Webern to these Flemish composers remained a common thread in the literature.

Anton Webern went to great lengths in his lectures to make the historical connection with the contrapuntal music of the Flemish composers, and was quite familiar with this tradition through his academic training. Eric Reid discussed Webern's contrapuntal style in relation to the Medieval and Renaissance music in his dissertation written the following year.⁹⁹ Over a decade later, Kathryn Bailey made the following observation:

The roots of Webern's style are not to be found in that other golden era of counterpoint, the Baroque, in which dense fugues grow out of themes representing the fusion of a harmonically-based melodic figure with a metrically-determined rhythm. One must look back beyond the Doctrine of the Affections and the age of improvisation and ornamentation to the intellectual processes of an earlier period, one in which it was common to think of rhythm and melody separately and during which one of the important compositional procedures consisted of combining predetermined rhythmic and melodic patterns of disparate lengths. It is this age of rhythmic complexities and puzzles, this age of predetermined coincidence, that we must examine if we are to understand the rhythmic manipulations of Webern, for it is this style, coupled with the linear forms of the 19th century, which produced Webern's "new style." It was a marriage of pure genius.¹⁰⁰

In 1958, *Melos* reprinted Hans Mersmann's critical evaluation of the Schoenberg Circle from 1928,¹⁰¹ and Herbert Eimert examined the influence that Webern had on the development of music between the late 1940s and 1960.¹⁰² The majority of these essays, however, are biographical in nature, ranging from recollections of personal encounters

⁹⁸ Niccolò Castiglioni, "Entstehung und Kreise des tonalen Systems," *Melos* 27/12 (December 1960): 369-72.

⁹⁹ Eric Reid, *The Music of Anton Webern* (Ph.D. diss, University of Aberdeen, 1961).

¹⁰⁰ Kathryn Bailey, "The Evolution of Variation Form in the Music of Webern," *Current Musicology* 6 (1973): 69.

¹⁰¹ Hans Mersmann, "Neue Musik aus dem Schoenbergkreise," *Melos* 25/1 (January 1958): 17, 20-22.

¹⁰² Herbert Eimert, "Die zweite Entwicklungsphase der Neuen Musik," *Melos* 27/12 (December 1960): 365-69.

with Webern to the publication of letters from the composer. Two of these articles echo the concerns expressed earlier by Wildgans and Cerha.

At the same time Wildgans expressed his concerns regarding Webern's reception, Jacques Wildberger concluded that the soul of Webern's music had been lost through the idolization of the serialists in the 1950s.¹⁰³ Two years later, Erhard Karkoschka discussed Webern's misunderstanding within the context of a review of Kolneder's *Anton Webern*.¹⁰⁴ Only half-dozen articles consider analytical issues. Walter Goebel provided a descriptive analysis of the *Symphony, Op. 21*.¹⁰⁵ Friedhelm Döhl analyzed Op. 27, and James Beale examined Opp. 31 and 32.¹⁰⁶ Konrad Hupfer used several of Webern's later works to demonstrate that the composer would not be bound to the serial ordering of pitches when the context dictated it.¹⁰⁷ Stockhausen's analysis of Webern's Op. 24, however, drew the most attention.¹⁰⁸

In his analysis of the first movement, Stockhausen argued that Webern ordered dynamic, rhythmic, and timbral elements as well as pitches. Carl Dahlhaus and Rudolf Stephan, however, counter each of Stockhausen's points in their analysis of the relationship between electronic music and serial music the following year.¹⁰⁹ They concluded that Adorno and Krenek were correct in rejecting the ideas brought forward by Stockhausen and Eimert in *Die Reihe*. In 1956, Karl Heinrich Wörner also disagreed

¹⁰³ Jacques Wildberger, "Webern gestern und heute," *Melos* 27/4 (April 1960): 126.

¹⁰⁴ Erhard Karkoschka, "Der misverstandene Webern," *Melos* 29/1 (January 1962): 13-15.

¹⁰⁵ Walter Goebel, "Anton Weberns Sinfonie," *Melos* 28/11 (November 1961): 359-62.

¹⁰⁶ James Beale, "Weberns musikalischer Nachlass," *Melos* 31/10 (October 1964): 297-303.

¹⁰⁷ Konrad Hupfer, "Webern greift in die Reihenmechanik ein," *Melos* 34/9 (September 1967): 290-94.

¹⁰⁸ Karlheinz Stockhausen, "Weberns Konzert für Instrumente Op. 24," *Melos* 20 (1953): 343-48.

with Stockhausen's conclusions,¹¹⁰ and Kolneder included this exchange in his discussion of Webern's Op. 24 several years later.¹¹¹ Despite the quick response by Dahlhaus, Stockhausen's view became part of the literature without the critical reservation expressed by Adorno, Kreneck, Wörner and Dahlhaus. Alfred Nieman's rebuke of Kolneder's view of Webern as a non-serial composer was built on Stockhausen's conclusions, without addressing the broader concerns expressed by Dahlhaus and Wörner.

Kolneder, I think misses the *raison d'être* of Webern's communication. As Stockhausen significantly pointed out regarding the extraordinary row of the Op. 24 where the row, itself invaded by the genes of variation, like four flower trumpets of an *Amaryllis* plant, suggesting a whole field of colour from one source: "Instead of identity there is universal relationship."¹¹²

Dahlhaus' reservations, however, did not escape Angerer, who quoted him thirty years after the initial exchange.¹¹³

Roman chose to include a number of significant articles from a variety of periodicals not considered above. A selection of these citations include Michel Fano's contribution to *La musique et ses problèmes contemporaine*.¹¹⁴ Here he examined Webern's second cantata, Op. 31, and briefly considered his *Symphony*, Op. 21, within a

¹⁰⁹ Carl Dahlhaus und Rudolf Stephan, "Eine 'dritte Epoch' der Musik? Kritisch Bemerkung zur elektronischen Musik," *Deutsche Universitäts-Zeitung* 10/17 (1954): 14-17.

¹¹⁰ Karl Heinrich Wörner, *Neue Musik in der Entscheidung* 2nd ed. (Mainz: Schott, 1956), 96.

¹¹¹ Kolneder mentions points brought out by both Dahlhaus and Wörner in his evaluation of Stockhausen's argument. *Anton Webern: Einführung in Werke und Stil* (Rodenkirchen/Rhein: P.J. Tonger Musikverlag, 1961): 115-22.

¹¹² Alfred Nieman, "A Fresh Look at Webern," *Composer* 30 (1968/9): 5.

¹¹³ Manfred Angerer, "Betrachtungen zur Webern Literature oder warum seine Musik auf den Straßen gepfiffen wird," *Österreichische Musikzeitung* 38/11 (1983): 610

¹¹⁴ Michel Fano, "Pouvoirs transmis," in *La musique et ses problèmes contemporaine* (Paris: Julliard, 1954): 38-51.

study of the dodecaphonic music of Webern and Berg. Marcel Rubin expressed an appreciation for Webern's earlier works, and criticized his twelve-tone works, as well as those that followed this example, as being unmusical and tragically dehumanizing.¹¹⁵ Winfried Zillig concluded that Webern's reputation was built on the perception that his works contained the first hints of serialism, which provided a considerable influence on the younger generation.¹¹⁶ Jan Maegaard used Webern's *Bagatelles*, Op. 9, in his examination of formal devices used in Expressionistic works.¹¹⁷ Webern's works were also used to exemplify problems or limits evident in current analytical practice. Using Webern's *Piano Variations*, Op. 27, Robert Smith concluded that developing prescriptive analyses were not as useful as descriptive approaches. Edward Cone examined problems of analyzing aspects of rhythm and meter. Peter Westergaard examined what analysis can accomplish within its limitations.¹¹⁸ Siegfried Borris analyzed the structure of Webern's *Symphony*, Op. 21.¹¹⁹ Frederick Rimmer used principles developed by Schenker and Hindemith in analyzing music by Stravinsky, Bartok, Vaughan Williams, Hindemith, Britten, Schoenberg, Webern and Boulez.¹²⁰ Roger Smalley discussed the importance of using sketch material within his analysis of Webern's concerto, Op. 24,

¹¹⁵ Marcel Rubin, "Webern und die Folgen," *Musik und Gesellschaft* 10 (1960): 463-69.

¹¹⁶ Winfried Zillig, "Zur Geschichte der neuen Musik. Von der Dodekaphonie zur Elektronik," *Musica* 14/12 (1960): 777-80.

¹¹⁷ Jan Maegaard, "Some Formal Devices in Expressionistic Works," *Dansk Arbog for musikforskning* 1 (1961): 69-75.

¹¹⁸ Robert Smith, "This sorry Scheme of Things..." *The Music Review* 22/3 (1961): 212-219; Edward Cone, "Analysis Today," *Problems of Modern Music*, ed. Paul Henry Lang, (New York: Norton, 1962): 34-50; Peter Westergaard, "Some Problems in Rhythmic Theory and Analysis," *Perspectives of New Music* 1/1 (1962): 180-191.

¹¹⁹ Siegfried Borris, "Strukturanalyse von Weberns 'Symphonie' Op. 21," *Kongressbericht Kassel 1962* (Kassel: Bärenreiter, 1963): 253-57.

through using set-structures.¹²¹ Rudolf Wille concluded that an understanding of the symmetrical structure of the row was necessary when analyzing twelve-tone works, and used Webern's *String Quartet*, op, 28 as an example of his use of "row quadrants" to illustrate such symmetries.¹²² Jens Rohrer and Konrad Boehmer exchanged views on how modern music should be analyzed.¹²³ Boehmer, distinguishing between gestalt, structural, and multivoc analyses, concluded that the work analyzed determines which method is correct. Rohrer began with the notion that Webern's music provided the foundation for total serialism, and defended his earlier analysis in the 1968 article.

Roman included over thirty dissertations and Masters Theses that were written between 1955 and 1969. These works are predominantly analytical in nature. Despite the extensive bibliographies of sources dealing with twelve-tone music compiled by Mitchell and Hill, Ogdon perceived a gap in the literature, and sought to fill it through the analysis of Webern's *Piano Variations*, Op. 27, Schoenberg's *Klavierstück* Op. 33a, Krenek's *Symphonic Elegy* and Leibowitz's *Third String Quartet*.¹²⁴ Eckehard Bamberger concluded that Webern negated the traditional distinction between harmony and melody through abstracting melody,¹²⁵ while Andrew Broekema identified common stylistic traits of contemporary German Lied in the solo vocal works of Schoenberg,

¹²⁰ Frederick Rimmer, "Sequence and Symmetry in Twentieth Century Melody," *The Music Review* 26/1 and 2 (1965): 28-50 and 85-96.

¹²¹ Roger Smalley, "Personal Viewpoints," *Tempo* 81 (1967): 19-23.

¹²² Rudolf Wille, "Reihensymmetrien und Reihenquadrate," *Musikforschung* 21/1 (1968): 47-50.

¹²³ Konrad Boehmer, "Material-Struktur-Gestalt; Anmerkung zu einer analytischen Methodik neuer Musik," *Musikforschung* 20/2 (1967): 181-93; Jens Rohrer, "Zur Analyse neuer Musik," *Musikforschung* 21/1 (1968): 69-73; and *Neuste Musik. Ein kritischer Bericht* (Stuttgart: E. Klett, 1964).

¹²⁴ Wilbur Lee Ogdon, *Series and Structure: An Investigation into the Purpose of the Twelve-note Row in Selected Works of Schoenberg, Webern, Krenek and Leibowitz* (Ph.D. diss., Indiana University, 1955).

Berg, and Webern.¹²⁶ Karkoschka provided an analysis of Webern's first eleven numbered works, and concluded that these works embodied the seeds of Webern's later twelve-tone works, going so far as analyzing the first of the *Four Pieces for Violin and Piano*, Op. 7, and the *Two Songs*, Op. 8, within the chapter entitled "Vorstufe zum neuen Material."¹²⁷ Using a Schenkerian approach, Merrill Kay Bradshaw examined Webern's first five numbered works to arrive at an understanding of the relationship between tonal, atonal, and twelve-tone music,¹²⁸ and James Avery Hoffmann examined the extent to which Webern's *Quartet*, Op. 22, *Piano Variations*, Op. 27, and *String Quartet*, Op. 28, remain within traditional formal practice while using twelve-tone techniques.¹²⁹ Mary Emma Fiore examined the relationship of vertical structures in selected serial compositions by Schoenberg, Berg and Webern.¹³⁰ Imke Baldenius examined stylistic traits in a half-dozen works from Webern's entire life.¹³¹ Robert George Priez examined the organizational elements other than pitch in Schoenberg's Opp. 30 and 37 and Webern's *String Quartet*, Op. 28.¹³² Wyndham Jeffrey Morgan

¹²⁵ Eckhard Bamberger, *Die Zwölftonalität: Versuch einer Kritik* (Ph.D. diss., University of Innsbruck, 1957).

¹²⁶ Andrew Broekema, *A Stylistic Analysis and Comparison of the Solo Vocal Works of Arnold Schoenberg, Alban Berg and Anton Webern* (Ph.D. diss., University of Texas at Austin, 1962).

¹²⁷ Erhard Karkoschka, *Studien zur Entwicklung der Kompositionstechnik im Frühwerk Anton Weberns* (Ph.D. diss., University of Tübingen, 1959).

¹²⁸ Merrill Kay Bradshaw, *Tonal Structure in the Early Works of Anton Webern* (DMA, University of Illinois, 1962).

¹²⁹ James Avery Hoffmann, *A Study of Tripartite Forms in the Compositions of Anton Webern* (DMA, University of Illinois, 1963)

¹³⁰ Mary Emma Fiore, *The Formation and Structural use of Vertical Constructs in Selected Serial Compositions* (Ph.D. diss., Indiana University, 1963).

¹³¹ Imke Baldenius, *Stiluntersuchungen an den Opera 3, 4, 16, 17, 18 und 29 Anton Weberns* (Thesis, Lehramt, Hamburg, 1959).

¹³² Robert George Priez, *Twelve-tone String Quartets of Schoenberg and Webern* (MM, Indiana University, 1964).

illustrated the new musical language developed by Webern through an analysis of almost a dozen works composed throughout Webern's life,¹³³ while Eric Reid examined almost all of Webern's numbered works, comparing his style to that of the Flemish composers of the Middle Ages and Renaissance.¹³⁴ Robert Wiedman examined Webern's *Five Movements for String Quartet*, Op. 5, *Bagatelles*, Op. 9, and *Symphony*, Op. 21, as well as works by Schoenberg, Berg, Bartok, Hindemith, Krenek and Ives within a broader discussion of Expressionism in Music,¹³⁵ and Jean Wilson Zieger examined the interrelation between text and music in the expressionistic songs of Schoenberg, Berg and Webern, specifically providing a detailed analysis of Webern's Opp. 4/II and 15/IV, while briefly considering several of his early and middle period works.¹³⁶ John Lee Swanay questioned the claims made by the post-Webern generation regarding historical precedents that led to the current situation, and drew examples from Webern's *Five Movements for String Quartet*, Op. 5, *Six Pieces for Orchestra*, Op. 6, *Quartet*, Op. 22, *String Quartet*, Op. 28, and *Variations for Orchestra*, Op. 30.¹³⁷ Finally, Wallace McKenzie provided one of the first extensive biographies of Webern, followed by extensive remarks on all his numbered works.¹³⁸ In spite of the dissertations discussed above, the bibliographies of Mitchel, Bazsart and Hill, and the articles published before

¹³³ Wyndham Jeffrey Morgan, *Anton Webern – A Critical Estimate of his Music 1883-1945* (MM, University College of Wales – Aberystwyth, 1962)

¹³⁴ Eric Reid, *The Music of Anton Webern* (Ph.D. diss., University of Aberdeen, 1961)

¹³⁵ Robert William Wiedman, *Expressionism in Music* (Ph.D. diss., New York University, 1955).

¹³⁶ Jean Wilson Zieger, *Early Expressionistic Songs* (MM, University of California, 1959).

¹³⁷ John Lee Swanay, *Romantic Style Characteristics which led to the Rise of the Dodecaphonic Technique* (Ph.D. diss., Dissertation, University of Texas, 1963).

¹³⁸ Wallace McKenzie, *The Music of Anton Webern* (Ph.D. diss., North Texas State College, 1960).

1965, Robert Brown claimed that Webern's early works had not been sufficiently examined.

Brown examined the sound material and structure in Webern's early works in 1965, citing only a portion of the available literature.¹³⁹ Ramon Conrad Fuller viewed Webern's *Symphony, Op. 21* as a prototype of total serialization, analyzing the first movement using structural analysis and information theory analysis, which measures the breadth of expressivity through mathematically calculating the number of meaningful arrangements of constituent elements that are available within a system.¹⁴⁰ Walter John Halen discussed this work within an historical context, along with symphonies by Roy Harris (*Symphony 7*), Walter Piston (*Symphony 7*), Igor Stravinsky (*Symphony in three movements*) and Hans Werner Henze (*symphony 2*).¹⁴¹ Dankmar Venus examined the songs of Schoenberg, Berg, Webern, and Hindemith with relation to their use of phrasing, motives, and combinations of intervals.¹⁴² Ralph Conrad Immel Jr. investigated the relationship between text and music in Webern's *Das Augenlicht, Op. 26*.¹⁴³ Paul Bollinger Carlson examined stylistic traits in compositions for violin and piano by Stravinsky, Ives, and Webern, concluding that Webern embodied erratic tempo changes,

¹³⁹ Robert Barclay Brown, *The Early Atonal Music of Anton Webern: Sound Material and Structure* (Ph.D. diss., Brandeis University, 1965).

¹⁴⁰ Roman Conrad Fuller, *An Information Theory Analysis of Anton Webern's Symphony, Opus 21* (DMA Thesis, University of Illinois, 1965)

¹⁴¹ Walter John Halen, *An Analysis and Comparison of Compositional Practices Used by Five Contemporary Composers in Works Titled 'Symphony,'* (Ph.D. diss., Ohio State University, 1969).

¹⁴² Dankmar Venus, *Vergleichende Untersuchungen zur melischen Struktur der Singstimmen in den Liedern von Arnold Schönberg, Alban Berg, Anton Webern und Paul Hindemith* (Ph.D. diss., University of Göttingen, 1965).

¹⁴³ Ralph Conrad Immel Jr, *the Relationship Between the Text and the Music in Anton Webern's Das Augenlicht* (MM, University of Texas, 1966).

a conscious exploitation of tone color, and compressed forms in this work.¹⁴⁴ Myra Banks investigated the techniques and principles Webern used in all of his serial works, identifying the contrapuntal use of rows in his twelve-tone works.¹⁴⁵ Lynus Patrick Miller investigated Webern's scoring, formal devices and use of melody and harmony in comparing his *Langsamer Satz* (1905), *Five Movements for String Quartet*, Op. 5, *Bagatelles*, Op. 9 and the *String Quartet*, Op. 28., using examples from the *Trio*, Op. 20 to illustrate the transition between the atonal and twelve-tone works.¹⁴⁶ Donald Bruce Anthony investigated how Webern manipulated experiential time in almost a dozen works, most of which were early and middle period works.¹⁴⁷ J. Rosalind Roberts used half the twelve-tone works Webern wrote in addition to the *Five Movements for String Quartet*, Op. 5, to illustrate how Webern realized Schoenberg's concept of an absolute and unitary perception of music.¹⁴⁸ Harold Lewin investigated the structural implications inherent in twelve-tone orderings, and concluded that the twelve-tone system is no longer the exclusive domain of one school, but rather a useful tool for artistic expression.¹⁴⁹ Baron Keith McLean used elements of the vocal-line, intervals motives and texture to divine the means of unification Webern used in his "Middle

¹⁴⁴ Paul Bollinger Carlson, *An Historical Background and Stylistic Analysis of Three Twentieth Century Compositions for Violin and Piano* (DMA, University of Missouri at Kansas City, 1965).

¹⁴⁵ Myra Banks, *Anton Webern: Serial Technique and formal Principles* (Ph.D. diss., University of Glasgow, 1967).

¹⁴⁶ Lynus Patrick Miller, *The Relationship Between Compositional Techniques and Scoring in the Works for String Quartet by Anton Webern (1883-1945)* (MM, University of Kansas, 1969).

¹⁴⁷ Donald Bruce Anthony, *A General Concept of Musical Time with Special Reference to Certain Developments in the Music of Anton Webern* (Ph.D. diss., Stanford, 1968).

¹⁴⁸ J Rosalind Roberts, *Anton Webern: The Unitary Perception of his Music* (MM, University of Bristol, 1968).

¹⁴⁹ Harold F Lewin, *Aspects of the Twelve Tone System: Its Formation and Structural Implications* (Ph.D. diss., University of Indiana, 1965).

Period” in general, and *Six Songs on the Poems of Georg Trakl*, Op. 14 in particular.¹⁵⁰ Patricia Overby concluded that Webern used traditional devices of variation in a new stylistic setting, using the *Passacaglia*, Op. 1, and *Variations for Orchestra*, Op. 30 to illustrate her conclusions.¹⁵¹ Donald Penderson investigated techniques used for Computer-Aided analysis¹⁵² Richard Chrisman examined a movement from Webern’s *Five Pieces for String Quartet*, Op. 5/IV, and the *Bagatelles*, Op. 9/III, in his investigation of symmetrical axes in twentieth century music.¹⁵³ Gary Eugene Wittlich turned to mathematical models to analyze the music of Bartók, Schoenberg, and Webern,¹⁵⁴ while Celia Ann Davis briefly reviewed the various analytical methods used in investigating songs by Webern¹⁵⁵

These academic works represent a broad range of analytical techniques and historical perspectives. While some used Webern’s works to exemplify aspects of expressionism, others used identical works to illustrate nascent tendencies of total serialism or the formal aspects of using such precompositional models. Although all of Webern’s works were discussed to varying degrees, the twelve-tone works were encountered more frequently, and earlier works were examined for tendencies of row manipulation, serial ordering of rhythmic or timbral elements, or the use of symmetrical

¹⁵⁰ Baron Keith McLean, *An Analysis of Anton Webern’s Six Songs for Voice, Clarinet, Bass Clarinet, Violin and Cello, Op. 14* (Ph.D. diss., University of Indiana, 1969).

¹⁵¹ Patricia Overby, *Variation Techniques in the Music of Anton Webern* (MA, University of Iowa, 1969).

¹⁵² Donald Penderson, *Some Techniques for Computer-aided Analysis of Musical Scores* (Ph.D. diss., Iowa University, 1968).

¹⁵³ Richard Chrisman, *A Theory of Axis Tonality for Twentieth-Century Music* (Ph.D. diss., Yale, 1969).

¹⁵⁴ Gary Eugene Wittlich, *An Examination of Some Set-theoretic Applications in the Analysis of Non-serial Music* (Ph.D. diss., University of Iowa, 1969).

¹⁵⁵ Celia Ann Davis, *The Songs of Oppus III, Opus IV and Opus XII by Anton Webern* (MA, University of Wyoming, 1968).

axes to establish “tonal” centers. One of the most striking aspects of these works, however, is the few returned to the literature written before *Die Reihe*, while almost all include this publication in their bibliographies.

Roman cited several encyclopedic entries published between 1954 and 1968.¹⁵⁶ These generally provided a general biographical entry for Webern, followed by brief analytical remarks that tended to focus on the brevity, extreme range, and delicate orchestration in his works. There is seldom any mention of his twelve-tone works in the earlier entries, while later publications provided only a broad overview of the technique and its use in his later works. Humphrey Searle provided a concise biography and briefly discussed each of the numbered works in the Webern essay for Grove. Fred Prieberg provided a brief biography, quoting remarks by Eimert, Reich, Schoenberg, Stravinsky and Webern. Rufer broached the topic of Webern’s influence on the succeeding generation of composers. Boulez provided extensive commentary on Webern’s music, while briefly considering biographical issues. Following a biographical account of Webern’s life, Roman Vlad discussed Webern’s early works and the development of his mature style, and Mason contributed comments on the five chamber pieces by Webern that were not included in the 1932 publication of *Cobbett’s Cyclopedic Survey of Chamber Music*. While each of these contributions briefly relates major

¹⁵⁶ Humphrey Searle, “Anton Webern,” *New Grove Dictionary of Music and Musicians* 5th ed., ed. Eric Bloom (London: Macmillan, 1954), 225-38; Fred K. Prieberg, “Anton Webern,” *Lexicon der neuen Musik* (Freiburg, München: Karl Alber, 1958), 446-49; Josef Rufer, “Anton (von) Webern,” *Reimann Musik Lexicon* 12th ed. (Mainz, 1961), vol. 2 898-99; Pierre Boulez, “Anton von Webern,” *Encyclopedie de la musique*, vol. 3 (Paris: Fasquelle, 1961), 907-12; Roman Vlad, “Anton Webern,” *La Musica (Encyclopedica Storica)* vol. 4 (Torino: Unione Tipografico-Editrice Torinese, 1966), 853-61; Colin Mason, “European Chamber Music Since 1929,” *Cobbett’s Cyclopedic Survey of Chamber Music* 2nd ed., ed. Colin Maso, vol. 3 (London: Oxford University Press, 1963), 6-11.

accomplishments in Webern's life, they neither approach the bibliographic breadth evident in the works by McKennzie or Kolneder, nor do they broach the controversial nature of the source of Webern's influence on the next generation of composers. Webern, however, was chiefly encountered in the surveys and chapters of books dealing with composition, history and contemporary music during his lifetime, and this was to be true in the years following his death. Roman's bibliography includes nearly forty period surveys that use Webern's music to exemplify aspects of expressionism, serialism, and the extreme application of principles pioneered by Schoenberg.¹⁵⁷

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- ¹⁵⁷ Rene Leibowitz, *Schoenberg et son école: l'étape contemporaine du langage musical* (Paris: J. B. Janin, 1947).
 Siegfried Borris, *Über Wesen und Werden der Neuen Musik in Deutschland* (Berlin: Sirius-Verlag, 1948).
 Rudolph Franz Brauner, *Österreichs neue Musik* (Wien: Brüder Hollinek, 1948).
 Ernst Krenek, *Selbstdarstellung* (Zürich: Atlantis Verlag, 1948).
 Andreas Liess, *Der Musik im Weltbild der Gegenwart-Erkenntnis und Bekenntnis* (Lindau: Werk-Verlag KG Frisch & Perceder, 1949).
 Hanms Heinz Stuckenschmidt, *Neue Musik* (Berlin: Suhrkamp, 1951).
 Norman Demuth, *Musical Trends in the Twentieth Century* (London: Rockliff, 1953).
 André Hodeir, *La musique étrangère contemporaine* (Paris: Presses Universitaires de France, 1954).
 Humphrey Searle, *Twentieth Century Composition* (London: Williams and Norgate, 1954).
 Roman Vlad, *Modernità e tradizione nella musica contemporanea* (Torino: Einaudi, 1955).
 Karl Heinrich Wörner, *Neue Musik in der Entscheidung* 2nd ed. (Mainz: Schott, 1956).
 Iain Hamilton, "Alberg Berg and Anton Webern," in Howard Hartog, ed. *European Music in the Twentieth Century*, revised ed. (London: Pelican Books, 1961).
 Robert Alyos Mooser, *Aspects de la musique contemporaine 1953-57* (Genève: Labor et Fides, 1957).
 Gerhard Nester, *Der Stil in der Neuen Musik* (Freiburg: Atlantis, 1958).
 Rudolf Stephan, *Neue Musik* (Göttingen: Vandenhoeck & Ruprecht, 1958).
 Theodor Wiesengrund Adorno, "Anton Webern," in *Klangfiguren* (Berlin & Frankfurt/Main: Suhrkamp, 1959): 157-81.
 Alois Melichar, "Musik in der Zwangsjacke," *Die deutsche Musik zwischen Orff und Schönberg*, 2nd revised and enlarged edition (Wien: E. Wancura, 1959).
 Max Rieple, *Music in Donaueschingen* (Konstanz: Rosgarten, 1959).
 Robert Wangerme, *La musique beige contemporaine* (Bruxelles: La Renaissance du Livre, 1959).
 Winfried Zillig, *Variationen über neue Musik* (München: Nymphenburger Verlagshandlung, 1959).
 André Hodeir, *Since Debussy: A View of Contemporary Music* (London: Secker & Warburg, 1961).
 Werner Oehmann, *Die Musik des 20 Jahrhunderts* (Berlin: W. de Gruyter, 1961).
 Peter Gradenwitz, *Wege zur Musik der Gegenwart* (Stuttgart: W. Kohlhammer, 1963).
 Colin Mason, *European Chamber Music since 1929* (London: Oxford University Press, 1963).
 Ton de Leeuw, *Muziek van de Twintigste Eeuw* (Utrecht: Oosthoek, 1964).
 Jens Rohwer, *Neuste Musik. Ein kritischer Bericht* (Stuttgart: E. Klett, 1964).
 Minao Shibata, *contemporary Composers* [in Japanese] (Tokyo: Ongaku-no-toma Sha, 1958).

Webern was included in nearly all the historical surveys of contemporary music. Zoltan Roman included several of these works in his bibliography; among them were William Austin's *Music in the 20th Century*, in which he provides a detailed analysis of Webern's *Symphony*, Op. 21. Wörner briefly discussed many of Webern's works within a broader consideration of contemporary music, and Häusler examined the music from Schoenberg to Penderecki, in which a chapter was devoted to rather general remarks about Webern. Henry Barraud provided a French perspective on contemporary music, in which Webern is viewed as the gateway to later developments, and his *Piano Variations*, Op. 27, received extended consideration. In *Musik des 20. Jahrhunderts*, Stuckenschmidt provided a broad survey of twentieth-century music in which a graph is used to illustrate the structure of Webern's *Five Pieces for Orchestra*, Op. 10, while he emphasized Webern's use of Klangfarbenmelodie in *Neue Musik*. Wangerme considered the influence that Webern had on Belgian composers and the musical public through performances of his works within the context of describing the musical diversity evident in Belgium during the second quarter of the century, and Rieple chronicled the activities

William Austin, *Music in the 20th Century: From Debussy through Stravinsky* (New York: Norton, 1966).

Ulrich Dibelius, *Moderne Musik 1945-1965* (München: Piper, 1966).

Luigi Rognoni, *Fenomenologia della musica radicale* (Bari: Editori Laterza, 1966).

Henry Barraud, *Pour comprendre des musiques d'aujourd'hui* (Paris: Éditions du Seuil, 1968).

Otto Drei, *Exploring Twentieth Century Music* (New York: Reinhart and Winston, 1968).

Egon Gartenberg, *Vienna. Its Musical Heritage* (London: Pennsylvania State University Press, 1968).

Wilfred Mellers, *Caliban Reborn. Renewal in Twentieth-Century Music* (New York: Harper & Row, 1967).

Werner Pütz, *Studien zum Streichquartettsschaffen bei Hindemith, Bartok, Schönberg und Webern* (Regensburg: Bosse, 1968).

Josef Häusler, *Musik im 20. Jahrhundert. Von Schönberg zu Penderecki* (Bremen: Schünemann, 1969).

Willi Reich, *Versuch einer Geschichte der Zwölftonmusik* (Zürich: Atlantis, 1952).

Robert Schollum, *Die Wiener Schule Schoenberg-Berg-Webern. Entwicklung und Ergebnis* (Wein: Elisabeth Lafite, 1969).

Hans Heinz Stuckenschmidt, *Musik des 20. Jahrhunderts* (München: Kindler, 1969).

Humphrey Searle, *Twentieth Century Composition* (London: Williams and Norgate, 1954).

in Donaueschingen between 1920 and 1958, during which time several of Webern's works were performed.

Webern was usually encountered in books that compared his works with other composers and trends of the twentieth-century. Schoenberg was almost universally included in these surveys as teacher and pioneer, and Webern was credited with pushing certain of his teacher's innovations to their logical, if extreme, conclusions. Roman cited a representative selection of these monographs. Leibowitz's landmark, *Schoenberg et son école*, and *Introduction à la musique de douze sons* were obviously included. Mersmann briefly considered Schoenberg and his followers in a chapter of *Deutsche Musik des XX. Jahrhunderts im Spiegel des Weltsgeschehens*. Hamilton's contribution to *European Music in the Twentieth Century* provided examples of Webern's use of canonic devices, his use of klangfarbenmelodie and the smaller forms encountered in his aphorisms. Werner Oehmann provided an interesting bridge between those who chronicled Webern as pupil and those who cast him as pioneer.

In his *Die Musik des 20. Jahrhunderts*, Oehmann discussed Webern in relation to Schoenberg and his school, and again later in his discussion of the consequences of serial and electronic music. In 1953, Demuth included Webern as one of the composers whose influence had already been felt in the twentieth-century, and briefly discussed half-a dozen compositions from throughout Webern's numbered works. Zillig discussed Webern's influence on Stravinsky, Hartmann, Stockhausen, Boulez, Nono and Berio, and provided a brief commentary on three of Webern's twelve tone works; the *Trio*, Op. 20, *Symphony*, Op. 21, and the *Quartet*, Op. 24, as well as a handful of earlier compositions.

Krenek recalled Webern's influence on him, and his belief that Webern's uniqueness was evident as early as the 1930s. Searle drew examples from several of Webern's twelve-tone works as well as the first of the *Five Movements for String Quartet*, Op. 5, in an early treatise on twelve-tone composition. André Hodeir portrayed Webern as a pioneer of a new musical order, providing specific comments on most of his twelve-tone works and the *Five Movements for String Quartet*, Op. 5. In *Neueste Musik. Ein kritischer Bericht*, Rohwer concluded that the younger generation exaggerated Webern's role, but found that his compositions foreshadowed total serialism through his "Will to order," using an analysis of the third movement of Op. 23 to illustrate his point. Finally, Dibelius discussed the influence exerted by Webern on the main figures active within the twenty-year period of 1945-1965.

Zoltan Roman also included several published collections of radio broadcasts, essays, lectures and articles that included references to Webern. Written between 1954 and 1964, Luigi Rognoni authored a number of essays that examined Schoenberg's school and the legacy Webern brought to the next generation of composers. Robert-Aloys Mooser published a collection of reviews that included his discussion of Webern's *Five Movements for String Quartet*, Op. 5, the *Bagatelles*, Op. 9, the *Symphony*, Op. 21, and the *Variations for Orchestra*, Op. 30, for the journal *La Suisse*. Roman included several surveys were directed to a more general audience. Shibata devotes a chapter to Webern in which a brief biographical and stylistic discussion is followed by remarks of varying length on the *Bagatelles*, Op. 9, and nearly all of his twelve tone works. Within a textbook format, Drei provided an extensive analysis of Webern's *Variations for*

Orchestra, Op. 30, in a chapter of his book devoted to the composer, and Gartenberg provided a section devoted to Schoenberg and his circle in his book entitled *Vienna. Its Musical Heritage*, Schollum gathered his broadcasts into a book intended to enlighten his musical audience through analytic comments on the works by the Second Viennese School. He frequently considered the analytical literature within his comments on Webern's works. Webern's *Piano Variations*, Op. 27 received especially detailed treatment, and included comments by Kolneder and Stadlen. Finally, Cohn's *Anton Webern* contained comments on all Webern's recorded works as well as a critically reviewed discography.

Several authors that Zoltan Roman included cast the musical developments of Schoenberg, Webern, and Berg within the logical evolution of Western music. Roman Vlad discussed the traditions from which Webern drew within a discussion of the Second Viennese School in *Modernita e tradizione nella musica contemporanea*. Bauner presented the new music as an "organic" continuation of the western musical tradition. While concentrating on the Schoenberg circle, he provides brief remarks on half a dozen of Webern's works, composed throughout his life. Gradenwitz sought to explain the new music as continuations of principles and practices evident in more traditional music. Using the genre of the String Quartet, he illustrated how the compositions of Schoenberg, Bartók, Hindemith, Janáček, Haba, Berg, and Webern formed the foundation for later artistic developments. By 1952, Willi Reich concluded a number of misunderstandings had arisen regarding the Second Viennese school and the use of the twelve-tone method, and sought to rectify the situation through tracing a history of the use of twelve-tone

technique, in which Webern's *Three Traditional Rhymes*, Op. 17, *Trio*, Op. 20, and *Symphony*, Op. 21 were used to illustrate Webern's role in the development of this method.

Zoltan Roman also included a number of general discussions of contemporary musical style. Nester considered Webern's contribution to the development of the new music as he discussed the relationship between melody and text, symmetry and aspects of the use of the row. Stephan sought to underscore the accessibility of the new music, drawing extended examples from Webern's *Georg Songs* in Op. 3 and 4, his *Symphony*, Op. 21, and *String Quartet*, Op. 28. Ton de Leuw used analytical remarks on Webern's *Five Movements for String Quartet*, Op. 5, *Six Pieces for Large Orchestra*, Op. 6, *Quartet*, Op. 24, *Piano Variations*, Op. 27 and *Variations for Orchestra*, Op. 30, to underscore Webern's influence on contemporary music after 1950 in the areas of rhythm and tone color, and illustrate how Webern evolved from free atonality to employ the twelve-tone technique in his compositions. Mellers discussed Webern's influence on Boulez, Nono, Stravinsky and Davies through his examination of almost a dozen works selected from Webern's oeuvre. Although Webern is encountered throughout Schäffler's book, a detailed discussion of Webern's *Quartet*, Op. 24, *Piano Variations*, Op. 27, *String Quartet*, Op. 28, and *Variations for Orchestra*, Op. 30, occurred in a chapter specifically devoted to Webern, and his influence on such later composers as Boulez, Nono, Stockhausen and Pousseur. Werner Pütz examined string quartets by Hindemith, Bartok, Schoenberg and Webern, using Webern's *Five Movements for String Quartet*, Op. 5, as the basis for comparative remarks about his *Bagatelles*, Op. 9 and *String*

Quartet, Op. 28. Ringger provided a detailed discussion of Webern's songs with piano accompaniment. Finally, Andreas Liess discussed expressionistic elements of extreme register and condensed form in his analysis of the first movement of Webern's *Four Pieces for Violin and Piano*, Op. 7.

Zoltan Roman identified several important analytical surveys during these years¹⁵⁸ In addition to Leibowitz's analysis of Webern's *Quartet*, Op. 24, he provided a guide to composing with twelve tones, in which Webern's Opp. 12, 16 and 17 are discussed. Drauner intended to fill a void he perceived in the theoretical and technical literature regarding the new music in 1949. He dealt with expressionism, atonality and the twelve-tone technique in chapter 9, and uses Webern's *Five Pieces for Orchestra*, Op. 10, and *Das Augenlicht*, Op. 26 to illustrate Webern's use of these techniques. Hanns Jelinke's introduction to twelve-tone techniques used examples taken from several of Webern's twelve-tone works. Vlad discussed Webern's contributions to the development of twelve-tone music throughout his work, and devoted chapter ten to the analysis of Opp. 24, 27 and 30. Reti discussed aspects of tonality, atonality and pantonality in his

¹⁵⁸ Rene Leibowitz, *Qu'est-ce que la musique de douze sons? Le Concerto pour neuf instruments, Op. 24, d'Anton Webern* (Liège: Editions Dynamo, 1948).

Ralph Franz Drauner, *Vom Dreiklang zum Zwölftonakkord* (Wien: Verlag für Jugend und Volk, 1949).

Rene Leibowitz, *Introduction à la musique de douze sons* (Paris: L'Arche, 1949).

Hanns Jelinke, *Anleitung zur Zwölftonkomposition nebst allerlei Paralipomena (Appenxis zu Zwölftonwerk Op. 15)* (Wien: Universal Edition, 1952).

Roman Vlad, *Storia della dodecafonia* (Milano: Zerboni, 1958).

Edward T Cone, "Analysis Today," *Problems of Modern Music*, ed. Paul Henry Lang ed. (New York: Norton, 1960), 34-50.

Rudolph Reti, *Tonality, Atonality, Pantonality; a study of some trends in Twentieth Century Music* (London: Barrie & Rockliff, 1960).

Siegfried Borris, "Strukturanalyse von Weberns 'Symphonie' Op. 21," in *Kongressbericht Kassel 1962* (Kassel: Barenreiter, 1963), 253-57.

Amando Plebe, *La dodecafonia. Documenti e pagine critiche* (Bari: Laterza, 1962).

Bjarne Kortsen, *Some Remarks on the Instrumentation of Anton Webern* (Oslo: B. Kortsen, 1963)

Boguslaw Schäffer, *Klasyki dodekafoni* (Kraków: Polskie Wydawnictwo Muzyczne, 1964).

Reginald Smith Brindle, *Serial Composition* (London: Oxford University Press, 1966).

1960 work, but only provided detailed comments on the first movement of Webern's Op. 5. Amando Plebe highlighted Webern's contribution to the development of twelve-tone music in several chapters of *La Dodecafonia*. Through an examination of Webern's orchestral works, Bjame Kortsen concluded that Webern fostered a traditional use of instrumentation. Within his discussion of classic dodecaphony, Boguslaw Schäffer sought to correct several misconceptions through a discussion of almost all Webern's published works, emphasizing Webern's essence in chapter 14. His detailed analyses, however, were confined to remarks on nearly all the twelve-tone works. Although focused on the technical means of effectively using serialism, Brindle briefly discussed free atonalism and free twelve-tone composition, drawing examples from Webern's *Bagatelles*, Op. 9, and *Two Songs*, Op. 19, and provided an extensive discussion of the *Symphony*, Op. 21 and the *Three Songs*, Op. 23.

Roman cited 32 entries attributed to Webern that included his lecture series, "Der Weg zur neuen Musik," letters to Hildegard Jones and various analytical essays as well as his tribute to Schoenberg.¹⁵⁹ In addition, a number of monographs devoted to Webern

¹⁵⁹ Hans Moldenhauer, *Sketches (1926-1945)* (New York: Carl Fischer, 1968).

Rene Leibowitz, "Les Oeuvres Posthumes d'Anton Webern," in *Significations des Musiciens Contemporains* (Liege, 1949).

Wolfgang Fortner, "Anton Webern und Unsere Zeit," in Heinrich Lindlar ed., *Wolfgang Fortner – Eine Monographie* (Rodenkirchen/Rhein: Tonger, 1960).

Walter Kolneder, *Anton Webern: Einführung in Werk und Stil* (Rodenkirchen: Tonger, 1961).

Hans Moldenhauer, *The Death of Anton Webern: A Drama in Documents* (New York: New York Philosophical Library, 1961).

Willi Reich, *Anton Webern: Weg und Gestalt, Selbstzeugnisse und Worte der Freunde* (Zürich: Verlag der Arche, 1961).

Arthur Cohn, *Anton Webern*, trans. E Temple Roberts and H Searle (London: Calder & Boyars, 1966).

Harold Kaufmann, *Hans Erich Apostel* (Wein: E. Lafite, 1965).

Friedrich Wildgans, *Anton Webern* (Tübingen: Rainer Wunderlich, 1967).

Rolf Urs Ringer, *Anton Weberns Klavierlieder* (Zürich: Juris Verlag, 1968).

Laszlo Somfai, *Webern [Hungarian]* (Budapest: Gondolat, 1968).

were cited in his bibliography. Wolfgang Fortner's *Anton Webern und Unsere Zeit* used the discussion of Webern that Mersmann published in 1929 as a point of reference in discussing Webern's historical position thirty years later. Kolneder produced the first comprehensive monograph that provided extensive discussion of all the numbered works in addition to a brief biography of the composer. Reich assembled a number of previously published reviews, essays, and letters in his *Anton Webern: Weg und Gestalt*. And comprehensive biographical works were published by Wildgans, Kolneder, Somfai and Rostand as well as Moldenhauer's foreword to the published volume of sketches and his account of Webern's death. Rognoni's *La scuola musicale di Vienna* is notable in that it was excluded from Zoltan Roman's bibliography.¹⁶⁰

Roman also included several biographical works on other composers that contained a significant perspective on Webern. These included published letters by Schoenberg and Berg, Redlich's and Reich's works on Berg, and Alois Melichar's *Schönberg und die Folgen*.¹⁶¹ Several biographical and autobiographical works of Stravinsky were included, chief among them were works written by Robert Craft. In addition to several articles discussed above, *Memories and Commentaries*, *Gespräch mit Robert Craft* and *Dialogues and a Diary* were included because of various statements

Claude Rostand, *Anton Webern, l'homme et son oeuvre* (Paris: Editions Seghers, 1969).

¹⁶⁰ Originally published in 1954 as *Espressionismo e dodecafonia*, Rognoni's work represents an Italian vantagepoint during the early days of the "serial madness." Enlarged in its 1966 printing, it was translated into English in 1977.

¹⁶¹ Arnold Schoenberg, *Briefe* (Mainz: B Schotts Söhne, 1958).

Alois Melichar, *Schönberg und die Folgen. Eine notwendige kulturpolitische Auseinandersetzung* ([Wien]: Eduard Wancura, 1960).

Hans Ferdinand Redlich, *Alban Berg – Versuch einer Würdigung* (Wien: Universal Edition, 1957).

Willi Reich, *Alban Berg. Bildnis im Wort. Selbstzeugnisse und Aussagen der Freunde* (Zürich: Die Arche, 1959)

regarding the influence Webern had on Stravinsky. Helmut Kirchmeyer's *Igor Stravinsky; Zeitgeschichte im Persönlichkeitsbild* was included because of extensive comments on Webern's Op. 20 and its bibliography representing works of the period.

Roman's bibliography contains works that represent a significant diversity of opinion regarding Webern's compositions, life and influence as well as contributions to the literature that represent the most meaningful analytical method for explaining their generally agreed upon uniqueness. Although a number of works considered Webern's freely tonal works, the majority of the literature turned to the twelve-tone works, and generally viewed his earlier compositions as foreshadowing these traces of total serialism, when they were discussed at all. Bailey characterized the literature as moving from a "serial frenzy" through a phase in which musicologists attempted to reconcile Webern's historical persona with that evident in the emerging primary material. This phase was followed by a period during which one "sat down with the score" to figure out his music.¹⁶² This brief review, however, illustrates that analytical investigations continued unabated through these years, that scores were analyzed as they became available, and that while attempts were made to reconcile Webern to the persona supported by the documentary evidence, a persistent stream within the scholarly discourse continued to cast Webern as the 'Father Figure' of the new music.

William Austin provides perhaps the most representative summary of this dynamic. *Music in the 20th Century: from Debussy through Stravinsky* was written after the publications by Leibowitz and *Die Reihe* had made their way into the literature, and

Alban Berg, *Briefe an seine Frau* (München, Langen, Müller, 1965)

after the publication of a number of Webern's letters, lectures and scores as well as the complete recordings of his compositions released.¹⁶³ He devoted a chapter devoted to Webern, in which he cited early monographs of Kolneder and Wildgans as well as articles by Craft and the McKenzie dissertation as providing enough information to "trace the course of Webern's development and some concrete connections between his achievements and the achievements of his contemporaries."¹⁶⁴ He observed that Donald J. Grout's decision to devote three pages to his music in *History of Western Music* insured he "was now an inescapable part of the living tradition of music."¹⁶⁵

Austin began by characterizing Webern's music as astonishingly short, soft, and comprised almost exclusively of sevenths, ninths and rests. "He seems to be always on the verge of silence. ... Any page of his music at first glance, ... looked so fantastically strange that most of the pieces remained quiet silent, unperformed."¹⁶⁶ While these observations have long been part of the critical literature, Austin contrasted the way in which Webern used sevenths and ninths in his melodies. "When these intervals occur in earlier styles ... the melodic leap is usually emphasized by rhythm, from weak to strong beat; ... In Webern's mature style, on the contrary sevenths and ninths may regularly occur off the beat ..."¹⁶⁷ Austin acknowledged the interest others had in Webern's use of twelve-tone fields in the following manner:

¹⁶² Bailey, "Coming of Age," p. 645.

¹⁶³ Austin, *Music in the 20th Century*, pp. 345-370.

¹⁶⁴ *Ibid.*, p. 346.

¹⁶⁵ *Ibid.*, p. 345.

¹⁶⁶ *Ibid.*

¹⁶⁷ *Ibid.*, p. 350.

The development of the twelve-tone technique naturally suggests another way of beginning to analyze Webern's chromaticism, even in pieces that antedate the formation of the technique (1923). Walter Kolneder cites ten instances of "twelve-tone fields" in Op. 9-14. Hans Eggebrecht finds throughout this music a "non-serial twelve-tone method."¹⁶⁸

Austin nevertheless concluded: "All these observations about the pitches of Webern's music still leave unexplained the coherence that can be felt when the pitches become familiar."¹⁶⁹ He clarified the extent to which Webern ordered musical elements in his compositions in the following way:

The late instrumental works, however, are the ones that dazzled Stravinsky and younger composers in the 1950s. ... They are alike, incidentally, in that all of them do, somehow, use twelve-tone technique; Webern adopted it once and for all, unlike Schoenberg, and maintained it without exceptions, unlike Berg; this firm commitment made him seem a surer guide. Boulez says that for Webern "the series became a many-valued mode of thought, and no longer only a technique," as it was for Schoenberg. This does not mean, however, that Webern thought of treating durations, rests, dynamics, and tone-colors according to the series, as Milton Babbitt (1945) and the "serialists" of the 1950s did. Rather, Webern's series of pitches fitted with his preoccupations, already established and ever developing, with the other aspects of his sounds.¹⁷⁰

Humphrey Searle contributed the entry for Webern to the 5th edition of *Grove's Dictionary of Music and Musicians* over a decade earlier, before the release of Webern's complete works and much of the so called Darmstadt view of Webern had made its way into the literature.¹⁷¹ Considering Webern's works were not censored during the war in England as they had been on the continent, and in fact were performed there more often during Webern's lifetime and afterward, one may argue that the English vantage point

¹⁶⁸ Ibid., p. 351.

¹⁶⁹ Ibid.

¹⁷⁰ Ibid., p. 357.

was not as impoverished as that evident on the continent. Searle was an English composer and writer on music. A student of Webern while studying at the Vienna Conservatory from 1937-8, he was familiar with his use of the twelve-tone technique, and was to write exclusively in that style after 1946. Searle maintained active association with most of the British organizations for modern music throughout his career. In his article, one encountered the image of an obscure composer, exemplifying the extremes of modern music through carrying the compositional principles and practices of Schoenberg and Debussy to their logical extreme, was brought forward intact. Drawing heavily on the entry produced by Gerald Abraham produced for the previous edition, Searle does not broach the issue of serial techniques. He briefly described Webern's works through the *Second Cantata*, Op. 31, the circumstances of several performances, and provides general remarks on Webern's aesthetic attitude and temperament.

Gerald Abraham provided a greatly expanded view of Webern thirteen years after Webern's biography first appeared in *Grove's* and a decade before Searle's contribution,¹⁷² At the time of this article, Abraham was associated with the BBC, on editorial boards of *Radio Times* and *The Listener*, and had contributed to a wide variety of musical publications. He would later serve on the editorial board of the *New Oxford History of Music*, *Grove 6*, and preside over the Royal Musical Association from 1969 to 1974. In 1940s, his piece echoes several themes from Edward Evans' earlier entry,¹⁷³

¹⁷¹Humphrey Searle, "Webern, Anton (von)," *Grove's Dictionary of Music and Musicians*, 5th edition, ed. Eric Bloom, vol. 9 (London: Macmillan, 1954), 225-228.

¹⁷²Gerald Abraham, "Webern, Anton von," *Grove's Dictionary of Music and Musicians*, supp volume (New York: Macmillan, 1940): 666-668.

¹⁷³Edward Evans, "Anton Webern" *Cobbett's Cyclopedic Survey of Chamber Music* (London: Humphrey Milford, 1930), 571-74.

presenting Webern as never attaining a prominent role in Viennese concert life, recounting his studies in musicology with Adler, and his being “enthralled” with Schoenberg. Webern's role as a conductor is expanded in this article by briefly describing his conducting duties in Schoenberg's Society for Private Musical Performances, and his use of the twelve-tone method is mentioned. A works list includes all but one of the 29 compositions Webern completed at the time, although four of these had yet to receive a premiere. What is most striking about this entry is the extent and tone of the analyses of the composer's style.

Abraham found Webern “an extreme modernist” when examining his first published work, the *Passacaglia* Op. 1, and claimed he has remained so ever since. He found the first two works to be “full of portents of Webern's later style: angular, leaping melody, exquisitely subtle effects of scoring ... the breaking up of the essentially contrapuntal texture into thematic scraps which suggest the influence of Debussy¹⁷⁴ and impressionism.”¹⁷⁵ He viewed Opp. 3 through 11 as atonal, works exhibiting Schoenberg’s expressionistic ideal as expressed in his Piano Pieces, Op. 11. Abraham observed that Webern sought to eliminate repetition: “Once stated, the theme expresses all it has to say, it must be followed by something fresh,” and credits Webern with surpassing his master in the last of these atonal instrumental works.

¹⁷⁴André Hodeir echoes this connection twenty years later; “Debussy made use of a series of parallel aggregations which cannot be interpreted as chords, but rather as note-groups, designed to “embellish” the melodic line. Webern appropriated this concept and developed, within the framework of the row technique, a complex of notes which is neither a chord (it involves no precise harmonic functions) nor the accompaniment to a melody (Webern gradually eliminated melody from his music, in any case).” and “Webern was the first composer since Debussy to have been in love with sounds for its own sake, and this fact was to condition his whole style of composition.” (*Since Debussy: A View of Contemporary Music*, [New York: Grove Press, Inc., 1961], 72 & 75.)

...the Five Pieces for orchestra ..., which made a sensation at the Zurich Festival of 1926, Six Bagatelles for string quartet ..., and Three Little Pieces for violoncello and piano ... -are still more highly concentrated, still more transparent and pointillistic in texture.¹⁷⁶

In addition to Schoenberg's influence, Abraham believed these works represent an extreme illustration of Debussy's tendency to disintegrate melody, harmony, rhythm and tone-color. He found the songs Webern composed in Opp. 12-18 exemplified a moderation of the extreme brevity of the aphoristic works just discussed, as some of these works last to five minutes.

Webern's adoption of the twelve-tone system is portrayed as a phase "to which he has remained faithful ever since." Abraham found several earlier tendencies extending through Webern's works to this time; angularity of the melodic line, extreme dynamic markings, pointillistic texture, and conciseness of form and texture.

Abraham glosses over the extreme isolation Webern endured at the end of his life in the following manner:

Despite his close association with the Worker's Symphony Concerts, with the most extreme musical form of "cultural Bolshevism," and with its Jewish leader, Schönberg, Webern has made his peace with the new political regime and still lives quietly in Vienna, composing and teaching.
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Searle did not change Abraham's analytic consideration of Webern's works. Although he viewed the Passacaglia Op. 1 as having almost Brahmsian qualities, he also concluded that Webern was influenced by Debussy and Schoenberg. But no mention of Darmstadt or Webern's influence on a younger generation is found, neither was the issue

¹⁷⁵ Abraham, "Webern, Anton von," p. 667.

¹⁷⁶ Ibid.

of nascent tendencies of twelve-tone technique or serialism evident in discussions of his music. Thus Webern's compositions are viewed as embodying extreme modernism from his initial work, and the characteristics of angular melodies, subtle scoring effects, and disintegration of the distinction between melody and harmony, and pointillistic texture are retained. More importantly, the works are viewed as containing a set of common elements evident in his early works, and evident to some extent through his compositions.

One of the striking differences between the two entries describes Webern's adaptation to the political situation during the last ten years of his life. Whereas Abraham provided a more idyllic account, Searle provides a more accurate account of Webern's life at this time.

During the Second World War Webern's circumstances became more and more difficult. His music was banned as "cultural Bolshevism" in Germany and all German occupied countries, he was forbidden to teach, and the lectures in which he expounded the principles of music from Bach to Schoenberg could only be given in secret. For a time he was compelled to act as a proof-reader with a Viennese publishing house. Towards the end of the war he moved with his family to the country near Salzburg, and there, on 15 September 1954, he was accidentally shot by one of the occupying troops...¹⁷⁸

About the same time, Robert Craft provided an extended article for *The Score* in which he briefly discussed all of Webern's works.¹⁷⁹ Here too, one finds no mention of early evidence of Webern's use of the twelve-tone technique. Craft defined atonal as a "kind of music composed after 1907 and especially by the Schoenberg School. Atonal

¹⁷⁷ Ibid.

¹⁷⁸ Ibid.

¹⁷⁹ Robert Craft, "Anton Webern," *The Score* 13 (1955): 9-22.

music is not generated from a harmonic bass, and its chromatic, non-triadic roving harmony exceeds the analysis of so-called tonal harmony.”¹⁸⁰ Craft alone suggested a reason for Webern’s use of such sparse textures in his miniatures. He described Webern’s style as having no masses, no textures, as short pieces that are not compressed, but rather “tiny forms *de jour* and of their own logic.” In each piece, Webern conveyed a single complete musical idea which is static, and within which the “‘actual pitches’ of all the notes must be heard.” Rather than hearing unfolding rows, one needed to take in all the notes to grasp the full musical idea. Craft believed that Webern relied on the use of text to expand his compositions after Op. 11, and identified Op. 17 as the work in which Webern first used Schoenberg’s idea of the twelve-tone row.

In 1955, he characterized the analyses produced by Leibowitz and Stockhausen in the following way.

The concerto, Op. 24 has been the most analyzed of all Webern’s works. One rather gets the impression from the authors of these studies – Leibowitz, Stockhausen –that is was written for their analytical purpose. But an analysis is so easy to do and so obvious that it doesn’t seem worth doing.¹⁸¹

Craft closed with a list of Webern’s works and their duration.

Hans Ferdinand Redlich contributed the entry on Anton Webern for *Die Musik in Geschichte und Gegenwart* about the time Austin finished his survey of twentieth-century music. By that time, the literature had grown to nearly 400 contributions.¹⁸²

While the biographical details of Webern’s life are roughly parallel to those encountered

¹⁸⁰ Ibid., p. 13.

¹⁸¹ Ibid., p. 20.

in Searle, Craft and Austin; the analytic discussions are quite different. The *Six Pieces for Large Orchestra*, Op. 6, *Bagatelles*, Op. 9 and *Five Pieces for Orchestra*, Op. 10, are perceived as containing an instinctive application of what would become twelve-tone music. Furthermore, the twelve-tone pieces are considered to contain the height of Webern's originality, and his earlier works are retrospectively evaluated with respect to the degree they began using serial techniques. Redlich concluded that Webern's early works were in the style of late Brahms, and Webern then began to compress forms used in his early works as he approached the miniatures, and this process began in Op. 5. The five measure movement from the orchestra pieces, Op. 10, is discussed as a radical departure from the romantic tradition, and Webern's statement "I had the feeling that if the twelve-tones ran off, the piece is to end" is used to clarify his creative goal behind the *Bagatelles*, Op. 9, which Redlich considered characteristic of his works from this period. Redlich distinguished Op. 20 as a turning point in Webern's works, as it was here that Webern used the precompositional method of ordering a row to integrate both movements of the work. Consequently, Redlich distinguished between the use of a precompositionally conceived row in Webern's twelve-tone works, and the post-compositional evidence of twelve-tone aggregates evident in his earlier works.

Norman Demuth characterized Webern's personalized approach to ordering in the following way:

[Webern] devised a technique of his own, founded upon the note-row, which stripped music bare of everything except pure sound. If one looks

¹⁸²Hans Ferdinand Redlich, "Webern, Anton (von)," *Die Musik in Geschichte und Gegenwart*, vol. 14 (Kassel: Bärenreiter, 1968), 333-349.

for line, one can find it, but to do so is to fly straight in the face of Webern's principles and intentions. He was concerned solely with placing each note in accordance with the particular "timbre" which he wanted at the moment."¹⁸³

Such views nonetheless are quite foreign to the views Webern expressed. Both his lecture cycle and Stadlen's discussion of his preparation for the performance of the *Piano Variations*, Op. 27, indicate that Webern consistently emphasized the melodic nature of his music. Schoenberg's dedication to the *Bagatelles* further underscores Webern's position. Even Leibowitz discussed the melodic aspect of Webern's use of Klangfarben in analysis of the *Concerto*, Op. 24. Although this material was available by this time, it was clearly ignored. David Ewing provides a further example of one overlooking much of the available literature.

The views of David Ewing were not included in Zoltan Roman's bibliography, although Ewing wrote nearly two dozen surveys of music, many of which focused on contemporary music. A selection of his works may illustrate the extent to which Webern's myth made its way into the general surveys as well as the manner in which he was presented. Three years before Webern's issue of *Die Reihe* appeared, Ewen published a *Complete Book of 20th Century Music*. Webern's *Bagatelles*, Op. 9, and *Symphony*, Op. 21 were used as examples of his work. Ewen began his entry for Webern in the following manner:

A passionate disciple of Arnold Schoenberg, Anton Webern remained true to the twelve-tone technique. But he carried it beyond the boundaries set and established by his master. In some of his works, notably the

¹⁸³ Demuth, "Aton von Webern," in *Musical Trends in the Twentieth Century* (London: Rockliff, 1952), 236.

Sinfonietta and the Symphony (for chamber orchestra), he not only adhered rigidly to the order of twelve different tones but also postulated a principle of twelve different tone colors: ...¹⁸⁴

Ten years later, he wrote *Modern Music: A History and Appreciation from Wagner to Webern*. Here he repeated this observation again without analytical support.

Of Schoenberg's disciples, Anton von Webern was the one who, in certain respects, was holier than the apostle himself. Webern not only began to favor the rules as established by introducing a twelve-tone color system (in his Symphony). Each instrument is rarely permitted to play two successive notes, but after sounding a note must wait until the other instruments have made their appearance.¹⁸⁵

Ewen produced *Composer's of Tomorrow's Music: A non-technical introduction to the musical avant-garde movement* a decade later.¹⁸⁶ Although Webern's lectures had been published, his use of Klangfarbenmelodie discussed in several publications, and scholars began to question the extent to which he consciously intended to serially arrange the musical material in his earlier works, Ewen repeated the notion that Webern serialized his use of timbre.

The literature that developed during the first few decades following the death of Webern represents a variety of viewpoints. Like those contributions produced during his lifetime, supporters and detractors marked out positions with respect to his compositions that were perhaps exaggerated given the polemical nature of their discourse. Through the bibliographies produced by Mitchel, Basart, Redlich, McKenzie and Kolneder; one had

¹⁸⁴ David Ewen, *The Complete Book of 20th Century Music*, (Prentice Hall, 1952), 462-63. An identical entry appeared in the 1959 reprint.

¹⁸⁵ David Ewen, *Modern Music: A History and Appreciation from Wagner to Webern* (New York: Chilton Co, 1962), 118.

¹⁸⁶ David Ewen, *Composer's of Tomorrow's Music: A non-technical introduction to the musical avant-garde movement*, (New York: Dodd, Mead & Co., 1971), 66-77.

access to its breadth through the early 1960s. Nevertheless, it would appear that the polemics begun during the early fifties continued to effect Webern's perception long afterwards. Furthermore, none of the works cited embodied the extreme view of Webern as a serialist.

Arnold Whittall reviewed Kolneder's *Anton Webern: Genesis und Metamorphose eines Stils* for *Music & Letters* in 1977.¹⁸⁷ Characterizing Kolneder's contribution as a "wartime" book, Whittall found him attacking the Darmstadt approach rather than exploring his own understanding of Webern's works.

Its main theme is that, while incompetent so-called analyses are bad enough (Kolneder refers to an attempt, published in *Melos*, to note-count the opening of the Symphony Op. 21 in terms of a single set-statement), the worst offenders are still those of the Eimert-Stockhausen cabal, who imposed on Webern their own exaggerated ideas of what "serialism" should be, distorting him in order to justify themselves—a case, perhaps of delegitimising the father in order to conceal one's own bastardy.¹⁸⁸

He faulted Kolneder for failing to engage well publicized literature regarding the accuracy of published editions of the five Dehmel songs in favor of tracing the central theme of the extent to which motivic or thematic aspects of Webern's works were obscured by investigations of serial processes. Whittall lamented that the battle of the fifties were being fought all over again.

In this review, Whittall characterized *Die Reihe* in the following manner:

In the late 1970s, can *Die Reihe* (eight issues published between 1955 and 1962, with English translations 1957-68) really be mistaken for anything other than polemic—an expression of a deep desire to make up for lost time, a greedy grabbing at preconceived conclusions which preempted

¹⁸⁷ Arnold Whittall, "Anton Webern: Genesis und Metamorphose eines Stils..." *Music & Letters* 58/4 (1977): 456-458.

¹⁸⁸ *Ibid.*, p. 456.

cool analytical assessment, made all the American agonizing over “accuracy” irrelevant, and doubtless helped to explain the short life of pure, total serialism in Europe?¹⁸⁹ He evidently thought that the Darmstadt view had yielded to a more encompassing view of Webern’s works. A decade later, however, Nolan characterized the analytical literature as echoing “the inclinations of the early writers, and the analyses rarely transcend the level of row construction and succession.”¹⁹⁰ Here she began by engaging the views Stockhausen and Babbitt expressed in the mid 1950s. There were, however, no detailed discussions of these works before this time.

Clearly one can neither be held accountable for the perspective provided by primary material before it was available, nor can one be faulted for selecting those works that support the argument then being made. This cursory survey of the literature illustrates, however, that a number of authorities have been carried forward without resolving questions that were raised when these viewpoints were first proposed. Stockhausen’s analysis of Webern’s Op. 24 serves as a notable example of several cases discussed.¹⁹¹ Exchanges between Ruwet and Pousseur, Stadlen and Perle et al.; and Krenek and Cerha illustrate that many points of contention were identified, yet only a portion of the literature was pulled forward without addressing or resolving the critical reservations that accompanied it. Whereas a few publications, such as McKennzie’s dissertation and Kolneder’s *Anton Webern*, addressed the broader literature, others were either more selective in choosing among competing sources, or dismissed portions of the

¹⁸⁹ Ibid., p. 457.

¹⁹⁰ Nolan, “New Issues in the Analysis of Webern’s Twelve-Tone Music,” p. 84.

¹⁹¹ Philip Bracanin cited Kolneder’s reservations of Stockhausen’s analyses, in which arguments by H. Worner, C. Dahlhaus and R. Stephan were used to counter conclusions Stockhausen reached. (*The*

literature without critical review, and those essays embodying an extreme view of Webern were few and far between. Investigating a few of these dissertations more closely illustrates this point.

Ogdon concluded that “In a sense, all serial methods discussed have been anticipated by Schoenberg ... The principle techniques composing a twelve-note method common to these composers [Schoenberg, Krenek, Leibowitz and Webern] are three: Iteration, transposition and segmentation.”¹⁹² Although Hill and Rufer are listed among the nearly thirty sources in his bibliography, Ogdon neither addressed the variety of ways Hill claimed Schoenberg used the serial method, nor does Ogdon discuss the diversity of styles evident in Rufer’s work. Furthermore, he did not refer to Pousseur’s discussion of Organic Chaining when he discussed “Webern’s ‘chain’ techniques,”¹⁹³ even though volume two of *Die Reihe* is listed in his bibliography.

Karkoshka was fairly obvious in the intent of his investigation, titling the chapter containing his analysis of *Four Pieces for Violin and Piano*, Op. 7, *Two Songs*, Op. 8, and *Five Pieces for Orchestra*, Op. 10 “Vorstufe zum neuen Material,” and extensively discussed chromatic ordering in the context of Op. 7.¹⁹⁴ Notable among the over fifty sources listed in his bibliography are Stockhausen’s analysis of the *Concerto*, Op. 24 and volume two of *Die Reihe*. However, descriptive characteristics of Webern’s works used

Function of the Thematic Process in Dodecaphonic Music: A Study in Analytical Method [Ph.D. diss., University of Western Australia, 1970.]

¹⁹² Ogdon, p. 311.

¹⁹³ *Ibid.*, p. 317.

¹⁹⁴ Karkoshka, *Studien zur Entwicklung der Kompositionstechnik im Früwerk Anton Weberns*.

by Stein (1928), Cobbett (1930) and Leibowitz (1946, 1948) are absent from the treatise despite their inclusion in the bibliography.

McKenzie was aware of the “serial” traits often associated with Webern’s works through the works listed in his bibliography, and discussed the third movement of Op. 11 in terms of how closely the unfolding pitches approximate the twelve-tone method.

McKenzie discussed Webern’s use of motivic cells in the following way:

In the B part of the first piece musical space is organized to a point never before reached in Webern’s works. All the tones of the chromatic system appear in these measures (6-9): four notes occur only once, F, Ab, B, and C; three notes occur twice, Db, A, and G; all the others occur three times each. However, none occurs twice in the same octave register except En (the one-line octave), the cello’s first and last notes of the B part.¹⁹⁵

He primarily analyzed Webern’s music with respect to the composer’s use of motives and thematic associations within and across movements. His bibliography contained nearly 250 sources, and his narrative engages many of the articles and essays written during Webern’s lifetime, and most of the works included in Zoltan Roman’s bibliography. Kolneder included almost 260 works in his bibliography, and discussed Webern’s motivic manipulations throughout the comments he made on all his works. Kolneder did, however, discuss Webern’s use of tone rows and even discussed his earlier works with respect to the use of tone-fields.¹⁹⁶ Such analyses, however, do not overshadow the broader consideration of Webern’s lyricism, his canonic use of melodies, and the expressive quality of his music.

¹⁹⁵ McKenzie, P. 236.

¹⁹⁶ Kolneder, pp. 67-69.

In filling what he perceived to be a gap in the analytical literature, Robert Brown dismissed most of the analytical literature produced to 1965 as descriptive, and underscored the “community of thought” evident in the writings of Eimert, Boulez, Metzger and Pousseur, which was followed by Karkoschka.¹⁹⁷ He concluded that Kolneder’s “fields” were similar to Karkoschka’s “groups,” and the studies by Kolneder and Searle approached the “atonal” works by Webern through identifying their serial traits. He concluded that analytical discussions provided by Hill, Westphal, Mersman and others were confined to pointing out which of the four presentations of the row were used as well as their transposition. While disagreeing with his premise, he used Webern's quote to excuse such interpretations, "Since Webern himself was given a posteriori to discovering twelve-tone aggregations in his works, [...Quoted Webern’s narrative describing his compositional process for Op. 9]"¹⁹⁸ He concluded that several studies, including McKenzie, Ausar and Reti, were traditional efforts that focused more on formal patterns and motivic structure in Webern’s music, but found George Perle provided one of the earliest examples of intervallic-motivic analysis in Webern’s music.

It is the analysis of certain earlier works of Webern by George Perle, however, that first comes to mind as a fully developed example of the intervallic-motivic analysis of this music.²⁴ [*Serial Composition and Atonality* (Berkeley, 1962)] Pearl's analytical technique, which he used in analyses of the fourth movement of the Opus 5 string quartet and of the last of the Three Little Pieces for cello and piano, consisted of uncovering the relationships of the motives and simultaneities of Webern's music to certain germinal ideas. Perle distinguishes two basic types of germinal idea, the set, which usually recurs regularly and with general consistency of content, and the basic cell, which may be used more freely, often in conjunction with other such cells. Although like the writers of *Die Reihe*

¹⁹⁷ Brown, *The Early Atonal Music of Anton Webern*, p. 17.

¹⁹⁸Ibid., p.149.

he apparently sees the early atonal works from the vantage point of dodecaphony, he nowhere postulates "chromaticism" (that is, the use of semitonally consecutive elements of the twelve pitch types) as an essential condition of atonality. Rather, he stresses the importance of motivic and intervallic relationships as a means of structural integration.¹⁹⁹

Brown briefly discussed the literature through 1965, and considered the viewpoints expressed by the two sides Dahlhaus and Stefan identified a decade earlier.²⁰⁰ Because Brown was looking for a technical explanation that was not consistent with the terminology used at the time, he was unable to find it in the then current literature.

Bailey concluded that Webern's literature moved away from biographical issues, focusing instead on aesthetic or analytic issues between 1965 and 1975, pointing to the dissertations by Dorteia Beckmann, Heinrich Deppert, Wolfgang Stroh, and Allen Forte's *Structure of Atonal Music* as examples of this trend. This survey, however, showed that analytic literature was produced throughout the period, and Zoltan Roman identified some thirty dissertations in the literature before the works Bailey cited. Reinhard Oehlschlägel uncritically turned to the dissertations by Karkoschka, Döhl, Stroh, Deppert, excluding their opponents from consideration.²⁰¹

Anne Schreffler concluded that Ligeti's conclusion has not been substantially altered in over twenty years.

In an early essay, György Ligeti sounded a theme that has not been substantially altered since 1961: "Webern's works composed before Op. 17 already exhibit a construction that is closely related to row composition, so that the later use of twelve-tone rows appears not as a

¹⁹⁹ Brown, pp. 8-9.

²⁰⁰ Dahlhaus and Stephan grouped those who contributed to *Die Reihe*, Stockhausen, Eimert, and Pousseur as embodying the thought expressed in Stockhausen's analysis of Op. 24; and Krenek and Adorno. ["dritte Epoch"].

²⁰¹ Reinhard Oehlschlägel, "Anton Webern Heute," in *Opus Anton Webern* (Berlin: Quadriga, 1983), 162-166.

change of style, but rather as a completely logical and organic evolution of earlier compositional thinking."²⁰²

Yet the brief survey of the literature that Roman included in his bibliography documented a far broader perspective in which Ligeti's viewpoint was held by only a handful of authors. In his investigation of Webern's *Bagatelles*, Richard Chrisman looked no farther than *Die Reihe*, when he discussed the dissertations of Brown, McKenzie, and analyses by Kolneder, Kaufmann, Perle and Forte, and characterized their analyses as "'investigations of only an individual piece, or even a single passage of a piece, rather than on the work as a whole."²⁰³ Chrisman concluded, however, that Allen Forte's investigation "proceeds from the total melodic and chordal content of a passage, rather than from a selection of pitches chosen to show structural relationships."²⁰⁴ In 1983, Angerer concluded that Webern's image was fatally misunderstood, identifying the two viewpoints as the serialists, including Stockhausen, Spinner, Pousseur, Christian Wolff, Metzger, Klammer and Eimert, opposing Stadlen, Plnauer, Reich, Wildgans and even Webern's writings.²⁰⁵ This distinction, however, was not evident in Woodward, who engaged dissertations by McKenzie, Murray and Marra, but focused his analytical conclusions on the works of Hasty, Forte and Kabbash in his search for serial traits.

In the works investigated, Opus 5 through 11, pitch manipulation and musical structure are the products of at least two different systems or compositional procedures. With extremely few exceptions, aspects of pitch organization have little or nothing to do with a more obvious

²⁰²Schreffler, "Mein Weg geht jetzt vorüber," p. 279.

²⁰³Richard Chrisman, "Anton Webern's "Six Bagatelles for String Quartet," Op. 9: The Unfolding of Intervallic Successions, *Journal of Music Theory* 23/1 (1979): 82.

²⁰⁴Ibid., p. 84.

²⁰⁵Manfred Angerer, "Betrachtungen zur Webern Literature oder warum seine Musik auf den Straßen gepfiffen wird," *Österreichische Musikzeitschrift* 38/11 (1983): 610

manipulation of musical time through segmentation created by other, non-pitch means.²⁰⁶

In 1988, Catherine Nolan concluded that much of the early literature rarely moves beyond issues of row technique,²⁰⁷ and Manfred Angerer echoed the concerns Adorno expressed over thirty years earlier when he concluded that Webern's serialist characterization posed the greatest obstacle to his acceptance, and that the historical truth appeared powerless to reverse this perception.²⁰⁸

This survey may also provide sufficient grounds to speculate on a cause for much of the broader literature to be abandoned. Bailey specifically highlighted contributions by Boulez, Eimert, Pousser and Stockhausen as being fundamental to Webern's developing historical persona, yet they contributed less than ten percent of the literature Roman selected.²⁰⁹ Nevertheless, closely examining the role Boulez played in interpreting Webern's works for his contemporaries reveals the overwhelming influence he had at Darmstadt as well as the perspective from which he interpreted Webern's works. Understanding his perspective serves to suggest a reason for the "serialist" interpretation of Webern's works, the analytical interpretation that supported this viewpoint, and the importance Webern's narrative had in supporting their claims.

Darmstadt is the obvious nexus between Boulez and Webern. It is generally held that Webern was rescued from obscurity by the Darmstadt School, or more specifically,

²⁰⁶ Woodward used Christopher Hasty, "Phrase Formation in Post-Tonal Music," *Journal of Music Theory* 28/2 (1984): 167-90; and Paul Kabbash, "Aggregate-Derived Symmetry in Webern's Early Works," *Journal of Music Theory* 28/2 (1984): 191-224.

²⁰⁷Catherine Nolan, "New Issues in the Analysis of Webern's 12-tone Music," p. 103.

²⁰⁸Manfred Angerer, "Betrachtungen zur Webern Literatur oder warum seine Musik auf den Straßen gepfiffen wird," p. 610.

the group of composers that gathered at the Darmstadt Ferienkurse, but it was not merely because his music was played there. None of his music was performed there for the first two years, during which time Fortner and Hindemith were leading figures.²¹⁰ In 1948, Leibowitz taught composition classes, which most likely contained the ideas present in his then recently published works on the Second Viennese School; *Schoenberg et son école* and *Introduction à la musique de douze sons*. That year a single piece of Webern's was performed, the *Piano Variations*, Op. 27, along with Schoenberg's *Fünf Klavierstücke*, Op. 23 and *Klaviersuite*, Op. 25. "It was not until 1953 that any quantity of Webern's music was performed here on the occasion of his birthday, seven pieces."²¹¹ That, however, was the number performed in England in 1938, and even the 1954 *Domain Concerts* in Paris performed three of his major choral works during one concert.²¹² Furthermore, Webern's music continued to be performed at music festivals, his complete works were recorded in 1959, and all the works known at that time were performed at the first international Webern Festival in Seattle in 1962. Consequently, there was more than merely the performance of Webern's works or Leibowitz's composition class that fostered a rekindled interest in Webern.

The absence of authorities contributed to those who were available to interpret Webern as well. Bernard characterized the situation in the following manner:

²⁰⁹ Kathryn Bailey, "Coming of Age," *The Musical Times* (1995): 645. Zoltan Roman identified the following number of contributions by Boulez (9), Eimert (7), Pousser (12) and Stockhausen (6).

²¹⁰ Paul Griffiths, *Modern Music: The Avant garde since 1945* (London: J.N. Dent and Sons Ltd., 1981), 46-47.

²¹¹ Reginald Smith Brindle, *The New Music: The Avant-garde since 1945* (Oxford: Oxford University Press, 1987), 7.

²¹² André Bourcourechilev prepares an audience for a performance of Webern's Opp. 26, 29 and 31, "Vous entendrez demian..." *Preuves* 13/145 (March 1963): 69-73.

The premature deaths of Berg and Webern, the emigration of Schoenberg to a distant location, along with many other (especially Jewish) musicians, and the deaths of many others all left European music with very few senior figures of any real authority, those few who remained alive and were not by that time discredited or superannuated. Into this vacuum stepped Messiaen, Leibowitz, Herbert Eimert and not much later came Boulez and Stockhausen, whose extreme youth would otherwise probably have frustrated their ambitions at that point to form a new movement with themselves as its spokesmen.²¹³

Paul Griffiths concluded that it was the common interest in Messiaen's *mode de valeurs* by Boulez, Stockhausen, Nono, and Karel Goeyvaerts that "took the whole development of serial music in Europe into another phase."²¹⁴ While his interpretation assembled many of the chief personalities, the path by which each came to this conclusion as well as their aesthetic goals was missing. Boulez had studied with Leibowitz and Maessiaen before coming to Darmstadt, yet disavowed learning anything from Maessiaen and would later reject Schoenberg in favor of Webern. Stockhausen, already having written a violin sonata using what he understood of the twelve-tone method, arrived in Darmstadt in 1951 unaware of the uniqueness of Webern's music until he encountered it there. *Mode de valeurs* was to have such an impact on him that he brought a copy of the score to Eimert.²¹⁵ Nono briefly worked with these techniques, but did not go beyond ordering pitches in the works that did use serial techniques.²¹⁶ And Goeyvaerts, aware of Maessiaen's work and Webern's *Piano Variations*, Op. 27, "lay the foundations for total serialism and 'point' (isolated) note writing' through a sonata for two pianos that was composed before Stockhausen's *Kreuzspiel* and Boulez's *Polyphony*

²¹³ Bernard, "Legacy," p. 354.

²¹⁴ Griffiths, *Modern Music*, p. 47.

²¹⁵ Bernard, "Legacy," p. 330.

X.”²¹⁷ It was Boulez, however, that would come to dominate the “Darmstadt” view of Webern through the twelve years he taught composition there, his career as a composer and conductor, and the analytical insight he brought to music. The views he expressed were interpreted as extreme by some.

Hans Werner Henze returned to Darmstadt to teach a composition class with Boulez and Maderna in 1955. He first came to Darmstadt in 1946 with his teacher, Fortner, and was particularly taken with Leibowitz’s teaching in 1948. At that point, he “quickly realized that dodecaphony and serialism were the only viable new techniques.” By 1954, he achieved enough notoriety as a twelve-tone composer that Rufer asked him to contribute his thoughts to the appendix of his book on twelve-tone composition. When he returned to Darmstadt in 1955, however, Henze found that “things had become pretty absurd.” He found that Boulez dismissed anything not written in the style of Webern, and Henze became disillusioned at the “misuse and misinterpretation” of Webern’s aesthetics, technique, as well as their application and significance.²¹⁸

The survey Boucourechliev conducted in the mid-1960s may indicate why Boulez was unique among the composer/critics who commented on contemporary music at that time. Boucourechliev found the musical and theoretical examples Boulez explored in *Penser la musique aujourd’hui* most convincing with regard to serial music. By contrast, Stockhausen remarked that the term *sérielle* “is absent from our discussions.” Maderna called it a general principal or mental form, and Berio likened it to Lévi-Strauss’

²¹⁶ Bernard, p. 338.

²¹⁷ Corneel Mertens, “Karel Goeyvaerts,” *New Grove of Music and Musicians*, ed. Stanlie Sadie, vol. 7 (London: McMillan, 1980), 494.

totémisme, “a synthetic concept without a counterpart in anthropological fact, whose concrete examples require a specific definition.”²¹⁹ Bailey concluded that the compositions and essays Boulez contributed were critical to cultivating Webern’s serial interpretation. In 1952, Boulez composed *Structures I*, and wrote “Schoenberg est mort,” and “Eventuellement...” Boulez concluded that Webern alone provided a worthy example. Whereas Schoenberg neglected ordering everything but pitch, Webern served as the threshold for the developments contributed by serialism. Bailey pointed out that even Boulez did not hold these views long. By 1954, he said “One soon realizes that composition and organization cannot be confused without falling into a maniacal inanity, undreamt of by Webern himself, and three years later he denounced the then current obsession with ‘number fetishism’ and ‘schematisation.’”²²⁰ Nevertheless, Boulez embodied an extreme viewpoint among his colleagues, yet his voice was central to constructing Webern’s post war persona. In a broader context, Célestin Deliège came to the same conclusions regarding Boulez’s position in contemporary music.²²¹

Boulez brought a particular outlook to his analyses. A capable mathematician as a student, he briefly considered engineering as a vocation. Turning to music instead, he studied harmony with Messiaen, the conservatory’s harmony professor, the year Messiaen wrote his *Technique de mon langage musical*. Messiaen recommended that

²¹⁸ Bernard, “Legacy,” p. 354-55.

²¹⁹ André Boucourechliev, “Counterpoints,” *Preuves* 16/18 (1966): 41.

²²⁰ Kathrine Bailey, “Coming of Age,” *Musical Times* 136/1834 (1995): 645; Pierre Boulez, “Schoenberg is Dead,” *The Score* 6 (1952): 18-22; ____, “Eventuellement...,” *La Revue musicale* 212 (1952): 117-48; ____, “A note on tonight’s concert: Webern’s work analyzed,” in *New York Times*, section 4, p. 4; reprinted as “Incipit,” in *Stocktakings*, pp. 215-16; ____ *La Nouvelle Revue française* vol. 23 (1954): 898-903, trans in *Stocktakings from an apprenticeship* (Oxford: Clarendon Press, 1991) as “Current Investigations,” pp. 15-25; ____ “Alea,” *La Nouvelle Revue française* vol. 59 (1957): 274-77, trans in *Stocktakings*, p. 26-38.

Boulez take Leibowitz's composition class. Leibowitz's curriculum focused on Schoenberg, although Webern and Berg were discussed to an extent. Through Leibowitz, Boulez gained access to his first scores of Webern's music; Opp. 21 and 24, and "began to develop an appreciation for the power of the row when it was used in a deliberately 'athematic' way to generate the briefest of motives..."²²² Through his association with the Domaine Musicale concert series, he had the opportunity to premiere many contemporary works between 1954 and 1967. His views on Webern, however, were quite clear.

Bernard concluded that "it was this propensity for thinking of serialism in multiple domains that made it possible, when scores by Webern finally became available shortly after the end of the war to see a nascent control of domains other than pitch by means of serial mechanisms in certain of the late works."²²³ Working without scores, however, permitted one to draw some unsubstantiated conclusions. Stockhausen recalled Messiaen examining the control Schoenberg and Berg exercised over melodic, harmonic and rhythmic aspects of their music, Schoenberg's *Pierrot lunaire*, which does not use twelve-tone technique, and Berg's *Lyric Suite*, which uses symmetry in a special way,²²⁴ were used by Messiaen as examples. Stockhausen concluded:

...on the basis of a few analyses [Messiaen] had demonstrated as early as 1952 that Webern was seeking not only a greater complexity of the serial principle as applied to melody and harmony, but also an actual unification of the sort he had found in his studies in music history ... the principle of *talea* and *color*, that organization of form by means of interlaced

²²¹ Célestin Deliège, "L'invention musicale aujourd'hui: essai de synthèse," *Syntheses* 276 (1969): 72-96.

²²² Bernard, "Legacy", p. 325.

²²³ *Ibid.*, p. 333.

²²⁴ George Perle, "Berg's Style of Freedom," *Musical Times* 139 (1998): 12-31.

techniques involving both the rhythmic-metrical and the melodic – harmonic aspects of music. To the question of where Webern’s artistic development would have led had his life not been tragically cut short, Stockhausen replies with the greatest confidence: Webern would have achieved complete structural integration.²²⁵

Thus Boulez built upon his mathematical training through studies with Messiaen, Leibowitz, and his introduction to Webern’s *Symphony*, Op. 21, when making his remarks on Webern. He discussed the dual historical position he felt Webern occupied in his contribution to *Encyclopédie de la musique*, in which Webern participates equally in his relationship to tradition as well as boldly marking out the path for the future development of music.²²⁶

Robert Craft examined the influence Webern had on Boulez and Stockhausen within the heat of the debate through a 1958 article.²²⁷ Specifically looking at Boulez’s *Le marteau sans maître* and Stockhausen’s *Zeitmasze*, Craft concluded that Webern provided inspiration for Boulez’s dramatic structure, instrumental conception and rhythmic patterns, but Craft made no mention of serial arrangements in the same fashion that Stockhausen had five years earlier in his analysis of Webern’s *Concerto*, Op. 24. Craft felt another major source for inspiration was Schoenberg’s *Pierrot Lunaire*, which Boulez earlier renounced as lacking the novel elements evident in Webern’s works, and Stravinsky’s *Le Sacre du Printemps*. Beck concluded years later, “In Webern, on the other hand, he [Boulez] found a composer who succeeded in ‘writing works whose form arises inevitably from the given material,’ that is, music determined in every respect by

²²⁵ Stockhausen; as quoted in Worner, *Stockhausen: Life and Work*, (Berkeley, University of Berkeley Press, 1973), 81.

²²⁶ Pierre Boulez, “Anton Webern,” *Encyclopédie de la musique*, vol. 3 (Paris: Fasquelle, 1961), 907-12.

the nature of the chosen row, rather than music in which the row is freely treated to suit the chosen form.”²²⁸ A coherent means of analytically representing the structure of this music, however, had yet to be found. Although serialism received a different reception in America, the analytical methods developed there provided a means of describing serial works.

Anne Schreffler concluded: “American analysts of the 1960s and 1970s found Webern's aphorisms ideal for elucidating the synchronous structures believed to be at the heart of all atonal music.”²²⁹ Gilbert Chase observed that Webern’s reception in the United States was “well established by 1957.”²³⁰ Chase found that “Webern was being attacked by the conservatives and defended by the modernists” following the premiere of his *five Pieces for Chamber Orchestra*, Op. 10 and the *Symphony*, Op. 21, in the late 1920s, and the 1930s were preparing the ground for Milton Babbitt.²³¹ Bernard, on the other hand, concluded that “writing about the music of the Second Viennese School and its heirs got off to a slower start and eventually took on a much different character.”²³² He identified several influential antagonists in the US by the late 1950s, which included composers such as Edgar Varèse, Paul Hindemith, Leonard Bernstein, John Cage, and even Stefan Wolpe and George Rochberg, both of whom studied with Webern.²³³

Bernard went on to include the “countless denizens of music departments in colleges and

²²⁷ Robert Craft, “Boulez and Stockhausen,” *The Score* 24 (1958): 54-62.

²²⁸ R.T. Beck, “Austrian Serialism,” *Music in the Modern Age*, ed. F.W. Sternfeld (London: Weidenfeld & Nicholson, 1973): 169.

²²⁹ Schreffler, *Webern and the Lyric Impulse*, pp. 186.

²³⁰ Chase, “Webern in America: The Growth of an Influence,” pp. 153-66.

²³¹ *Ibid.*, p. 155.

²³² Bernard, “Legacy,” p. 363.

universities everywhere” as being among those institutions that were not receptive to the new music, citing Krenek’s firing from Vassar College in 1942 for teaching twelve-tone music as an example of the climate from which America slowly began to embrace serial music. By the same token, however, one encountered a number of obstacles along the path to the new music. One need only remember that Leibowitz’s classes, like those of Schoenberg prior to his appointment to the Prussian Academy, were held outside of higher education, that neither Berg nor Webern held teaching posts, and that Schoenberg was not able to acquire a suitable teaching post following his emigration to the United States.

Bernard observed that reaction to the critical literature was much different on this side of the Atlantic. Rochberg wrote an “indignant response” to Boulez’s assertion that “Schoenberg is Dead;” he characterized Webern’s path in the following manner:

Webern's music leaves his followers no new, unexplored territory. He completely exhausted one side of the spectrum of twelve-tone possibilities.... Schoenberg, on the other hand, left much to be done. In discovering the principle of the mirrored hexachord he opened a vast unexplored area in which creative personalities can yet stake their claims.²³⁴

Babbitt provided a review of Leibowitz’s *Schoenberg et son école* and *Introduction à la musique de douze sons* as well as Schoenberg’s essay, “Compositions with Twelve Tones,” for the *Journal of the American Musicological Society* in 1950, in which he criticized the “uncritical empiricism” by which Schoenberg and Leibowitz found

²³³ Ibid., p. 362-3.

²³⁴ Rochberg, “Traditions and Twelve-Tone Music,” (1955) *The Aesthetics of Survival*, William Balcom ed. (Ann Arbor: University of Michigan Press, 1984): 48; as quoted in Bernard, “Legacy,” p. 363.

historical ties to the twelve-tone system.²³⁵ To Babbitt, the twelve-tone system was fundamentally different from the tonal system: “The tonal motive assumes functional meaning within a context, and becomes, in turn, a vehicle of movement within this context; the twelve-tone set, however, is the instigator of movement, and defines the functional context.”²³⁶ And John Backhaus provided a similarly hostile review of the first four volumes of *Die Reihe*, in which he found many errors in reasoning and terminology.²³⁷ Using these examples of the critical reception of serialism, Bernard concluded “that the American approach would be on a different tack altogether....”²³⁸

Both Chase and Bernard agreed that the American response to serialism had its intellectual origin in Babbitt’s *The Function of Set Structure in the Twelve-Tone System*, Written in 1946, its content was first publicized in 1955 through his articles for *The Score* and *I.M.A. Magazine*,²³⁹ for, like Webern’s lectures, the full treatise was not published for over forty years. Within the context of investigating the growing influence Webern exerted in America, Gilbert Chase provided the following quote from Babbitt:

The first explicit steps in the direction of a “totally organized” twelve-tone music were taken here [ie, in the USA] some fifteen years ago, motivated positively by the desire for a completely autonomous conception of the twelve-tone system, and for works in which all components, in all dimensions, would be determined by the relations and operations of the system. ²⁴⁰

²³⁵ Milton Babbitt, review of Leibowitz’, *Schoenberg et son école* and *Qu’est ce que la musique de douze sons?* *Journal of the American Musicological Society* 3 (1950: 57-60; Babbitt, review of *Polyphonie, Quatrieme Cahier: Le Systeme dodecaphonique*, *Journal of the American Mujsicological Society* vol. 3 (1950): 264-67.

²³⁶ Milton Babbitt, review of Rene Leibowitz, *Les système dodécaphonique* [appeared without date, but was issued in 1949]:265; as quoted in Bernard, “Legacy,” p. 340.

²³⁷ Bernard, “Legacy,” p. 366.

²³⁸ *Ibid.*

²³⁹ International Music Association.

²⁴⁰ Chase, “Webern in America: The Growth of an Influence,” p. 162.

In addition to Krenek's 1940 book on counterpoint, Bernard discussed the American critical literature in the following excerpt:

But already by 1960, with Babbitt's first two articles on twelvetone theory, Rochberg's book and article on the properties of hexachords, and Perle's various contributions (especially in *The Score*) to discussion of twelvetone issues, a distinctive American critical profile appeared to be taking shape. By contrast to the Europeans, Americans remained interested mainly in twelvetone matters specifically. To the extent that their work was analytical at all, it tended to deal mainly with Schoenberg, secondarily with Webern-Berg and hardly at all with the author-composer's own music. But its main focus resided elsewhere: Babbitt dealt extensively with the property of combinatoriality and the various ways in which and intensities with which it could be manifested; with the property of invariance between the various transformations of the row and its implications for composition; and with isomorphisms between pitch and order—in short, with the very structure of the twelve-tone system itself, which here came under far more intense scrutiny than it had ever received before.²⁴¹

In addition, Arnold Whittall concluded that Gerhard's 1952 article, "Tonality in Twelve-Tone Music," emphasized Babbitt's conclusion that coupled hexachords provide an archetype within which individual series participate.²⁴² Consequently, these theoretical works provided a framework within which analytical observation can extend beyond local events or individual pieces.

Bernard contended interest in serial music in America continued to spread. He used compositions by Stravinsky, Sessions, and Copland as examples of a growing interest and diverse use of these techniques. Sessions grew to adopt a personalized method of using twelve-tone technique by the early 1950s that was counter to Babbitt's concept, and would subsequently be used in his rebuke of Stadlen.

²⁴¹ Bernard, "Legacy," p. 361.

By 1952, the year in which he wrote the sonata for Solo Violin, his first twelve-tone composition, Sessions had arrived at a new understanding of the method, one that was diametrically opposed to that of Babbitt: "What Schoenberg achieved, ... with the formation of the twelve-tone method, was to show his followers a way toward the practical organization of materials. The true significance of the twelve-tone method, and of Schoenberg's immense achievement, cannot possibly be understood if more than this is demanded of it ... For it is, precisely, not a new harmonic system: it does not seek to contradict or deny, but make possible the exploitation of new resources."²⁴³

These theoretical investigations began to engage the atonal works that Schoenberg, Webern, and to an extent Berg, composed between 1908 and 1923. Bernard characterized this renewed interest in "pre-serial" works in the following excerpt:

Though the body of writing that began to accumulate on twelve-tone theory was not explicitly analytical in aim, in a sense it could not help but be implicitly "about" the fixed repertoire of pieces that had been written by Schoenberg, Webern, and Berg. This circumstance seems to have acted eventually as a stimulus to interest in their earlier, atonal compositions—at first referred to, significantly, as "pre-serial," that is, imperfect creations symptomatic of the difficulties that had led to Schoenberg's creative paralysis for some years before he arrived at the "solution" represented by the twelve-tone method. Thus his works of the years 1908-23, along with those of his pupils about the same time, had been consigned to a sort of limbo, where they received the occasional curious glance but no real attention. Most musicians apparently did not think them worth the trouble, in what often seemed their enigmatic brevity, gnarled or knotty textures, and highly concentrated expressionism—the last in particular decidedly not in favor during the war years and immediately afterwards, when this quality carried associations with the German hysteria that had led to the rise of Hitler. It took the better part of two decades for these associations to wear off, but when they finally did, in the early 1960s, it became clear that the standards set by Babbitt's work in twelve-tone theory would shape in significant ways the approach to be taken to the atonal repertoire.²⁴⁴

²⁴² Arnold Whittall, *Music Since the First World War* (London: Dent, 1977): 185.

²⁴³ Bernard, "Legacy," p. 350; Sessions quote from "Schoenberg in the United States," (1944/1972), in *Roger Sessions on Music*, 366.

²⁴⁴ Bernard, "Legacy," p. 367.

Two additions to this literature need to be added. George Perle wrote *Serial Composition and Atonality* in 1963. Brown suggests that this is the first adequate treatment of Webern's atonal works. Bernard, however, concluded that his approach treated the atonal works in much the same way that the serialist camp had: compositions whose only value was found in the extent to which they foreshadowed the use of total control evident in Webern's later works.

... in Perle's *Serial Composition and Atonality*, which at least recognized that the atonal works of Schoenberg, Berg, and Webern were worthy of study. Discussion of them, however, was confined to a chapter of 27 pages (out of the total of 150 in the book) entitled "'Free' Atonality." Its first sentence has remained unchanged through the six editions of this book to date: "The 'free' atonality that preceded dodecaphony precludes by definition the possibility of a statement of self-consistent, generally applicable compositional procedures.²⁴⁵ By this statement, as one subsequently learns, Perle does not mean that any individual atonal work, as an artistic product, is necessarily inferior to the later, twelve-tone works. But his chosen mode of presentation does suggest that Schoenberg and his pupils were at the time groping toward a goal that could be glimpsed only dimly, if at all, and, furthermore, that reaching that goal was absolutely essential to their future as composers. Despite the considerable sensitivity and insight displayed in his analyses, Perle does judge the atonal repertoire, as a whole, inferior to what followed, precisely because no twelve-tone principle, or anything analogous in structural power, can be induced from it.²⁴⁶

Allen Forte provided a different perspective. Forte's 1973 publication of *The Structure of Atonal Music* provided a way of discussing atonal music in relation to pitch-class sets. Bernard observed that his early articles provided an opportunity for Forte to move away from considering individual pieces or patterns within a work to a generalized discussion of cellular relations, and conjectured that Forte brought the same "level of

²⁴⁵ George Perle, *Serial Composition and Atonality* 6th ed. (Berkeley: University of California Press, 1991), 9.

theoretical, analytical and general music interest” to the atonal works of the Second Viennese School as he did to tonal music because he was not a composer. The works of Babbitt and David Lewin were influential in Forte’s development of set theory. “Over the next decade the theory was ‘tested’ in analytical application, and further refinements were made toward a definitive version, published in 1973 as *The Structure of Atonal Music*, a book that remains a standard reference in the field of music theory.”²⁴⁷ Forte’s views, however, are not universally accepted.

Catherine Nolan dismissed the views of Babbitt and Perle as compositional rather than analytical approaches in her revision of Webern’s analytical procedure.

The underlying assumption of Babbitt’s and Perle’s writings on twelve-tone music during the ‘50s and ‘60s, and which with few exceptions through more recent writings, is that the internal structure of the row and the relationships among the transpositions, inversions and retrogrades of the row employed in the composition determine the structure of the musical work.²⁴⁸

She dismissed studies of all-interval series and combinatoriality produced by Starr and Morris,²⁴⁹ because

...they do not add significantly to our analytical techniques in dealing directly with the “classical” twelve-tone music of Schoenberg, Berg and Webern. Here again, compositional theory obscures the real problem, that of understanding Webern’s music in its own terms. ²⁵⁰

²⁴⁶Bernard, "Legacy," p. 367-8.

²⁴⁷Bernard, "Legacy," p. 368.

²⁴⁸ Catherine Nolan, "New Issues in the Analysis of Webern’s 12-tone Music," p. 89.

²⁴⁹ Robert Morris and Daniel Starr, "The Structure of All-Interval Series," *Journal of Music Theory* 18/2 (1974): 364-389; and Daniel Starr and Robert Morris, "A General Theory of Combinatoriality and the Aggregates," *Perspectives of New Music* 16/1 (1977): 3-35; and 16/2 (1978): 50-84.

²⁵⁰ Ibid.

The approaches that she proposed suggested that structural levels need to be distinguished from Schenkerian theory, not only for the obvious reason that the music is not tonal, but also because there is no linear motion or voice leading. Through this method, she identified symmetries appearing at different structural levels in Webern's *Symphony*, Op. 21. There is no evidence, however, that Webern had any of these concerns in mind when composing.

The analytical approach proposed here deliberately moves past the literature being considered because it was not supported by the primary material. Turning primarily to Webern's lectures, and his 1939 analysis of the String Quartet, Op. 28, I propose that Webern's interest in the unfolding chromatic was the conclusion of the "run," which would mark the division of a section, movement or piece. Whereas this literature considered the appearance of a repetition of a pitch-class to mark the beginning of a new aggregate, focusing one's attention on the concluding unique pitch-class distinguished Webern's run from twelve-tone interpretations of his atonal works. In a run, repetitions of pitch-classes occurring before the full compliment of twelve unique pitch-classes have appeared are used merely to prolong the run. Before examining the works, it is important to provide evidence that Webern's narrative actually referred to his compositional process, and reveal that there was a failure to communicate these ideas to the "younger generation" of composers. The next chapter will investigate how Webern may have reconstructed the mental image of his compositional process of twenty years earlier during his lecture, the unavoidable conflict that arose from interpreting his narrative stripped of the context within which it was given, and the following chapter will

demonstrate the analytical consequences of reinterpreting his narrative in a manner consistent with the compositional practice evident in his sketches.

The criteria that Ethan Haimo used in his investigation of the intentional fallacy greatly simplifies the literature review.²⁵¹ He distinguished between observations made in the score and attributions to the composer's intent. While many of the treatises and essays discussed in this chapter considers fascinating relationships within Webern's works, and between his compositions and those of other composers, few, if any, build upon the primary material now available. Of course one cannot be held accountable for unpublished material, sketches hidden away, or conversations that had only been recently committed to print. But much of the literature one encounters in the decades immediately following Webern's death appear myopically fixated on discovering Webern's serial arrangement of musical elements in addition to pitch as well as establishing that he was the first to use the method attributed to Schoenberg. In fact, many authors chose to question the state of the primary material as a result of the preconceived notions of the investigator. As a result, one encounters such hyperbole that John Lee Swanay provided in the Forward to his 1963 dissertation:

The movement [contemporary music] has all the essentials of a cult. There are the prophets from Monteverdi through Schoenberg. There is presently one Messiah, Webern, with his tragic death. Other martyrs abound, including Charles Ives, Erik Satie, naturally, and Alban Berg. Even Debussy is included, oddly enough, because his one work, *Jeux*, which the group holds in esteem, failed to become a success. There are scriptures; Schoenberg's *Harmonielehre* and Hauer's *Vom Melos zur Pauke* fall into the category of the Pentateuch since they were written

²⁵¹ Ethan Haimo, "Atonality, Analysis, and the Intentional Fallacy," *Music Theory Spectrum* 18/2 (1996): 167-199.

before the “word was revealed.” Presently the official codifications are being written by the apostles of the Paris-Cologne-Darmstadt axis.²⁵²

Webern’s statement that claims to order pitch in 1909 provided a crucial piece of evidence. The primary documents, however, reveals what may have been Webern’s intent, and in so doing, removes support for many of so called “Darmstadt” traits.

The documents produced during Webern’s lifetime, and especially his letters, lectures and sketches, show that he consciously worked with cells within an unfolding chromatic scale. Sketches from his middle period works illustrate that Webern would always begin the compositional process with the opening of the composition, and often abandon an idea rather than reworking it. While instrumentation, melodic shape, and rhythm would often change during the early stages of composition, Webern established the pitch content at this time, and seldom changed it. The precompositional material reveals that he continued to begin with melodic or timbral ideas in arriving at the structure of the row when he incorporated Schoenberg’s method. When he began using tone rows, the sketches reveal he began using different colored pencils to annotate the forms of the row that were used, and writing out extensive row tables. None of these activities are present through his middle period works. His established practice, however, was retained as he began shaping the row from those initial ideas.

Much of the critical literature produced after Webern’s death served the utilitarian purpose of justifying the extreme musical compositions produced during the 1950s, and the development of analytical tools in the following decade served to support

²⁵² John Lee Swanay, *Romantic Style Characteristics which led to the Rise of Dodecaphonic Techniques* (Ph.D. diss., University of Texas at Austin, 1963): v-vi.

that view of Webern's works. Haimo's solution to the challenge of the intentional fallacy was only published in 1996,²⁵³ and the first chapter chronicled a persistent trend in Webern's critical literature that questioned the 'Darmstadt' view. Mattiez stated in her dissertation *Music and Discourse* that "an object of any kind takes on meaning for an individual apprehending that object as soon as that individual places the object in relation to areas of his lived experience –that is, in relation to a collection of other objects or his or her experience of the world."²⁵⁴ She cited Pirandello

the sad thing is that you will never know (and I can never tell you) how I interpret what you say to me. You have not spoken in Hebrew, of course not. You and I, we use the same language, the same words. But is it our fault, yours and mine, that the words we use are empty? ... Empty. In saying them, you fill them with the meaning they have for you; I, in collecting them up, I filling them with the meaning I give them. We had believed that we understood one another; we have not understood one another at all.²⁵⁵

Whether Webern could have successfully communicated his intent to Boulez will be examined in greater detail in the conclusion. Dahlhaus concluded that the work, as a text, cannot exist independently of the hermeneutic process by which we attempt to understand its meaning,²⁵⁶ and Timothy Bowlby concluded the hermeneutic through which Webern's aphoristic works would be understood was lost by the 1930s.²⁵⁷ The oral tradition of this performance practice, passed on through remarks by Stadlen, Marcel

²⁵³ Haimo, "Atonality, Analysis, and the Intentional Fallacy," p. 182.

²⁵⁴ Jean Jacques Nattiez, *Music and Discourse: toward a semiology of music* (Princeton, NJ.: Princeton University Press, 1990): 9.

²⁵⁵ Luigi Pirandello, *Uno, nessuno e centomila* (Milano: Modadni dori, 1972): 147; as quoted in *Ibid.*, p. 11

²⁵⁶ Dahlhaus, *Foundations of Musicology*, p. 94.

²⁵⁷ Bowlby, *Webern's Strongest Readers*, p. 12.

Dick and Rudolf Kolish, reveals a complex if not contradictory nomenclature.²⁵⁸

Webern's compositions illustrate the consequences when one imposes a different hermeneutic on a work.

This brief survey of the literature produced after Webern's death illustrated several things. First, the positions attributed to many early writers, Leibowitz, those contributors to *Die Reihe*, and even Boulez, were more extreme than their writings convey. Secondly, the "Darmstadt" view never achieved universal acceptance, and may even be personalized to the analytic/compositional outlook of the handful of individuals who contributed to *Die Reihe*, if not to Boulez himself. Finally, Webern came to represent a far broader range of compositional, aesthetic, analytic, and historical movements than he ever anticipated. The irony of this situation can be summarized by contrasting several excerpts.

In 1963, Peter Westergaard concluded that Webern had been misrepresented by the younger generation of composers. "Now the champions of serial music have often claimed that Webern's compositional techniques, albeit in a rudimentary or incomplete way, preshadowed their own. I must say that I have yet to find so primitive a procedure in any of Webern's music."²⁵⁹ Walter Kolneder, writing a few years later, openly challenges the assertion that Webern was a serialist:

²⁵⁸ Marcel Dick speaks of his experience working with Webern on Milhaud's Violin Concerto. During the rehearsals, he came to place expressive markings over almost every note, some of which seemed contradictory, but Webern would discuss the different connotations within which that note functioned: coming from here, going there and so forth. Consequently, what may appear contradictory or even provide evidence of successive revision was the rich web of relations Webern found in the music. (Smith, *Schoenberg and His Circle*, p. 120-1.)

²⁵⁹ Peter Westergaard, "Webern and Total Organization," *Perspectives of New Music* 1/2 (Spring 1963): 107.

Thus in retrospective analysis, in so far as it can be called analysis, the twenty-five-year-old Webern of 1908 is falsely presented as a serialist, a refined theme-constructor, a twelve-note composer and a pointillist or at least an early advocate of these procedures. It is necessary to make it clear that Webern's Op. 1 is based on a theme, not a tone-row, which is obviously not the same thing; ...²⁶⁰

Yet Friedrich Rimmer, writing about the same time, viewed Webern in a much different light, concluding that Webern adopted organizational practices over rhythm as well.

Although Schönberg took the first decisive steps in the introduction of the serial method and is the composer who holds the key to musical development in the first half of the twentieth century - it is Webern who has stimulated composers since the turn of the half century. Born a decade later than Schönberg and by nature far less committed to the past, he gave direction and logical consequence to the new developments. Of particular importance are the revolutionary methods he adopted in the organization of rhythm: few of the procedural props of earlier periods remain and the connection with classical sequence and symmetry, although still to be discerned, is not readily revealed.²⁶¹

Christoph von Blumröder believed we could more accurately assess Webern's serialist tendencies in 1985 more calmly given the passage of time, yet, in 1990, Dahlhaus returned to his initial arguments against Stockhausen almost forty years earlier in characterizing the dichotomy between Webern's intention and those of his admirers.

Stockhausen went so far as to claim that Webern based his Concerto for Nine Instruments on the principle of premutation, as it is based on four variants of a single three-note motif: these are all heard at the beginning. But in fact Webern used the series in this work in a purely 'classical' way, and never went in for mathematical procedures of that kind. Some people even claimed Webern as the father of electronic music, and produced formidable technical analyses of his works, with graphs and all. But Boulez was wiser in saying "The misunderstanding which we must very much distrust is that of confusing composition with organisation", and

²⁶⁰Walter Kolneder, *Anton Webern: An Introduction to His Works*, (Berkeley: University of California Press, 1968), 26-7.

²⁶¹Frederick Rimmer, "Sequence and Symmetry in Twentieth Century Melody," *The Music Review* 26/1 (1965): 95.

elsewhere Stockhausen has said 'Webern becomes a yardstick: no composer can be active, now or in the future, below the level of this music's language.' We don't have direct imitation of Webern so much now, but his influence is present subconsciously in an enormous amount of modern music: he created a new world of sound, which is still being explored by his successors, each in his own way.²⁶²

Schoenberg's words may have indeed been prophetic, as it appears in this survey that analytic issues not only sparked a renewed interest in Webern's twelve-tone works in general and their atonal predecessors in particular, but in so doing, created a historical persona that would have left Webern speechless.

"I cannot warn often enough against the over-valuation of these analyses, since they lead only to what I have always fought against –the recognition of how the piece is made; whereas I have always helped my students to recognize what it is! I have tried to make that comprehensible to Wesengrund (-Adorno) and also to Berg and Webern. But they do not believe me.²⁶³

Consequently, the hammer forged through the mathematical and tightly controlled musical expressions of Boulez found an analytical methodology to support it in the works of Babbitt and Forte. Within this perspective, Webern's music was viewed in terms of the extent to which it exemplified such traits, and his innocent aside regarding his compositional process assumed an importance he never could have imagined. As many primary sources began to be published in the 1960s, Webern's historical position appears increasingly at odds with the views expressed in Webern's correspondence, and, perhaps more importantly, Webern's two lecture series revealed the man at odds with his new-found admirers. These lectures illustrated that Webern's attitude toward art in general

²⁶² Dahlhaus, *Schoenberg and the New Music*, p. 3.

²⁶³ –Schoenberg in a letter to Kolisch of July 1932 (Josef Rufer, *the Works of Arnold Schoenberg*. A Catalogue, tr. Dina Newlin [London: Farber and Farber, 196], appendix to 'Theoretical Works' [p. 140],

and his own compositions in particular were steeped in the German tradition, and that the expressivity, comprehensibility and lyricism of these works should not be obscured by undue analysis of the technique by which the piece was made. These convictions were consistently expressed in the letters, Webern's lectures, and the recollections of those closest to him, but served to weaken the arguments that closely linked his atonal works with serial traits. Consequently, it appears that each challenge brought by newly discovered primary material was rebuffed with increasingly complex analyses. While some would question the complexity of the mathematics behind Webern's compositions,²⁶⁴ others found the sophistication of the row manipulation rather simplistic.²⁶⁵ Nevertheless, the attributions many of these analyses far exceeded anything Webern would have had in mind with respect to his middle-period works. Haimo would suggest that one needs to return to the primary documents to reveal the intent of the composer.

No. 4 See also Arnold Schoenberg, *Letters*, ed. Erwin Stein [London: Farber and Farber, 1964], p. 164); Peter Franklin, "The Idea of Music: Schoenberg and others," Macmillan press, Ltd.: London, 1985): 91.

²⁶⁴ Xinacux, a mathematician by training, found Webern's use of the row elementary (Bernard, "Legacy," p. 352).

²⁶⁵ Remark by Perle after finally getting the straight story from Kreneck; as related by Bernard, "Legacy," p. 354.

CHAPTER 5. Recollection, Metaphor & Reality.....

...I alone have the privilege of
discovering myself from the other
side of the mirror -nor can I be cut
off by the wall of privacy.¹

Webern's lectures provide the most public insight into the composer's aesthetic, technical and analytical mind. We know that these talks were delivered without notes to a group by one who was reluctant to discuss the compositional aspects of his works with even those who were to premiere them. Clearly his lectures did not touch upon the more mundane aspects of how he began using the twelve-tone system, for his sketches point toward methods he did not discuss. Rather, his narrative followed the same conceptual approach as that found in the writings of Schoenberg and his circle. This was in sharp contrast to a far more analytical discussion found in the writings of Stockhausen, Boulez, and those later figures that imposed row manipulation rather than compositional process and expression onto Webern's compositional process. Cerha's distinction between the perception of this younger generation and that of Webern's contemporaries began to address the difference between the intent of their writings. The third chapter of this treatise, however, revealed that Boulez and Stockhausen provided a unique view of Webern's middle period works that resisted subsequent attempts to reconcile their viewpoint within the broader literature or Webern's primary documents. Rather many were critical of how these later authors characterized Webern's aesthetic goals.

Examining the workings of autobiographical memory as well as the mechanisms through

¹Georges Gusdorf, "Conditions and Limits of Autobiography," *Autobiography: Essays Theoretical and Critical*, James Olney ed. (Princeton: Princeton University Press, 1980), 29.

which these memories are shared in communal discourse will untangle several confusing passages within his narrative, shed some light on the gulf between Webern and his post-war admirers, and explore why this gulf has not been bridged through using Wittgenstein's work on language.

Correspondence with Schoenberg, Berg, and Jones as well as recollections provided by individuals such as Stadlen and Searle constitute the documentary evidence through which Webern directly speaks to the current generation. Yet, how accurately can such primary sources relate the state of affairs these individuals experienced.

Moldenhauer caught two occasions on which Webern misremembered facts in his correspondence. In a letter to Willi Reich, Webern said that his Op. 4 no. 4, "So ich traurig bin," had not yet been performed. Fifteen years earlier, however, it had been performed in New York, and Webern even entered an annotation of the event in his diary.² Another instance involved a letter to Schoenberg in which Webern described the inspirational images he drew upon when composing *Six Pieces for Orchestra*, Op. 6. In this letter he said it had been two summers since he had been at his mother's grave when it had actually been three.³ Such inconsistencies can easily be dismissed as nothing more than memory slips. The preparation for a lecture involving the evolution of the twelve-tone technique, however, would presume that Webern would avoid such slips. Still the question remains, how accurately could Webern remember a process he used almost a quarter of a century earlier, especially after incorporating Schoenberg's ground-breaking technique into his compositional process for almost a decade. While it is common to

² Moldenhauer, *Webern*, p. 122.

forget a date, mistakenly attribute a performance, or confuse the sequence of events leading to a particular discovery, should any miscues in Webern's lecture be treated as anything other than a memory slip?

Recent studies in autobiographical memory reveal that individuals continually revise their personal history in order to make their historical narrative more strongly conform to currently held attitudes and beliefs. When one's currently held beliefs change, the specific memories that support the new narrative replace memories no longer compatible within that narrative. Examining the excerpt from Webern's lectures in light of the documentary evidence reveals that he picked different events from his past when reconstructing the recollection of his compositional process. Moreover, a closer examination of his narrative in light of recent studies of his sketch materials reveal that he did not describe how he went about using the twelve-tone technique in his compositional process. Instead, he discussed in rather broad terms his conceptual approach to the compositional problem around 1911, using specific examples chosen from a few works as examples. The specific evidence used when discussing the *Bagatelles*, however, is often somewhat inconsistent with the documentary record. Furthermore, his narrative strongly suggests that Webern referred to a different approach in the composition of Op. 9 than the interpretation Stockhausen and Boulez proposed forty years after the piece was written. How should autobiographical material be used in investigating compositional process?

³ Ibid., p. 126.

Haimo concluded that such statements provide a way of escaping the intentional fallacy through indicating whether a composer intended certain features that were subsequently observed by analysts or historians.⁴ Antoni Pizà argued that composers occupied a unique position through which they were able to provide authoritative information about their works, and concluded that composers use their autobiographies as a way to control the reception of their musical works. He concluded that autobiographers “fabricate their own story according to their needs by assembling the facts about their lives in one particular design and not another.”⁵

Researchers have long known that one’s recollection of an event may not accurately reveal the course of events as they transpired. As early as 1925, Maurice Halbwachs published a book entitled, *Les Cardes Sociaux de la Mémoire*, in which he asserted that social groups exert a profound influence on the content of individual memories, and help to create various illusions, condensations and distortions.⁶ In 1932, Bartlett noted that subjects distorted the events of a short story when they were asked to recount the events the following week. He concluded that “Recall is ... a construction, made largely on the basis of an attitude, and the general effect is that of a justification of the attitude.”⁷ Kendall and Lazarsfeld observed incorrect reporting and selective

⁴ Haimo, “Intentional Fallacy.”

⁵ Pizà, p. 21.

⁶ Maurice Halbwachs, *The Collective Memory*, trans. Francis J. Ditter, Jr. (New York: Harper and Row, 1980). (First published as *La mémoire collective. Ouvrage postume publié* (Paris: Presses universitaires de France, 1950)).

⁷F.C. Bartlett, *Remembering-A Study in Experimental and Social Psychology* (Cambridge, 1932), 207.

memories in interviews of American soldiers in the 1950s.⁸ Memory illusions, however, have not been systematically investigated before the late 1960s.⁹ Dozens of studies completed in the 1970s and 1980s concluded that respondents tended to inaccurately remember past attitudes in order to maintain a consistency between recalled events or actions and currently held beliefs. Research in the 1980s demonstrated that such “Bartlettian” distortions appeared in many contexts and across a broad range of mental tasks. One likely cause for this tendency may be found in the process by which information contained in memory is combined with other related knowledge in reconstructing a memory.¹⁰ More recently, Martin Conway suggested semantic memory is merely comprised of many episodes. Consequently semantic memory “does not represent a separate memory system, but rather a separate way of retrieving information from the episodic system.”¹¹ Issues of intentional deception and misunderstanding aside, these studies indicate that one’s present attitudes and beliefs play an important part in reconstructing episodic memory into a narrative of one’s past.

Thomas Szasz concluded that “Memory is a narrative we create –and, from time to time, re-create or “correct” –to give permanence and validity to our sense of identity and justify our plans for the future.”¹² We generally consider memory to involve the processes of “encoding,” “storage,” and “retrieval.” Szasz observed that we tend to

⁸ Martin A. Conway, David C. Rubin and Willem A Wagenaar; *Theoretical Perspectives on Autobiographical Memory* (Dordrecht: Kluwer Academic Publishers, 1992), 296.

⁹ Henry L. Roediger III, “Memory Illusions,” *Journal of Memory and Language* 35/2 (1996): 76.

¹⁰ Ira E. Hyman and Joel Pentland, “The Role of Mental Imagery in the Creation of False Childhood Memories,” *Journal of Memory and Language* 35/2 (1996): 101.

¹¹ Conway, Rubin and Wagenaar; *Theoretical Perspectives*, p. 19.

misremember things about our relationships and experiences. While it is common for one to add information or withhold parts from a memory, such acts of “collective remembering” or story telling involves reconstructing the past in order to attain a sense of community or other psychosocial purposes such as maintaining social institutions, traditions or beliefs.¹³ Within this context, Lowenthal concluded that memory functions “...not to preserve the past but to adapt it so as to enrich and manipulate the present.”¹⁴ Such revisionist narratives are at the heart of autobiographical memories, where one may expect to find the most authoritative informant about a course of events. Exploring the mechanisms that influence autobiographical memory provides a perspective from which such miscues in the autobiographical record may be understood, and this provides an additional level of rigor to the model Haimo constructed when confronting the intentional fallacy.

Autobiographical memory has been used to denote three different things: the neurological memory system of the self, the events and retrieval mechanisms that form the “memorial basis of the self,” and the process by which one recalls and relates the experiences through which they have lived.¹⁵ Collectively, this process is distinct from declarative or procedural memory; explicit or implicit memory; and episodic or semantic memory.¹⁶ Thompson and his colleagues proposed that the three memory systems

¹² Thomas Szasz, *The Meaning of Mind: Language, Morality, and Neuroscience* (Westport, CT: Praeger, 1996), 50.

¹³ Conway, Rubin and Wagenaar; *Theoretical Perspectives*, pp. 79-80.

¹⁴ Ibid.

¹⁵ Ibid., p. 14.

¹⁶ Charles Thompson, John J. Skowronski, Steen F. Larsen, and Andrew L. Betz; *Autobiographical Memory: Remembering What and Remembering When* (Mahwah, NJ.: Lawrence Erlbaum Associates, Publishers, 1996), 1-2; Conway, Rubin and Wagenaar; *Theoretical Perspectives*, p. 57.

proposed by Nelson are united at different levels. He distinguished autobiographical memory “by its significance to the self, provides information about the temporal structure of the individual’s life periods as well as the temporal location of singular events that are significant for delimiting and defining these periods.”¹⁷ Brewer characterized autobiographical memory “as the subset of human memory related to the self.”¹⁸ Such distinctions, however, should not obscure the fact that one’s historical narrative consists of the bits and pieces that have been selected from our experience and used, consciously or unconsciously, to support recollections that are consistent with currently held beliefs, attitudes or perceptions; regardless of the extent to which these have changed since the memory trace was first encoded. ¹⁹

The underlying motivation for this discrepancy is based on the extent to which respondents believed their attitudes should have changed or remained constant from the event to their current recollection of that event. Experiments pioneered by Benn and McConnell illustrated that people tend to exaggerate a consistency between presently held beliefs and recollections of past beliefs.²⁰ An exaggerated consistency between past

¹⁷ Thompson et al., *Autobiographical Memory*, p. 122.

¹⁸ Nobert Schwartz and Seymore Sudman eds., *Autobiographical Memory and the Validity of Retrospective Reports* (Berlin: Springer Verlag, 1994), 11.

¹⁹ Mark Snyder and Seymore W. Uranowitz, “Reconstructing the Past: Some Cognitive Consequences of Personal Perception.” *Journal of Personal and Social Psychology* 36/9 (1978): 942.

²⁰In their study of 1970, high school students responded to a questionnaire covering a number of social topics. Two weeks later, these students returned for a group discussion concerning bussing, one of the topics discussed in the survey. At this meeting, the students were separated into those opposing bussing and those favoring bussing. The discussion within each group was led by a respected senior, armed with persuasive arguments contrary to those held by the group. After this discussion, the responses to a second questionnaire revealed a marked shift in the students' opinion. When asked to recall their previous opinions as accurately as possible, however, the students' response indicated that their current beliefs were consistent with earlier held beliefs. (D.J. Bem and H.K. McConnell, "Testing the Self-Perception Explanation of Dissonance Phenomena: On the Salience of Premanipulation Attitudes, *Journal of Personality and Social Psychology*, 14 (1970):23-31.)

and present is noted outside experimentally manipulated situations. Such exaggerations were reported when subjects recalled feelings towards dating partners,²¹ the intensity of pain,²² or the extent of substance abuse.²³ In each of these cases, currently held beliefs or perceptions significantly biased recollections of past reports. This bias was evident despite the fact that respondents were encouraged to accurately recall a past state.

Conversely, respondents tend to overestimate the amount of change reported when they perceive that a change should have taken place. Conway and Ross found that students' expectations tended to distort past perceptions.²⁴ In either case, specific memories were related in order to justify the newly held belief system and provide a consistent narrative.

Consequently, one's personal memory does not consist of fixed memory traces that are simply "replayed" at appropriate points, but rather autobiographical memory structures discrete memories through biological, sociological, and self-referential filters in arranging isolated memory traces into a coherent narrative that is consistent with one's self-concept. Furthermore, such revisions of personal memory have been shown to

²¹C. McFarland and M. Ross, "The Relation between Current Impressions and Memories of Self and Dating Partners," *Personality and Social Psychology Bulletin* 13 (1987): 228-238.

²²E. Eich, J.L. Reeves, B. Jaeger and S.B. Graff-Radford, "Memory for Pain: Relation between Past and Present Pain Intensity," *Pain* 23 (1985): 375-380.

²³L.M. Collins, J.W. Hansen, and C.A. Johnson, "Agreement between Retrospective Accounts of Substance Use and Earlier Reported Substance Use," *Applied Psychological Measurement* 9 (1985): 301-309.

²⁴In their study, students wishing to participate in a short course designed to improve study skills provided an initial assessment of their skills. Those in the control group were placed on a waiting list while the rest of the students attended three weekly sessions. In responding to a survey after the course, those students attending the class recall their initial survey as revealing their skills were worse than they initially reported, and expected to get better grades as a result of the course. Academic grades, however, were not affected by the program. When questioned six months later, students who participated in the course recalled their grades as being better in their major than they actually were. Students on the waiting list, however, exhibited neither bias on subsequent surveys. (M. Conway and M. Ross, "Getting What You Want by Revising What You Had," *Journal of Personality and Social Psychology* 47 (1984): 738-748. This behavior was also noted in J. Polivy and C.P. Herman, *Breaking the Diet Habit*, (New York, 1983).)

contribute to one's sense of self as well as the role this self plays in society, and the process of revising one's historical narrative is often considered a healthy process.²⁵

Temporal structures are mentally represented as “the functional structure of time that can be observed in behavior, thought, language and memory.”²⁶ Several theories seek to explain how this process works. Trace Strength Theories conclude that the stronger the memory trace, the more recent the event appears to be. Strength is measured through gauging the ease of recall, the amount of detail, the speed with which the target information is accessed, or one's confidence that the information is correct.²⁷ Event order Theories focused on the tendency to arrange experience in chronological order, and by using target events to recall events that occurred relatively close to the target.²⁸ Reconstructive Theories propose that one constructs a general time pattern within which individual events are either related or educated guesses made.²⁹

²⁵ Several authors have argued that autobiographical memories contribute to one's sense of self (eg., Bruner, 1986; James, 1980; Neisser, 1988). In addition, an individual's autobiography is constantly updated to fit changing self-knowledge, changing views of others, and different social contexts (Burner, 1986, 1987; Cohler, 1994; Greenwald, 1980; Neisser & Fivush, 1994; Spence, 1982). This process of rewriting one's autobiography (or creating “narrative” as opposed to “Historical Truth” (Spence, 1982) is often healthy, normal process: Rewriting the past allows one to adapt to changes with a revised personal history that opens possibilities for future activities. [Ira E. Hyman and Joel Pentland, “The Role of Mental Imagery in the Creation of False Childhood Memories,” *Journal of Memory and Language* 35/2 (1996): 102.

²⁶ Charles Thompson, John J. Skowronski, Steen F. Larsen, and Andrew L. Betz; *Autobiographical Memory: Remembering What and Remembering When* (Mahwah, NJ.: Lawrence Erlbaum Associates, Publishers, 1996), 103.

²⁷ Charles Thompson, John J. Skowronski, Steen F. Larsen, and Andrew L. Betz; *Autobiographical Memory: Remembering What and Remembering When* (Mahwah, NJ.: Lawrence Erlbaum Associates, Publishers, 1996), 105. Strength theories were proposed very early (eg., Hoffding, 1885/1891; see also Michon, Pouthas, and Jackson, 1988).

²⁸ Charles Thompson, John J. Skowronski, Steen F. Larsen, and Andrew L. Betz; *Autobiographical Memory: Remembering What and Remembering When* (Mahwah, NJ.: Lawrence Erlbaum Associates, Publishers, 1996), 106.

²⁹ *Ibid.*, pp. 106-7.

The strength of a memory trace may also affect one's ability to recall the event. Rundus and Shiffrin concluded that the recall of multiple items from long term memory depends on the strengths of the target trace in relation to the other traces.³⁰

According to this *relative strength* rule, the probability of retrieving an item equals its strength divided by the sum of all the item strengths. Thus, a weak item with 10 equally weak peers has as much chance of being retrieved as a strong item with 10 equally strong peers. More paradoxically, an item that is the weakest of a few will often fare better than one that is the strongest of many because an item's absolute strength can be overshadowed by the sheer number of its competitors.³¹

Individual traces, once retrieved, are subject to a variety of mechanisms by which they become part of the subject's narrative. As we shall see, this may explain why Webern recalled the single instance of the process of crossing off individual notes to illustrate his compositional practice at the time he wrote the *Bagatelles*.

There are two types of "over generalized" memories: "Categoric" and "Extended." Categoric memories refer to specific types of memories over times. Thus one could discuss the number of times I rehearsed an ensemble or performed a concerto irrespective of the chronological element of when these experiences happened. Extended memories often contain a compressed account of a period of time. Thus one could discuss the years I spent as an undergraduate, or the time I spent at summer camp.

The results of these studies confirm that two types of general memory can be distinguished –categoric and extended memories. The evidence for their independence arises from five sources: first, people who tend to give categoric memories do not also tend to give extended memories; second, cues which tend to elicit more categoric memories do not also produce

³⁰ D. Rundus, "Negative effects of using list items as recall cues," *Journal of Verbal Learning & Verbal Behavior* 12 (1973): 43-50; and R. M. Shiffrin, (1970) "Memory search," *Models of Human Memory*, ed. D. A. Norman (New York: Academic Press, 1970), 375-447.

³¹ Doug Rohrer, "On the relative and absolute strength of a memory trace," *Memory & Cognition* 24/2 (1996): 188.

more extended memories; third, extended memories correlate with the age and frequency of the events being recalled whereas categoric memories show no such association; fourth, whereas the valence of the cue made no difference to the proportion of categoric memories, extended memories were more likely to be produced in response to emotional cue words; finally, people who are less semantically fluent are more likely to give categoric memories, but show no greater tendency to give extended memories.³²

Webern's narrative, however, occupied an interesting nexus between extended and categoric memory. On the one hand, he relied on extended memories of the practices he used before adopting the twelve-tone system, while using specific categoric memories of the compositional methods employed at various stages in his artistic development.

The degree of detail retained in one's memory of an event also determines the extent to which one needs to "add" to a memory trace in order to fill out the experience when recalling an event. Studies reveal that people generally operate within "midlevel abstractions" in the encoding of memories, in their conversation, and in their recall of objects or events. Markman and Wisiewski reviewed research on taxonomic hierarchies and concluded that concepts at the mid-level of the taxonomy were privileged. At this level, there were significant differences between categories as well as significant similarities within categories.³³ This level was identified as a Basic Level Category,

³² Martin A. Conway, David C. Rubin and Willem A. Wagenaar; *Theoretical Perspectives on Autobiographical Memory* (Dordrecht: Kluwer Academic Publishers, 1992), 402.

³³ Previous research on taxonomic hierarchies using natural and artificial stimuli has found that concepts at a middle level of abstraction are privileged in a variety of cognitive tasks, leading this level to be called the basic level (see Lassaline, Wisniewski & Medin, 1992 for a review). Basic level categories (eg. Book) can be contrasted with more general (ie. Superordinate) categories (eg. Reading material) and with more specific (ie. Subordinate) categories (eg. murder mystery novel). In empirical studies, pictures of isolated objects are categorized faster at the basic level than at other levels (Jolicoeur, Gluck & Kosslyn, 1984; Murphy & Brownell, 1985; Murphy and Wisniewski, 1989; Rosch, Mervis, Gray, Johnson & Boyers-Braem, 1976; Smith, Balzano & Walker, 1978). People almost exclusively use basic level names in free-naming tasks (Rosch et al., 1976). Children learn basic level concepts sooner than other types of concepts (Anglin, 1977; Brown, 1958; Horton & Markman, 1980; Mervis & Crisafi, 1982; Rosch et al, 1976).

from which Superordinate and Subordinate categories were extrapolated. For example, a book may occupy a Basic Level Category, within a Superordinate category of reading material, and subsuming a Subordinate category of Murder Mysteries. They discovered that one used Basic Level Category terms much more commonly in discourse, and that different cultures tended to use the same Basic Level Categories within their taxonomic structures when referring to living things. Markmann and Wisniewski concluded that

Contrasting basic-level categories differ by virtue of having a common structure that gives rise to many alignable differences. Further, superordinates differ from each other by virtue of having a common structure, and thus differences between superordinates are not alignable. As a result, there is a qualitative difference in the output of comparisons of contrasting Basic Level Categories and comparisons of superordinates.³⁴

Within this context, one would expect Webern's narrative to be structured through recalling twenty year old memories stored within such "mid-level abstractions" that were then elaborated within the current practice and aesthetic outlook of Schoenberg's twelve-tone method. As we shall see, such memories would be communicated through the constructions of the metaphor he used, how such discourse was internalized, and finally, how these were used within the socialization of the Schoenberg School.

The use of metaphor has been revealed to extend beyond a figure of speech to refer to "a specific mental mapping that influences a good deal of how people think,

Basic level names are much more common in adult discourse than are names for superordinate categories (Wisniewski & Murphy, 1989). Furthermore, different cultures tend to use the same basic level categories, at least for living kinds (Rosch, 1974); (Arthur B. Markman and Edward J. Wisniewski, "Similar and Different: The Differentiation of Basic-Level Categories," *Journal of Experimental Psychology: Learning, Memory and Cognition* vol. 23/1 (1997): 54.)

³⁴ Arthur B. Markman and Edward J. Wisniewski, "Similar and Different: The Differentiation of Basic-Level Categories," *Journal of Experimental Psychology: Learning, Memory and Cognition* 23/1 (1997): 69.

reason and image in everyday life.”³⁵ This is especially true of abstract concepts.³⁶ Such a model involves the entity being talked about, the “topic,” the metaphoric material predicated on the topic and the implicit connection between the two, the “ground.”³⁷ These structures, however, are “temporary, independent constructions in working memory; created on the spot from generic and episodic information in long-term memory.”³⁸ Within this context, Webern’s references to the repetition of pitch-class, compositional structure, and compositional intent is strongly rooted within the discourse used within the Schoenberg School regarding the use of the twelve-tone technique. Boulez, approaching Webern’s works from the point of view nurtured through his studies with Messiaen and Leibowitz, could not view Webern’s discussion of *Reihe* within the same context. If, as Blowby suggested, the performance practice was so strongly associated with the oral tradition surrounding the Schoenberg School that performances twenty years later by many of the same players lacked the necessary insight to accurately perform their works, how much greater would the disconnect be in understanding the verbal discourse in Webern’s lectures?³⁹

Turning to conclusions reached while investigating the socialization of memory sheds some light on this issue. Hyman proposed that “Remembering is often a social activity in which people exchange information and evaluation and come to some

³⁵ Raymond, W. Gibbs, “Why many concepts are metaphorical,” *Cognition* 21 (1996): 309; citing (Gibbs, 1994; Johnson, 1987, 1993; p Lakoff and Johnson, 1980; Lakoff, 1987; Lakoff and Turner, 1989; Sweetser, 1990; Turner, 1991): 309-319.

³⁶ Gibbs, “Why many concepts are metaphorical,” p. 309.

³⁷ Gregory L. Murphy, “On Metaphoric Representation,” *Cognition* 60 (1996): 175.

³⁸ Gibbs, p. 313.

³⁹ Bowlby, *Webern’s Strongest Readers*, p. 12.

agreement about the past.”⁴⁰ Craig Barclay and Thomas Smith proposed a model through which one’s autobiographical remembering is dependent upon “cultural and historical practices for remembering and creating meanings.”⁴¹

When culture and personal culture intersect, culture is influenced, and potentially restructured in both small and, at times, large ways. At bottom, it is in the ongoing interaction of personal and public culture that *objective reality* is created. Objective reality may be a constructed phenomenon, but one constructed in reference to a real physical and social world that regulates, corrects, and shapes our subjective experiences. In reference to our specific focus here on autobiographical remembering, we see autobiographical remembering and memories as one channel through which personal reality and a wider social reality are connected. Collective remembering is an associated channel, and one that is most important in transferring personal culture to the culture at large and vice versa.⁴²

Such social memories establish and maintain a sense of community through the joint reconstruction of past events. Furthermore, they provide individuals with a sense of coherence and comfort. Schumann and Scott emphasized the socializing nature of such memories in the following excerpt:

In this regard, our autobiographical memories are often shared widely among people we know, thereby intertwining our personal histories with those of others. Many of our autobiographical memories are also shared by most everyone in our society (especially our cohort) because they represent memories of important historical and cultural events that have effected our lives directly.⁴³

⁴⁰ Ira E. Hyman and Joel Pentland, “The Role of Mental Imagery in the Creation of False Childhood Memories,” *Journal of Memory and Language* vol. 35/2 (1996): 114; using the following literature to support his point ((Edwards & Middleton, 1992; Hyman, 1994). Hyman, Ie Jr. “Conversational remembering: Story recall with a peer versus for an experimenter,” *Applied Cognitive Psychology* vol. 8 (1994): 49-66).

⁴¹ Craig Barclay and Thomas S. Smith, “Autobiographical Remembering: Creating Personal Culture,” Martin A. Conway, David C. Rubin and Willem A Wagenaar eds., *Theoretical Perspectives on Autobiographical Memory* (Dordrecht: Kluwer Academic Publishers, 1992): 75.

⁴² *Ibid.*, p. 77.

⁴³ H Schumann and J Scott, ‘Generations and collective memories,’ *American Sociological Review* 54 (1989): 359-381); as quoted in Barclay and Smith, p. 78.

Wittgenstein focused on these practices when developing his metaphors of the “language-game” and “forms of life.”

In *Philosophical Investigations*, Wittgenstein emphasized the communal involvement in the rule-making process that enabled individuals within this community to participate in what he termed a language-game or forms-of-life. Peter Gilroy summarized Wittgenstein’s argument in the following manner:

This view of rules, then, sees them as shared, public (§202), applied in particular circumstances and perhaps tacitly known. They are not in some sense chosen by individuals from some smorgasbord of rules, but are followed ‘blindly’ (§219). Such sub-conscious rule-following prevents a possible regress of justification infecting the account by locating rule-following firmly in practice, in the social setting that is its ‘bedrock’ (§217)⁴⁴

Turning to Wittgenstein’s *On Certainty*, Gilroy concluded that the “phenomenon of language rests on regularity, on agreement in acting, and that this regularity is acquired through practice rather than explicit rules.”⁴⁵ Consequently, one acquires the sense of meaning through participating within the communicative practices of a community of language users.

Malcolm asserted that the very concept of a rule “presupposes a community within which a common agreement in actions fixes the meaning of a rule...,”⁴⁶ and goes on to say that “to speak of a language is to participate in a way of living in which many people

⁴⁴ Peter Gilroy, *Meaning without Words: Philosophy and non-verbal Communication* (Aldershot: Avebury, 1996), 109.

⁴⁵ *Ibid.*, 113.

⁴⁶ Norman Malcolm, “Wittgenstein of Language and Rules,” *Philosophy* 64/4 (1989): 6.

are engaged.”⁴⁷ Gilroy summarized the elements that contribute to meaning in the following way:

In this way the concepts of use, language-game, social context, agreements, forms of life rules, and criteria are brought together to provide a description of meaning which, as with Wittgenstein’s philosophy of language, is holistic to the forms of life.⁴⁸

Psychological studies, such as those briefly discussed above, suggest our common agreement is formed, remembered, and verbalized in discourse within rather broad taxonomic categories. The brief consideration of Fuzzy Trace Theory, Basic Level Categories and the construction and use of metaphors would indicate that such games are not played with highly defined rules. On the other hand, one could interpolate such findings to support the notion that the degree of variance within a language game could depend on the community of users who participated in that discourse. Consequently, a layperson could speak of a pain in one’s arm to a friend and successfully communicate discomfort, whereas a physician may speak of trauma to a certain ligament in the elbow when prescribing a specific therapy. Both streams of discourse are understood within the language-game practiced by each participant, but there may be little interaction between the community of use in which each participates.

The community of use evident in the Second Viennese School would appear to be somewhat insular. Clearly the writings of Webern, Berg, Leibowitz, Stein and others echo themes prominent in Schoenberg’s discourse. The idea that contemporary music is a natural evolution rather than a break with the tradition of Western Music, and that these

⁴⁷ Ibid., p. 22.

⁴⁸ Gilroy, *Meaning without Words*, p. 111.

developments were unavoidable resonates throughout Schoenberg's essays.⁴⁹ The notion of one guided by genius is an additional theme that is evident in Schoenberg's pedagogy, and Regina Busch identified several additional terms commonly used within the Second Viennese School: including statements on musical space, comprehensibility, and emancipation of dissonance.⁵⁰ Working within the context of this social consciousness requires discourse to be collectively understood among its participants, and this would be especially true of those surrounding Schoenberg. Psychological studies illustrate how these practices are nurtured.

Schober and Clark concluded that speakers collaborate with the audiences they address. "In conversation, the participants accumulate information as part of their common ground- their mutual knowledge, beliefs and assumptions."⁵¹ This process, referred to as "grounding," involves an active collaboration between speakers and those to whom they directly speak. Schober and Clark found that individuals "overhearing" a conversation were at a disadvantage because they did not participate in the grounding of the conversation, and speakers were unable to coordinate their knowledge base with them. Such collaborative efforts in conversation are widely documented,⁵² and Brennan and Williams concluded that individual knowledge states need to be coordinated in order

⁴⁹ Milton Babbitt criticized this viewpoint in his critical evaluation of Leibowitz's books and Schoenberg's essay, *Journal of the American Musicological Society* 3 (1950): 264-67.

⁵⁰ Regina Busch, "On the Horizontal and Vertical Presentation of Musical Ideas and on Musical Space (I)," *Tempo* 154 (1985):4

⁵¹ Michael F. Schober and Herbert H. Clark, "Understanding by Addressees and Overhearers," *Cognitive Psychology* 21/2 (1989): 212; citing the following literature (Clark, 1985; Gazdar, 1979; Lewis, 1979; Stalnaker, 1978).

⁵² *Ibid.*, p. 211; citing the following literature (Clark & Wilkes-Gibbs, 1986; Garrod & Anderson, 1987; Goodwin, 1981; Kraut, Lewis and Swezey, 1982; Schegloff, 1982; Schegloff, Jefferson and Sacks, 1977).

to communicate successfully.⁵³ Within this context, those attending Webern's lectures were in a privileged position with regard to understanding the content of his discussion because they were familiar with the Schoenberg/Webern line of reasoning and discourse. Those subsequently overhearing it years later through the publication of these lectures may bring far more to the words Webern used than were intended, and hear far less than Webern meant.

Regardless of whether the present overshadows past events due to the recentness and salience of the memory trace,⁵⁴ or as a result of providing a retrieval cue around which disparate associations in memory are congealed,⁵⁵ currently held attitudes and beliefs significantly bias recollections of past events, and people impose stability on their experiences by adopting this theory of consistency.⁵⁶ Furthermore, the content of the new information proved more powerful in reshaping past memories than the intervening time factor between the new information and the memories to which it would be

⁵³ "To communicate successfully, people need to coordinate their individual knowledge states. This requires accurately estimating and monitoring not only their own knowledge states but also the knowledge states of others and the knowledge they have in common, or mutual knowledge (Clark & Marshall, 1981; Clark & Wilkes-Gibbs, 1986; Kraus & Fussel, 1991). Speakers design utterances taking into account the mutual knowledge they share with their listeners (Clark & Wilkes-Gibbs, 1986) and they are able to continually monitor their listeners for evidence of understanding (Brennan, 1990); meanwhile, listeners interpret utterances by taking into account the common ground they share with speakers (Clark, Schreuder, & Buttrick, 1983). Speakers can intentionally express confidence in what they are saying (Scherer, London & Wolfe, 1973)" Susan E. Brennan & Maurice Williams, "The Feeling of another's knowledge: Prosody and filled pauses as Cues to Listeners about Metacognitive States of Speakers, *Journal of Memory and Language* 34/3 (1995): 383.

⁵⁴Judith Tanur, ed. *Questions about Questions: Inquires into the Cognitive Bases of Surveys* (New York, 1992), 67.

⁵⁵Olson, p. 207. This confirms the findings in M Ross, C. McFarland, and G.J.O. Fletcher, "The Effect of Attitude on the Recall of Personal Histories," *Journal of Personality and Social Psychology* 10 (1981): 627-634.

⁵⁶Tanur, p. 68.

applied.⁵⁷ Thus individuals engage in a reconstructive process in which “labels and the preexisting knowledge bases associated with them must interact with genuine memory...”⁵⁸

Greenwald referred to humans as “revisionist historians,”⁵⁹ and Lingle and Olstrom concluded that memory is often reconstructive.⁶⁰ Olson and Cal concluded that “memory content that is consistent with current attitudes and behaviors may be more accessible than inconsistent content.”⁶¹ Yet the information communicated through discourse such as Webern’s lectures is dependent on one accurately recalling events, and an audience accurately understanding the discourse in which Webern was participating at the time he made these comments. Recent studies in the validity of autobiographical memory underscore the breadth of such boundaries.

Martin Conway proposed the structural model of autobiographical memory, in which “memories are dynamically constructed ‘on-line’ rather than retrieved directly from memory.”⁶² In this model, a record is constructed as one commits experiences to long-term memory, which he termed the Phenomenological Record. These memories are then accessed by a central processing resource through which the self picks from the available memory traces to effectively narrate a “Life Theme.” Conway concluded:

⁵⁷Mark Snyder and Seymore W. Uranowitz, “Reconstructing the Past: Some Cognitive Consequences of Personal Perception,” *Journal of Personal and Social Psychology* 36/9 (1978): 948.

⁵⁸Snyder, p. 949.

⁵⁹Greenwald 1980; as quoted in James M. Olson and A. Victoria Cal, "Source credibility, attitudes and the recall of past behaviors," *European Journal of Social Psychology* 14 (1984): 203.

⁶⁰Ibid.; citing (Lingle and Olstrom, 1979).

⁶¹Ibid.

⁶²Conway et al, *Theoretical Perspectives*, p. 167.

The structural model is supported by a wide range of findings within autobiographical memory research and from studies of amnesia. Moreover, the structural model strongly emphasizes the role of the self in autobiographical memory construction. The model also implies that the ‘experience’ of remembering arises when knowledge of past phenomenal experience is incorporated into current processing sequences.⁶³

Life Themes are hierarchical structures around which the self gathers an autobiographical perspective. Thompson and his colleagues proposed a mechanism by which individuals conceive of their lives.

We partition our lives into categorical segments that include temporal (e.g. College years), personal (eg. good friends), and activity (eg. sports) classifications. Thus, the organization provided by the self-schema does indeed play an important role in facilitating recall.⁶⁴

Csikszentmihalkyi and Beattie conducted a series of studies that examined the idea of life themes, and characterized it as “the affective and cognitive representation of a problem or set of problems, perceived or experienced either consciously or unconsciously, which constituted a fundamental source of psychic stress for a person.”⁶⁵ These themes serve to organize long term memory into logical historical units. As we shall subsequently see, examining Webern’s narrative in this light reveals the collection of memories used to describe his Life Theme of the compositional process used while composing the *Bagatelles*. Comparing the documentary evidence to Webern’s recollection, however, requires a slight modification of Conway’s model.

⁶³ Ibid.

⁶⁴ Charles Thompson, John J. Skowronski, Steen F. Larsen, and Andrew L. Betz; *Autobiographical Memory: Remembering What and Remembering When* (Mahwah, NJ.: Lawrence Erlbaum Associates, Publishers, 1996), 91.

⁶⁵ Csikszentmihalkyi & Beattie (1979, p. 48); as quoted in Martin A. Conway et al., *Theoretical Perspectives*, p. 182.

Conway's model involves three areas of awareness. The Phenomenological Record, which consists of individual memories that have been encoded in long-term memory in real time; General Events, which are events or clusters of events chosen from the Phenomenological Record that support a particular historical narrative; and Life Themes, which are meaningful categories around which the self describes its identity, actions, attitudes, beliefs etc.. He describes the interaction of these areas in the following manner:

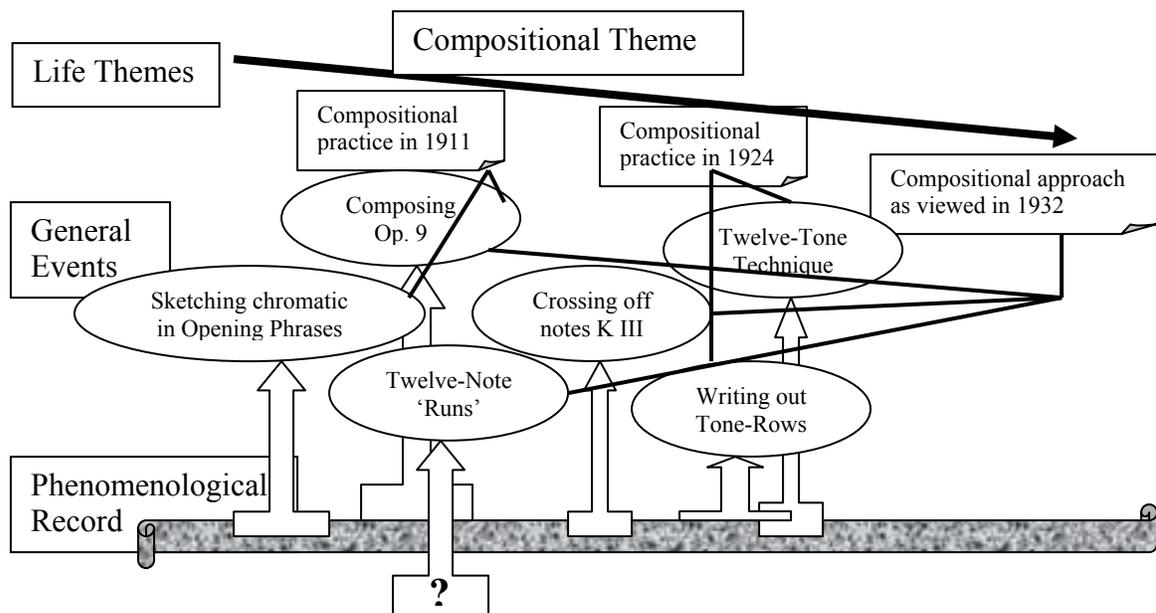
...autobiographical memories are not presorted in memory in the form of more or less discrete units but rather than memories are dynamically constructed on the basis of knowledge drawn from different memory structures. The retention in memory of fragmentary knowledge of past phenomenal experience and, perhaps, associated processing sequences I shall refer to as the phenomenological record. This record is conceived as a discrete memory store which contains individual records or units that retain knowledge which is strictly event-specific. Associated with the phenomenological record, but separate from it, is a body of thematic knowledge which is structured in various ways. Thematic knowledge indexes the phenomenological record. Finally, there is the current configuration of the self which specifies goal structures, attitudes, beliefs, and characteristic ways of processing. When a person has the experience of remembering a past event then knowledge drawn from the phenomenological record, thematic knowledge, and the self all contribute to the construction of a dynamic representation which constitutes memory.⁶⁶

Adapting Conway's model to the process described in Webern's lectures sheds some light on how Webern gathered his thoughts.

Figure 1 illustrates a single Life Theme from Webern's life: Compositional Process and three points on this timeline are identified: Compositional practice in 1911, Compositional practice in 1924, and Compositional approach of 1911 as viewed from

⁶⁶ Ibid., p. 169.

1932. Below this timeline, several general events Webern mentions in his lecture have been highlighted from the Phenomenological Record of all available memory traces. Of these events, the reference to “Twelve-Note Runs” is somewhat problematic, because the lecture appears to contain the only documented reference to this process. Although the practice of crossing off individual notes is associated with the composition of Op. 9 in the lecture, there is no corroborating evidence in the documentary record that this practice was used at this time, but rather it is associated with a sketch of *Kunfttag III*, composed in 1914.



Haimo used sketch material and autobiographical narratives from letters, diary accounts or other personal attributions to overcome the intentional fallacy through revealing the composer’s state of mind. These documents, however, are on different sides of a perceptual boundary through which memory is encoded. Working documents,

such as sketch materials, are produced by the composer within the compositional process without introspective analysis. They serve as a trail of mental notes, alternatives explored, or successive approximations leading up to the work the composer felt was complete. They do not contain the critical introspection evident in letters, diary accounts and even conversations with close friends in which one is consciously evaluating a process and the resulting composition. Such introspection involves a number of mental processes through which an individual gives direction to the multi faceted events of perception as they are encoded within the unique experience of that single person. Three examples of such an effect involve fuzzy trace theory, the framing effect, and the calendar effect on autobiographical memory.

Fuzzy trace theory proposes “people encode a verbatim and a gist representation of an event in parallel, in the sense that both representations may be found simultaneously and the gist representation need not depend upon the verbatim representation.”⁶⁷ The verbatim trace is forgotten more quickly than the gist, but the gist trace does not contain as much information as the verbatim trace. The results of Payne and his colleagues’ investigation “suggests that in real-world settings people may be more likely to introduce false memories in situations in which they have script or schema knowledge of the target episode.”⁶⁸ This occurs because one’s tacit knowledge about an event may be used to fill in missing parts of a gist trace. Consequently, errors of commission are more likely when one is dealing with gist traces, and errors are more

⁶⁷ David G. Payne, Claude J. Elie, Jason M. Blackwell and Jeffery S. Neuschatz; “Memory Illusions: Recalling, Recognizing and Recollecting Events that Never Occurred,” *Journal of Memory and Language* 35/2 (1996): 263.

likely to increase across repeated attempts to retrieve the target memory. This view, although stated slightly differently, is shared by Thompson and his colleagues. They concluded that memory content changes over time from the retrieval of a detailed memory trace, which is largely reproduced, to a general recollection of the event, which is largely reconstructed from knowledge of the event, individuals and places involved and our perception.⁶⁹

... our data support the view that memory for the content of the event changes over time from being largely reproductive to being largely reconstructive. The central core of an event (for example, where the event occurred and who one was with) is forgotten quite gradually, whereas peripheral details fade rather rapidly. Thus, memories of very recent events may be entirely reproductive. Memory for slightly older events usually involve reconstruction of peripheral details but reproduction of central details. Finally, memories of old events likely involve extensive reconstruction of both central and peripheral details.⁷⁰

Within this structure, a general impression of an event is retained, while perceptual details quickly fade. Consequently, one's personal memories are converted from a detailed to a more general memory trace as they become a part of long term memory, and part of the evolution of one's sense of history may involve filling in gaps that result from this process. While Webern retained a general idea of how he approached a composition around 1911, specific detail needed to be added to the "gist" recollection in order to convey a coherent narrative. These events, however, were taken from tacit knowledge of

⁶⁸ Ibid., p. 263.

⁶⁹ Charles Thompson, John J. Skowronski, Steen F. Larsen, and Andrew L. Betz; *Autobiographical Memory: Remembering What and Remembering When* (Mahwah, NJ.: Lawrence Erlbaum Associates, Publishers, 1996), 5.

⁷⁰ Thompson et al.; *Autobiographical Memory*, pp. 17-18.

compositions Webern wrote, Schoenberg's technique, and perhaps confabulated detail that were added as the event was reconstructed.

Research shows that people tend to arrange episodic memory within the temporal context of their life. The tendency to chronologically structure one's memories around such life roles is called the "Calendar Effect." Kurbat, Shevell and Rips argued that "autobiographical events in recall can tell us how people organize information about their own life history."⁷¹ Endpoints are particularly significant in arranging one's calendar. Because such endpoints are perceived and constructed through an individual's perception, they "capture people's customary modes of dealing with information that is inherently multifaceted or diffuse."⁷² Moreover, episodic memory often involves placing an event within a well known framework.

Friedman observed that we create a *temporal schemata* through which temporal memories are reconstructed within one's knowledge of general temporal history.⁷³ Linear time is strongly influenced by the rhythm of one's life theme. Friedman concluded that "cyclic time appears a far deeper current in human experience and would have exerted a stronger force in shaping any natural temporal code."⁷⁴ Various studies provide evidence to suggest that several levels of temporal schemata are evident in how we arrange our chronological memories; days of the week, seasons of the year, and

⁷¹ Matthew A. Kurbat, Stephen K. Shevell and Lance J Rips, "A Year's Memories: The Calendar Effect in Autobiographical Recall," *Memory and Cognition* 26/3 (1998): 532-552; and Kurbat, M. A. Shevell, S. K. and Rips, L. J, (1998). *Memory & Cognition* 26/3 (3): 533.

⁷² Ibid.

⁷³ W. J. Friedman, "Memory for the time of past events," *Psychological Bulletin* vol. 113 (1993): 44-66.

⁷⁴ Ibid., p. 43-44; as quoted in Pollmann, p. 321.

domains that have been called “life themes.”⁷⁵ Consequently, one’s autobiographical memory is not only selective; it is also patterned on the temporal structure of one’s life role. Research into temporal arrangement of memory traces also indicates that events may be “reconstructed” in relation to other known facts. In the following example, Pollmann provided the following example:

If someone asks me when Robespierre died, the answer will be reconstructed out of other historical data: “It was after the French Revolution, which was in 1789, because the revolution brought about the reign of terror, of which Robespierre himself was one of the last victims. It was after 1792, the year in which the French king was executed. And the Reign of Terror ended before Napoleon began his campaigns; wasn’t that in 1795 or 1796? Well then, Robespierre must have died in 1793 or 1794.”⁷⁶

This process is further influenced by the amount of detail one retained about a specific event.

Brown and his colleagues concluded that the more one is able to recall about an event, the more recent it may seem.⁷⁷ Wagenaar proposed that the number of retrieval cues influences the probability of recall.

The results of this study show that everyday life events were much more slowly forgotten than is suggested by studies employing the Crovitz and Schiffman technique. The probability of recall depended on the number of retrieval cues, as well as on the nature and the particular combination of these cues.⁷⁸

⁷⁵ From Ibid.; (eg., work or leisure; see Larsen, Thompson, & Hansen, in press). Friedman and Wilkins (1985) and Friedman (1987) reported that schemata at the different levels of temporal scale can be applied independently.

⁷⁶ Pollmann, p. 320.

⁷⁷ Norman Brown et al., “Subjective Dates of Natural Events in Very-Long-Term Memory,” *Cognitive Psychology* 17/2 (1985): 140

⁷⁸ Willem A. Wagenaar, “My Memory: A Study of Autobiographical Memory over Six Years,” *Cognitive Psychology* 18/2 (1986): 249.

Within this context, Webern may have chosen the *Bagatelles* rather than his work for cello to exemplify the endpoint of this period of his music, because of stronger or more numerous memory traces associated with this work. This piece was performed more often than the cello piece, Schoenberg had written a preface for it, and the process of composition and publication was far more involved in this piece than the cello piece. Moreover, the context within which Webern's narrative was given may have influenced how he ordered and described this course of events.

Individuals may respond to logically identical questions differently depending on their perception of the question. The so called "Framing Effects" describe changes in decision associated with different presentations of logically identical scenarios.⁷⁹ Consequently, "people's preference of choices can be reversed as a function of the form in which logically identical questions are represented."⁸⁰ Illusory-Knowledge poses an additional challenge in reconstructing earlier mental states.⁸¹ When subjects are instructed to reconstruct their original states of mind regarding an event weeks or months after it passed, researchers found that subjects reevaluated their original impressions,

⁷⁹ Jerwen Jou, James Shanteau, & Richard Jackson Harris, "An Information Processing View of Framing Effects: The Role of Causal Schemas in Decision Making," *Memory & Cognition* 24/1 (1996): 1.

They provide the following example:

The positive form of the disease problem states that the United States is preparing for the outbreak of an unusual disease, which is expected to kill 600 people. Two alternative programs to combat the disease have been proposed. Program A will save 200 lives, and Program B will provide a 1/3 probability of saving 600 people and a 2/3 probability of saving no people. The negative form of the problem presented the two choices from a losing point of view: Program C will result in the death of 400 people, whereas Program D offers a 1/3 probability that nobody will die, and a 2/3 probability that 600 people will die (for the disease problem and other problems used in this study see the Appendix). In the positive frame, the majority of subjects (72%) chose alternative A over alternative B, demonstrating risk aversion. In the negative frame, the majority of subjects (78%) chose alternative D, demonstrating risk seeking. (Ibid., p. 2)

⁸⁰ Ibid., p. 1

recalling an event more strongly if an event took place, and less intensely if the event did not take place.⁸² Researchers concluded that the feeling of familiarity gained through the exposure to the outcome of an event was responsible for these changes in recall.

Consistent with this analysis, the research findings indicate the existence of two forms of systematic bias in personal memories. In some studies people overestimate the extent to which their present state differs from an earlier state; they infer a prior response that was too much at variance with their current status.⁸³

Consequently, Webern may have used different examples or discussed them using different terminology in the lecture if it were not in the context of explaining the historical development of twelve-tone music. In addition, one need not even be consciously aware of an event for it to affect recall, as indirect knowledge provides yet another influence on how memory traces are modified by tacit knowledge as they are recalled within a narrative.

Indirect memory tests provide a method of gauging the extent to which earlier experiences influence the context within which events are recalled. Participants in

⁸¹ Ian M. Bregg, K. Rohan et al., "Illusory-Knowledge Effect," *Journal of Memory and Language* (1996): 411.

⁸² *Ibid.*, p. 411. Bregg et al continues:

Our research was also informed by research on hindsight bias (Frischoff, 1975, 1977; Wood, 1978). For example, Frischoff and Beyth's (1975) subjects estimated the probability that certain events would occur during diplomatic visits by President Richard Nixon. After the actual outcomes were known, subjects were asked to recall their original estimates. The recall probabilities were higher than the original estimates. The recall probabilities were higher than the originals for events that did occur, but were lower than the originals for events that did not occur. Similarly, Hasher, Attig and Alba (1981) had people rate the truth of statements, then give feedback about which ones were true or false. Subjects who were told to disregard the feedback and recall their original ratings showed the usual hindsight bias; recall their original ratings showed the usual hindsight bias; recalled ratings were especially true and false for the statements called "true" and "false" in the feedback process. ...It seems unlikely that subjects can recall numerical ratings for a large number of questions, especially if weeks or months have passed. Instead, they try to reestablish their original state of mind, then rate each item from that subjective state.

⁸³ Judith M Tanur, *Questions about Questions: Inquires into the Cognitive Bases of Surveys* (New York: Russell Sage Foundation, 1992), 83.

divided attention tests are asked to perform a task in which previously experienced information would bias their responses. An example of this phenomenon involved the aural exposure to homophones in an unrelated task. Participants were more likely to recall the unattended homophones without overt reference to the listening task and without memory of these words in a direct test.⁸⁴ Mulligan and Hartman concluded that “Memory for prior events is inferred from the increased ease in identifying, generating, or otherwise processing previously experienced information.”⁸⁵ Jacoby and his colleagues have concluded that the feeling of familiarity produced by previously encountered stimuli can unconsciously affect judgments even when it cannot be consciously remembered,⁸⁶ and Reintiz, Lammers and Cochran found that such memory-conjunction are frequently encountered across a variety of stimulus types and memory tests.⁸⁷ Consequently, prior experiences may influence the memory traces one accesses regardless of the extent to which the individual is conscious of the prior experience or not,⁸⁸ and may be privilege or strengthen certain memory traces. Within this context, the *Bagatelles* may have been more easily recalled than other works of the period.

⁸⁴ Ibid., p. 454. (For instance, Eich (1984) used dichotic listening task in which the unattended channel included a series of homophones together with words that biased their less frequent meaning (eg., tasi-FARE). Subjects showed no memory for the unattended homophones when memory was tested with a direct test of recognition. However, when the subjects were simply asked to spell the target homophones, with no overt reference to the listening task, there was a greater likelihood of choosing the biased rather than the unbiased spelling. Thus, an indirect test of memory indicated that information about the unattended information was retained.)

⁸⁵ Neil W. Mulligan and Marilyn Hartman, “Divided attention and indirect memory tests,” *Memory & Cognition* 24/4 (1996): 453.

⁸⁶ Mark T. Reintiz, William J. Lammers and Barbara P. Cochran; “Memory –Conjunction errors: Miscombination of stored stimulus features can produce illusions of memory,” *Memory and Cognition* 20/1 (1996): 8-9. [citing Jacoby, Kelley and Dywan (1989); Jacoby, Woloshyn and Kelleyk (1989)].

⁸⁷ Ibid.

⁸⁸ Scott W. Allen and Larry L. Jacoby, “Reinstating study context produces unconscious influences of memory,” *Memory and Cognition* 18/3 (1990): 270.

In light of these mechanisms, Conway's model fails to account for the filtering that would occur as the phenomenological record is constructed within an individual's viewpoint as well as the need to coordinate documents that were created in real-time with those that were created using reflection or introspection. Consequently, the very act of encoding some memory traces while ignoring others serves to guide the construction of the phenomenological record. This tendency is accentuated in documentary evidence that required critical evaluation or interpretation of an event in the past, and would include processes that are involved in encoding the memory trace, such as moving from verbatim to gist within the fuzzy trace theory, arranging memory traces within a subjective temporal calendar, and the taxonomic structure through which one metaphorically characterizes experience. Thompson, Skowronski, Larsen and Betz concluded that "recall is almost certain to be influenced not only by what transpired during the event in question, but by all the previous recollections of that event."⁸⁹

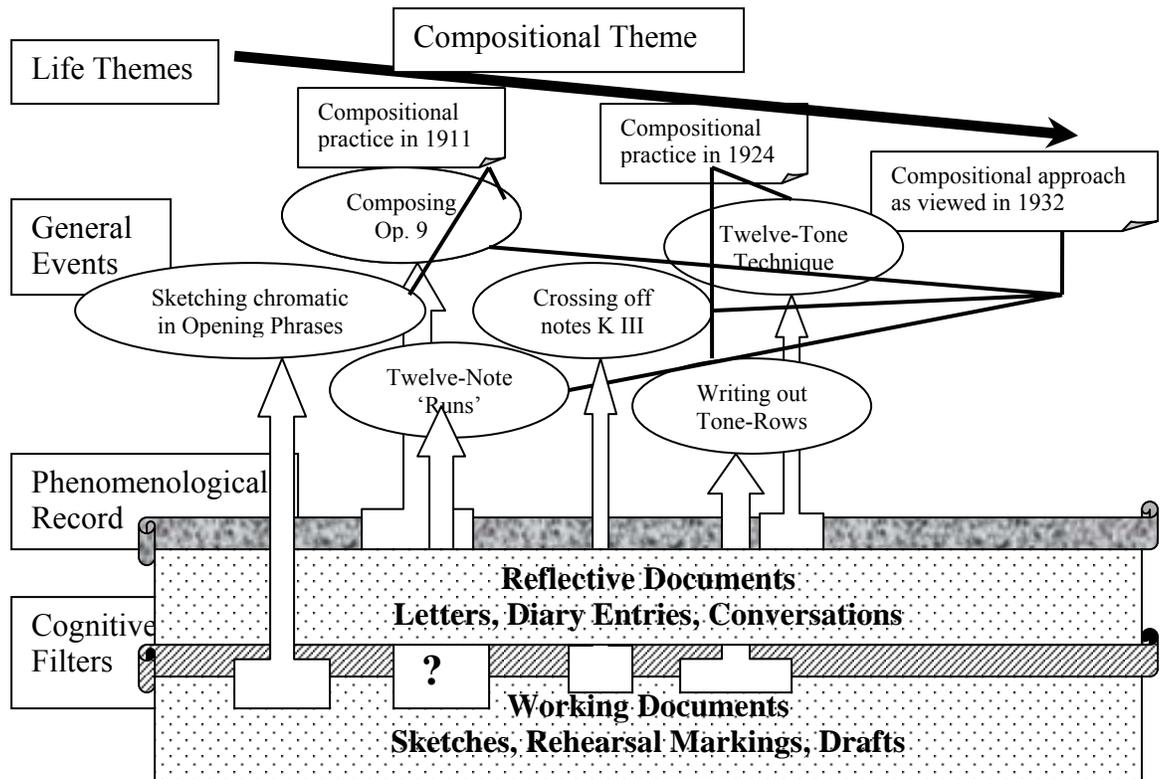
The central aspect of self reference is that the self acts as a background or setting against which incoming data are interpreted or coded. This process involves an interaction between the previous experience of the individual (in the form of the abstract structure of self) and the incoming material. The form of the abstract structure in the interpretation of new stimuli imparts a degree of richness and fullness to the input because of the availability of the immense amounts of precious experience embodiment in the self.⁹⁰

Consequently, I add a filter between the phenomenological record as it was experienced, and the phenomenological record as it was recorded. I also place a documentary layer

⁸⁹ Henry L. Roediger III, J. Derek Jacoby and Kathleen B. McDermott; "Misinformation Effects in Recall: creating False Memories through Repeated Retrieval," *Journal of Memory and Language* 35/2 (1996): 316.

⁹⁰ Charles Thompson, John J. Skowronski, Steen F. Larsen, and Andrew L. Betz; *Autobiographical Memory: Remembering What and Remembering When* (Mahwah, NJ.: Lawrence Erlbaum Associates, Publishers, 1996), 83.

between the phenomenological record and cognitive filters in which Reflective Documents reside. This would include letters, diary accounts, anecdotes, and reflections. These Reflective Documents are independent of any current life themes, although they occurred within the specific autobiographical outlook then constructed by the life theme. I also place a documentary layer below the cognitive filter in which artifacts that were created without metacognitive reflection would reside. This would include sketch material, rehearsal markings, and drafts. These Working Documents are created independent of any current life themes. Although they are produced within the autobiographical outlook then constructed by the life theme, they are produced “in the moment,” without verbal introspection.



Some may consider sketches as evidence of conscious choices that involve critical decision. Joseph Auner proposed that Schoenberg's use of sketches exemplified a "conscious" intervention in the compositional process while working on *Erwartung*. During this time, "instantaneous composition became an aesthetic imperative," and indeed few sketches are evident for *Erwartung*, *Piano Pieces*, Op. 19, and *Herzgeswächse*, Op. 20.⁹¹ Nevertheless, Auner's use of sketch material in evaluating conscious intervention does not involve the same level of metacognition as used in verbally describing the process by which the composition was created. Consequently, sketch material should not be susceptible to the same influences of memory processes that narrative accounts of past events provide for autobiographical memory. Despite the daunting obstacles regarding the validity of autobiographical memory, such accounts remain uniquely important in understanding the motivations and choices one makes through the compositional process, and some place a higher value on such reflective narratives.

Georges Gusdorf concluded that the "second reading of experience" is more valid "because it adds to experience itself consciousness of it."⁹² He continued:

The man who in recalling his life sets out to discover himself does not surrender to a passive contemplation of his private being. The truth is not a hidden treasure, already there, that one can bring out by simply reproducing it as it is. ... It cannot recall the past in the past and for the past -a vain and fruitless endeavor- for no one can revive the dead; it calls up the past for the present and in the present, and it brings back from earlier times that which preserves a meaning and value today; it asserts a

⁹¹ Joseph Auner, "Schoenberg's Aesthetic Transformations and the Evolution of Form in *Die glückliche Hand*," *Journal of the Arnold Schoenberg Institute* 12/2 (November, 1989): 106.

⁹² Georges Gusdorf, "Conditions and Limits of Autobiography," *Autobiography: Essays Theoretical and Critical*, James Olney ed. (Princeton: Princeton University Press, 1980), 35.

kind of tradition between myself and me that establishes an ancient and new fidelity, for the past drawn up into the present is also a pledge and a prophecy to the future.⁹³

The choice one makes in encoding a memory trace involves choosing a meaning for an event that may have had several meanings or none at all within a context in which it was initially experienced. Consequently the preconceived intelligibility of the self retains, emphasizes or dismisses detail, while encoding those facts within a meaningful context.

It is here that the failures, the gaps, and the deformations of memory find their origin; they are not due to purely physical cause nor to chance, but on the contrary they are the result of an option of the writer who remembers and wants to gain acceptance for this or that revised and corrected version of his past, his private reality.⁹⁴

Despite the numerous obstacles to accurately remembering an event, the composer's voice remains a valued perspective on the works composed.

Antoni Pizà concluded “composers use autobiography as a way to control the reception and meaning of their musical works.”⁹⁵ He identified the composer as an accepted source of information as well as a person entitled to “exert command over something.”⁹⁶ Nevertheless, he asserted that it is epistemologically incorrect to claim that either the researcher or the composer can “trace” anything. Rather, “autobiographers when disclosing their lives fabricate their own story according to their needs by

⁹³ Ibid., p. 44.

⁹⁴ Ibid., p. 42.

⁹⁵ Antoni Pizà, *The Tradition of Autobiography in Music*, (Ph.D. diss., City University of New York, 1994), 10.

⁹⁶ Ibid., p. 175.

assembling the facts about their lives in one particular design and not another.”⁹⁷ Pizà subsequently examined the three different types of music narralogy in which the story-sequence of events music conveys, the ideological agenda conveyed by music, and the perspective from which the music’s story is told.⁹⁸ His dissertation, however, is one of the few investigations of autobiographical memory in music, and his treatise underscores the value placed on these accounts, because such documents provide an escape from the circular logic of the intentional fallacy.

Nattiez stated that “‘Meaning’ ... exists when an object is situated in relation to a horizon.”⁹⁹ That horizon remains locked within the autobiographical mind of the composer. Dahlhaus defined the musical work “as a text, located beyond either its notated form or any acoustic rendering, guaranteed by an explicit or implicit ‘intentional element.’”¹⁰⁰ Nevertheless, the composer, realizing that the composition was complete within the concept of his intention, experienced Dahlhaus’ ‘intentional element’ through the act of creating the work of art. The distinction an artist makes between a draft and a work embodies the realization of the “intentional element,” within his or her own mind. Although the composer may be unable to verbally articulate the full content of this intention, preference needs to be placed on those documents that capture aspects of his understanding of this “text.” Pirandello’s lament has been discussed above, but one may not be as isolated as he suggested. Psychological studies illustrate that speakers go to

⁹⁷ Ibid., p. 21.

⁹⁸ Musical narrativity shows how the problem is suffused with nuances: the question is not whether instrumental music can tell a story, but what type of story-sequences of events (Newcomb) of ideological agendas (McClary) -and who gets to tell the story (Kramer, Cone). Ibid., p. 201.

⁹⁹ Nattiez, *Music and Discourse*, p. 9

extraordinary lengths to “ground” their conversations to facilitate such an understanding, and Wittgenstein provided an explanation for the grounding of language through the social interaction of those constructing the rules within the language-game is played.

Schreffler identified several characteristics that obscure Webern’s written record. He was not very communicative about how he worked. Furthermore, he would not write what he felt the other party knew, so his correspondence may appear incomplete. She concluded that “Webern’s prose is not incomplete; it is like his music in that only the most important things are said.”¹⁰¹ Consequently, she looked to his descriptions of nature for insight about his aesthetic intent rather than using his discussions of music. Nevertheless, several threads of Webern’s written record have been identified through examining the mechanisms by which autobiographical memory presents the past to the present.

Two types of documentary evidence can be distinguished: evidence of decisions the composer took without cognitive reflection, as recorded in sketch material and other Working Documents used in the compositional process; and material that included cognitive reflection or interpretation in their creation, as recorded in the verbal accounts shared through letters, diaries and conversations provide evidence of the composer’s mental state at various times throughout his career. Both of these and their relation to the phenomenological record have been discussed. Reexamining the documentary evidence of Op. 28 illustrates the role and interaction of each type of document in Webern’s compositional process.

¹⁰⁰ Dahlhaus, *Foundations of Musicology*, p. 94; as quoted in *Ibid.*, p. 70.

The earliest available material for the *Quartet*, Op. 28, consisted of programmatic illusions to places and events meaningful to the composer. These were then arranged in a brief outline of the formal structure of the work. A brief narrative outlining the structure of the work followed in his sketchbook. After these entries, initial musical ideas are considered, and a row took shape from these initial musical gestures. Finally, Webern began the process of writing the composition, following the row tables that were written out in all their transpositions on tables around the piece of manuscript paper on which he worked. He first wrote a short score, then added full orchestration, and finally included performance markings. Nancy Perloff found a similar approach was used in Webern's composition of the *Symphony*, Op. 21.

A closer study of the sketches reveals that many of Webern's works were inspired by literary programs. For example, the first musical sketch of the *Symphony*, Opus 21 (1928) includes the following: "Three movements: 1. Rondo; lively-sun 2. Variations: moderately 3: Free form: very calm: moon."¹⁰²

Schreffler and Lynn surveyed the sketch material that Webern produced during his middle period as well as his first first works that utilized Schoenberg's twelve-tone technique. They found that many of the attributes evident in earlier works were evident in the later works, and identified progressive stages through which Webern worked to integrate a structured tone row into his established compositional process. These studies reveal that Webern generally began these late works in the same fashion as he had his earlier ones, by working with the opening presentation of the chromatic, abandoning

¹⁰¹ Schreffler, *Webern and the lyric Impulse*, p. 35.

¹⁰² Nancy Perloff, "Klee and Webern: Speculations in Modernist Theories of Composition," *The Musical Quarterly* 69/2 (1983): 201, ft note 41.

rather than reworking the first few measures when the opening gesture was not satisfactory. Both Lynn and Perloff discussed how he used different colored pencils to denote the various forms of the row that were employed.¹⁰³ Although such procedures are evident in the working documents for this composition, Webern's subsequent discussion of the work in a letter to Stein mentions none of the work evident in his sketches, as it was an analytical discussion of the work. Recollections by Stein and Gressler confirm Webern's use of row-charts placed around the bit of manuscript paper on which Webern was working. Yet Webern did not refer to any of these practices while analyzing works in his lectures.

There are further indications that Webern perceived fundamental differences between the atonal works and their twelve-tone successors. In these lectures, he distinguished various means for expressing the process by which the full chromatic aggregate is used through using the descriptive phrase "einmalige Abwicklung der zwölf Töne" when referring to pitch-class collections in the *Bagatelles*, "Reihenfolge" in the next lecture discussing his Symphony, Op. 21, and "Reihe" when discussing the rows Schoenberg uses in his Op. 26 later that month.¹⁰⁴ Webern further distinguished between the "run" of twelve notes mentioned with regard to the *Bagatelles*, and a law in which "All twelve notes have equal rights. ... The twelve-notes, in a firmly fixed order, form the basis of the entire composition."¹⁰⁵ Nevertheless, many, like Stegen, overlooked such distinctions, and concluded that Webern was already on the way from

¹⁰³ Perloff, "Klee and Webern:," p. 207.

¹⁰⁴ Anton Webern, *Wege zur Neuen Musik*, Willi Reich hg. (Wien: Universal Edition, 1960), 55-59.

free chromaticism toward twelve-tone composition in the *Bagatelles*.¹⁰⁶ Only Schreffler suggested Webern recollection may be muddled.

It is even possible that the entire source of Webern's anecdote about the *Bagatelles* lies here, shifted in his memory from a never-published vocal fragment onto one of his most successful and widely known compositions.¹⁰⁷

Cramer found the same problem with respect to Schoenberg's recollection of his compositional process.

His [Schoenberg's] memory about pieces once he had finished them was sketchy -after compositional inspirations had cooled, his own works' logic might puzzle him, and he did not care in detail how they were performed. Schoenberg's hard questioning and his own forgetfulness about his own works, like Webern's emphasis on the inaudible aspects of performance that we have noted, thwarted the formation of set interpretations.¹⁰⁸

Judith Tanur reduced the nuances of autobiographical memory discussed above into three states:

Recall is likely to be biased when attributes (1) have changed, and respondents are unaware of the change; (2) have changed, and respondents uniformly miscalculate the degree or nature of the change; and (3) are stable, and respondents assume that the attributes have changed in a particular fashion.¹⁰⁹

Within this context, Webern's discussion of the compositional technique he used in 1911 needs to be seen as a compilation of several habits, each of which is supported to varying degrees by the documentary evidence. In addition, his narrative shifts from an analytical

¹⁰⁵ Anton Webern, *The Path to the New Music*, ed. Willi Reich, trans. Leo Black (Bryn Mawr, PA.: Theodor Presser Company, 1963), 52.

¹⁰⁶ Gudrun Stegen, *Studies zum Strukturdenken in der Neuen Musik*, (Regensburg: Gustav Bosse Verlag, 1981), 55.

¹⁰⁷ Schreffler, "Mein Weg," p. 284.

¹⁰⁸ Cramer, *Music for the Future*, p. 241.

¹⁰⁹ Tanur, *Questions about Questions*, p. 83.

vantage point to a reflective view. The “gist” recollection of his practice of 1911 is retained, but Webern miscalculated the degree of consistency when filling in the details from the phenomenological record. An additional degree of cognitive dissonance is encountered when reconciling Working documents with Introspective Documents if one’s life theme has significantly changed in respect to the attitudes reflected in these documents. Examining, each sentence from this excerpt of the lecture will be examined with regard to referents and supporting documentary evidence so that one can distinguish misplaced details within the overall conceptual recollection of the compositional goal.

What happened? I can only relate something from my own experience: about 1911 I wrote the “Bagatelles for String Quartet” (Op. 9), all very short pieces, lasting a couple of minutes –perhaps the shortest music so far.¹¹⁰

Was ist da geschehen? -Ich kann nur aus meiner eigenen Erfahrung etwas erzählen: Ungefähr 1911 habe ich die "Bagatellen für Streichquartett" (Op. 9) geschrieben, lauter kurze Stücke, die zweite Minute dauern; vielleicht das Kürzest, das es in der Musik bisher gegeben hat.¹¹¹

Clearly Op. 9 is a work that bears evidence of a prolonged period of work. The outer movements were written in 1913 while the four inner movements were written in 1911. The piece subsequently underwent substantial deliberation as it was retitled Opus 3, 5, 7 and finally 9. Although the dedication was dated 2 July 1913, Moldenhauer stated: "...it is certain that it was written out later..."¹¹² Nevertheless, Webern, as was his habit, referred to the earlier date as though the work was completed at that time. The extent to which Webern's initial conception of the work was present in his mind's ear in

¹¹⁰ Webern, *New Music*, p. 51.

¹¹¹ Webern, *neuen Musik*, p. 49.

¹¹²Moldenhauer, *Webern*, p. 193.

1911 and subsequently transcribed into the notated piece during a series of successive approximations poses an interesting, although unanswerable question. Nevertheless, referring to the “composition” of Op. 9 as occurring in 1911 may have provided a convenient mnemonic foothold for the entire work. Although inconsistent with the labored revisions evident in the documents, this dating convention is none the less consistent with Webern’s practice of assigning a specific date to a work irrespective of any additional revisions the composition may have undergone.

The *Three Little Pieces for Violoncello and Piano* was, and perhaps remains, the shortest music so far. These works are consistently viewed by the critical literature as the extreme example of Webern’s aphoristic instrumental works from this period. Yet Webern chose the *Bagatelles* as the prototypical example of his work at this time. Certainly the work for quartet was more frequently performed, and perhaps those attending this lecture would have been more familiar with Op. 9. In addition, Schoenberg’s preface may have served to elevate this work above others from this time in Webern’s mind. Regardless of the motivating factors, it appears clear that Webern considered this work prototypical of this period of his compositional style at this time, and it is perhaps within this context one needs to read the narrative. Webern continued:

Here I had the feeling, “When all twelve notes have gone by, the piece is over.”

Ich habe dabei das Gefühl gehabt: Wenn die zwölf Töne abgelaufen sind, ist das Stück zu Ende.

Here he referred to the sense of closure afforded by a presentation of the complete chromatic scale. This statement has long been interpreted as a confession of nascent

twelve-tone experiments, yet it may denote a different practice. It described the completion of the twelve-note chromatic as the defining point of the presentation of the full chromatic, as a key element in a cadential structure. This point would be reiterated by Webern later in this narrative. Both Lynn and Schreffler found Webern consistently began his works by writing out the opening gestures of the composition. These opening fragments generally used the full chromatic scale, and Webern seldom changed the pitch classes used regardless of the extent of subsequent revisions. Documentary evidence supports a reading of this passage as denoting the completion of the full chromatic defines a significant structural event. The simplification and further compression evident in his revision of several works from this period underscores the emphasis he places on aurally perceiving the unfolding chromatic. Consequently, it seems clear Webern is referring to the completion of a cycle of twelve notes as denoting closure at some structural level of organization, but he does not specifically exclude the possibility of repeating pitch-classes within a run. Webern continued:

Much later I discovered that all this was a part of the necessary development.

Viel später bin ich daraufgekommen, daß das alles im Zuge der notwendigen Entwicklung war.

Webern's narrative indicated that a great deal of time had passed before he was aware of the development that would culminate in twelve-tone technique Schoenberg discovered. Yet Webern was in close communication with Schoenberg during the fruitful years during which Schoenberg was working toward the twelve-tone technique around 1914. Schoenberg said he discussed his twelve-tone method with his students almost a

decade before Webern's lecture, but the evidence suggests that Schoenberg was working with ordered successions of pitches as far back as 1914. Consequently, the time between Webern's composition and Schoenberg's discovery was only about three or four years.

Ethan Haimo identified the years from 1914 through 1928 as the crucial timeframe within which Schoenberg discovered and mastered the implications of the twelve tone method in his book, *Schoenberg's Serial Odyssey*.¹¹³ Schoenberg first discussion of this technique was in association with an orchestral movement composed in 1914, and later incorporated into the unfinished *Jakobsleiter*. After serving in the Austrian Army, he returned to *Jakobsleiter* in 1917. The drafts completed during these years "represent the earliest layers of Schoenberg's twelve-tone thinking, and give us an opportunity to examine his first experiments with serial organization."¹¹⁴ Yet their record of cooperation is not clear.

Haimo contrasted two quotes from Schoenberg to illustrate the nature of Schoenberg's working relationship with Webern.

It will be recalled that in "Composition with Twelve Tones (I)" Schoenberg remarked of his symphony that "I had sketched many themes, among them one for a scherzo which consisted of all the twelve tones. An historian will probably some day find in the exchange of letters between Webern and me how enthusiastic we were about this" (p. 247). But that enthusiasm and camaraderie waned. In 1951, old and embittered, jealous of the attention Webern was getting as the originator of ideas he considered his own, Schoenberg directly blasted at Webern. Upon hearing that Webern had claimed to be the inventor of *Klangfarbenmelodien* Schoenberg angrily retorted: "Anyone who knows me at all knows that this is not true. It is known that I should not have hesitated to name Webern, had his music stimulated me to invent this expression. One thing

¹¹³ Ethan Haimo, *Schoenberg's Serial Odyssey: The Evolution of his Twelve-Tone Method, 1914-1928* (Oxford: Oxford University Press, 1990).

¹¹⁴Ibid., p. 43.

is certain: even had it been Webern's idea, he would not have told it to me.”¹¹⁵

Joan Allen Smith used lectures, letters and manuscript marginalia to more fully examine the working relationship between Schoenberg and Webern during these years. Smith cited evidence of the “competition” between the two composers in manuscript notes on a posthumously published essay, “Composition with Twelve Tones (2).”¹¹⁶ Published by Stuckenschmidt, Schoenberg’s annotations included the following:

1914 (15) I start a symphony. Wrote about it to Webern. Mention singing *without* words (Jakobsleiter). Mention Scherzo theme including all 12 tones. After 1915, Webern seems to have used 12 tones in some of his compositions –*without telling me*.

Webern committed at this period (1908-1918) many acts of infidelity with the intention of making himself the innovator. ¹¹⁷

There is no indication as to when these annotations were made, but both were clearly retrospective assessments. Schoenberg’s recollection of his pupil had been shaped over the years by the question of who pioneered some of the innovations at the turn of the century, and confided later to Stein: “Webern immediately uses everything I do, plan or say, so that-I remember my words-’By now I haven't the slightest idea who I am.’”¹¹⁸ Nevertheless, these accounts allude to correspondence and conversations between Schoenberg and Webern in which Schoenberg described his ideas as he understood the developing twelve-tone technique from as far back as 1914.

Clearly the friendship Webern and Schoenberg shared was strained at various points, but the lectures show none of the competition that seems to preoccupy succeeding

¹¹⁵ Ibid., 44.

¹¹⁶ Schoenberg, *Style and Idea*, p. 247.

¹¹⁷ Stuckenschmidt, *Schoenberg*, p. 442-443; as quoted in Smith, *Arnold Schoenberg*, p. 187,

scholars. Webern even referred to something new Schoenberg was working on in 1917 in one of the lectures:

But already in the spring of 1917 -Schoenberg lived in the Gloriettegasse at the time, and I lived quite near -I went to see him one fine morning, to tell him I had read in some newspaper where a few groceries were to be had. In fact I disturbed him with this, and he explained to me that he was "on the way to something quite new." He didn't tell me more at the time, and I racked my brains -"For goodness' sake, whatever can it be?"¹¹⁹

This remark runs counter to the evidence extended contact between the two during the time Schoenberg worked on *Jakobsleiter*, and the chronological discrepancy between their conversations of 1914 and Webern's recollection of 1917 may represent a time-shift of that particular memory trace. Nevertheless, the friendly tone evident in this excerpt is consistent with both lecture cycles. The surprising notoriety Webern received following his death may have prompted Schoenberg to reappraise his perception of Webern's motives, because Webern certainly did little to cause such suspicion during his lifetime. Webern's selfless dedication to his teacher and his projects is evident in a number of actions, including his willingness to arrange Schoenberg's works rather than pursue his own compositional projects. His laudatory comments regarding Schoenberg in both lecture cycles would appear to exonerate him of Schoenberg's suspicions. Because these lectures, however, were not published until after his death, Schoenberg could not use them to refresh his memory of Webern's position. Webern continued:

In my sketch-book I wrote out the chromatic scale and crossed off the individual notes. Why? Because I had

Ich habe in meinem Skizzenbuch die chromatische Skala aufgeschrieben und in ihr einzelne Töne abgestrichen. -Warum? -

¹¹⁸Arnold Schoenberg, *Style and Idea*, p. 484.

¹¹⁹Webern, *New Way*, 44.

convinced myself, “this note has been there already.” | Weil ich mich überzeugt hatte: der Ton war schon da.

This passage contains several curious references when taken at face value. Webern first began maintaining his sketches in 1925, so he could not have used such books to sketch material from the period of the *Bagatelles*. Furthermore, only one example has been found that contains a marginal note of a chromatic scale with individual pitches crossed off, a setting of Stephan George's *Kunfttag III* dated April 1914, three years after the date he attributed to the *Bagatelles*.¹²⁰ Haimo's discussion of Schoenberg's serial evolution, however, found that there was evidence of Schoenberg's interest in experimenting with chromatic completion around this time,¹²¹ and Schreffler speculates this work may have grown out of Webern's familiarity with Schoenberg's early experiments in using the full chromatic.

Webern's self-conscious effort to include all twelve tones in "Kunfttag III" could well have been inspired by conversations with Schoenberg who, as Ethan Haimo has shown, did experiment with controlling the total chromatic between 1914 and 1918, and he later claimed to have told Webern about it.¹²²

The relative strength rule, discussed above, would privilege such an isolated example, such as *Kunfttag III*, in one's memory. Schmidt concluded that

Unusual, atypical or distinctive events are generally believed to be better retained than more typical everyday phenomena. ...The conceptually isolated items were better recalled and recognized than the same items from homogeneous lists.¹²³

¹²⁰Bailey, *Life of Webern*. p. 117.

¹²¹ Haimo, *Schoenberg's Serial Odyssey*, pp. 39ff.

¹²² Schreffler, "Mein Weg," p. 282.

¹²³ Stephen R. Schmidt, "Category Typicality Effects in Episodic Memory: Testing Models of Distinctiveness," *Memory and Cognition* 24/5 (1996): 595.

Despite the fact that a chromatic scale was written in the margin and individual pitches crossed off, there was no evidence of systematically circulating a fixed pattern of tones, nor is there any evidence of the precompositional tone rows that Webern consciously used throughout his use of this procedure in his later works. Consequently, there is documentary evidence to support Schreffler's speculation that Webern merely misremembered the process used in *Kunfttag III*, attaching it instead to the *Bagatelles*.¹²⁴ Several additional studies indicate that set size has an effect on the likelihood of recalling a target item.¹²⁵ Webern could well have recalled having written out the scale during this period of work, even if it was the only case in which he exhibited this behavior. Consequently, this abandoned sketch had a better chance of being recalled because it was an isolated experiment than if it were used in several works that had relatively the same trace-strength.

This passage referred to the sense of closure afforded by chromatic saturation. Schreffler's interprets Webern's use of repetitive figures as a cadential structure has been discussed above. Stuckenschmidt offered the following exchange between Schoenberg and Webern as an example of the extent to which Webern was aware of aspects of the twelve-tone method before Schoenberg shared the technique with his other students:

Curiously when I [Schoenberg] had shown the four basic forms, Webern confessed that he had written also something in twelve tones

¹²⁴ "It is even possible that the entire source of Webern's anecdote about the Bagatelles lies here, shifted in his memory from a never-published vocal fragment onto one of his most successful and widely known compositions;" as quoted in Schreffler, "Mein Weg geht jetzt vorüber," p. 282.

¹²⁵ Stephen R. Schmidt, "Category Typicality Effects in Episodic Memory: Testing Models of Distinctiveness," *Memory and Cognition* 24/5 (1996): 595-607. Schmidt discussed This basic idea has been the subject of a great deal of research in learning and memory, and several new theories or frameworks have been developed to explain the relation between distinctiveness and memory, cited (Hunt & McDaniel, 1993; Neath, 1933a, 1993b; Schmidt, 1991).

(probably suggested by the Scherzo of my symphony of 1915), and he said: "I never knew what to do after the twelve tones" meaning that the three inversions now could follow and the transpositions.¹²⁶

This attribution would explain the why Webern's compositions began shrinking from the *Four Pieces for Violin and Piano*, Op. 7 through the *Three Little Pieces for Violoncello and Piano*, Op. 11. The simplification of orchestration, further compression of form, and thinning of the texture evident in his revision of several works from this period would indicate the emphasis Webern placed on aurally perceiving the unfolding run.

Consequently, it seems clear Webern is referring to the completion of a cycle of twelve pitch-classes as denoting closure at some level of organization irrespective of intervening repetitions. Webern continued:

It sounds grotesque, incomprehensible, and it was incredibly difficult. The inner ear decided quite rightly that the man who wrote out the chromatic scale and crossed off individual notes *was no fool*.

Es klingt grotesk, undegreiflich, und es war unerhört schwer. -Das Gehör hat absolut richtig entschieden, daß der Mensch, der die chromatische Skala aufgeschrieben und in ihr einzelne Töne abgestrichen hat, *kein Narr war*.

Webern's description of such a procedure may have been prompted by reaction of those in attendance, thus "grounding" the discourse in an attempt to amplify the point. Remarks such as "What I'm telling you is really my life-story." and "We –Berg and I – went through all that personally. I say this, not so that it will get into my biography, but because I want to show that it was a development wrested out of fervish struggles and decisively necessary,"¹²⁷ reflect his efforts to ground the audience, and convey the

¹²⁶H.H Stuckenschmidt, *Schoenberg, His Life, World and Work*, trans. Humphrey Searle (New York: Schirmer Books, 1977), 442-444.

¹²⁷ Webern, *New Music*, pp. 21, 48.

personal perspective from which Webern provided his narrative. In addition, these interjections serve to underscore the intensely emotional perspective from which Webern viewed these events.

Webern's reference to the correctness of the inner ear was a metaphor we encountered in Searle's recollection of Webern as a teacher.¹²⁸ We know that Webern seldom discussed how a piece was composed, and letters more frequently than not allude to programmatic elements rather than such technical discussions. A closer affinity with Goethe's primal plant is evident in sketches in which Webern continually works and reworks the opening phrases of the piece, deriving the composition from the opening gesture, and Webern certainly discusses this metaphor in both series of lectures.¹²⁹ It may well be that the technique seemed too mechanical to reconcile with Webern's aesthetic goals, and this contributed to the difficulty he expresses here. Nevertheless, the point he made here was that the process of writing out a scale and eliminating pitch-classes as they were incorporated into the composition was more a matter of following an inclination that sounded correct rather than satisfied any apriori technique. Webern continued:

(Joseph Matthias Hauer, too, went through and discovered all this in his own way).

(Auch Josef Matthias Hauer hat diese Dinge auf eigene Weise erlebt und gefunden).

Schoenberg had gathered his pupils almost a decade earlier to specifically separate his method from that which Hauer employed, and it appears that Webern felt it

¹²⁸ Searle; as quoted in Smith, *Schoenberg and His Circle*, p. 214.

was necessary to allude to this distinction once again. One needs to keep in mind, however, that there was not a single twelve-tone “system.” Rather, a number of individuals used projections of the chromatic scale in highly individual manners.¹³⁰ Part of the socializing function of collective memory involves incorporating shared beliefs about the past, and this reference to Hauer may well be made within such a context.¹³¹

Webern continued:

In short, a rule of law emerged; until all twelve notes have occurred, none of them may occur again. The most important thing is that each “run” of twelve notes marked a division within the piece, idea or theme.

Mit einem Wort: es bildete sich eine Gesetzmäßigkeit heraus: Bevor nicht alle zwölf Töne drangekommen sind, darf keiner von ihnen wiederkommen. Das Wichtigste ist, daß das Stück -der Gedanke -Das Thema -Durch die einmalige Abwicklung der zwölf Töne einen Einschnitt bekommen hat.

These two sentences have been traditionally run together, inferring that no notes may repeat until the run, which marked divisions of the piece, has been completed, and the subsequent discussion of Op. 12 nr. 4 would tend to support this reading. Webern began this analysis of *Gleich und Gleich* by pointing out that the beginning of the piece unfolds all twelve pitch-classes without any pitch-class repetition. Such an unfolding of a complete chromatic without repetition, however, rarely occurred in the middle period

¹²⁹Webern, *New Way*, pp. 10f, 53f.

¹³⁰ Hayes, *Anton von Webern*, p. 151.

¹³¹Daniel L. Schacter, *Memory Distortion: How Minds, Brains and Societies Reconstruct the Past* (Cambridge, MA: Harvard University Press, 1995), 3; citing for support (eg. Fentress and Wickham, 1992; Hobsbawn and Ranger, 1983; Kammen, 1991; LeGoff, 1992).

works, and numerous analyses have continually stumbled when they encountered “unwarranted” repetitions of pitch-classes.

Richard Chrisman provided such an example of this analytical viewpoint in his discussion of the *Bagatelles*.

...at the same time there are numerous places where tones are very clearly repeated before a "run" of the chromatic scale has been completed. Because of these repetitions it becomes very difficult to tell where one succession begins -if indeed that is the case -and another ends. Thus, although there is considerable chromaticism in the piece, the design suggested by Webern is not apparent.¹³²

Daniel Albright even calls Webern's recollection into question:

This [his quote] implies that each of the Bagatelles consists of a strictly non-repetitive succession of (unordered) chromatic aggregates; a first glance at any of the Op. 9 Bagatelles belies this notion, thus predisposing the listener to distrust the applicability to Op. 9 of his statement that "each successive 'run' of the twelve notes marked a division within the piece, idea, or theme."¹³³

Distinguishing between the presentation of all twelve-tones and the formal structure articulated by completing the run, however, clarifies the distinction between two ideas.

These sentences do not necessarily refer to the same set of circumstances. Whereas the first sentence precludes the repetition of a pitch-class, the second emphasizes the formal implications of his use of run technique. Consequently, analyses that overlook the significance of the second phrase or join the two ideas Webern expresses here are confronted with irreconcilable problems discussed above.

¹³²Richard Chrisman, “Anton Webern's ‘Six Bagatelles for String Quartet,’ Op. 9: The Unfolding of Intervallic Successions,” *Journal of Music Theory* 23/1 (1979): 81.

¹³³Albright, *Representation and the Imagination*, p. 138.

Clearly Webern's comment joins a number of conflicting facts into his narrative, but these referents can be untangled into two distinct threads. Pizà discussed such recollections in autobiographies in the following way:

To see all past events from a present point of view may cause involuntary distortions because a recollection is always determined by the present circumstances of the narrator.¹³⁴

The first thread refers to the group of works Webern composed around 1911, in which he used the completion of the full chromatic to designate formal structures, and through which his calculated use of repetitions served to accentuate pitch-classes within the unfolding chromatic or prolong a run.¹³⁵ The second thread refers to his twelve-tone works, whose precompositional material was written in a sketchbook, in which repetitions of pitch-class were avoided, and with which Webern was then composing. Furthermore, additional documents support these divergent paths.

Webern distinguished between works that specifically use rows in his later discussion of twelve-tone works, calling the rows *Reihe*. In his discussion of the *Bagatelles*, he referred to each projection of the full chromatic as *Laufen*, a run that contained all twelve pitch-classes. This distinction, in addition to the fact that he does not refer to forms or orders of the individual rows in his discussion of Opp. 9 and 12 would indicate that he conceived of these works in a different way. It is important to note that he reiterates the notion that the conclusion of each run “marked a division within the piece, idea or theme.”¹³⁶ Consequently, Webern’s discussion of Op. 9

¹³⁴ Pizà, *Tradition of Autobiography in Music*, p. 16.

¹³⁵ Brown, *Early Atonal Works*, p. 103.

¹³⁶ Webern, *New Way*, p. 51.

includes two references to the completion of the projection of the full chromatic as being structurally significant. This is consistent with the process described by Schreffler and Lynn in which Webern generally used the full chromatic in the opening measures of each sketch, and may well have triggered the unique memory of writing out a chromatic scale and subsequently crossing off pitch classes as they were used in *Kunfttag III*.

Clearly Webern's sketches and his subsequent discussion in the lecture of Schoenberg's *Wind Quintet*, Op. 26, as well as his own *Symphony*, Op. 21, illustrate that he was aware of the twelve-tone technique, but that the process Webern described in 1911 focused attention on the completion of this aggregate rather than the extent to which pitch-classes were repeated. Such an interpretation would be consistent with his earlier statement that he had the feeling that the piece was over with the conclusion of the twelve pitch-class run, and this would be consistent with his approach to moving through the full chromatic during the opening measures of his abandoned sketches as well as those works he brought to completion.

Such a technique would depend on aurally recognizing the completion of the full chromatic. If one were expected to be aware of each note as it appeared, and expected to perceive the completion of the full chromatic as a cadence, the texture must be thin enough to perceive the entrance of every new pitch-class. Subsequent analyses will illustrate how consistently such a technique is evident in his middle period works. It is important at this point to realize that letters almost a decade later confirm that Webern was using a fundamentally different process from that documented in the incorporation of Schoenberg's twelve-tone method. Although this concept is not evident in any additional

documents discovered to date, such a technique would also explain why the texture of these works shrank so dramatically.

Webern's lectures described the process by which a new skill was acquired, and such a description is problematic. Acquiring a skill requires one to imagine one's self actually able to do the particular task before the skill has been internalized. Conway, Rubin and Wagneraar proposed that first attempts within this context are especially memorable, because of their importance for the imagined self. "Successful firsts represent progress towards two goals- a skill and a self contingent on that skill. Unsuccessful firsts compromise both goals. Skill attainment also changes personal status."¹³⁷ Consequently, such perceived first attempts would form stronger traces within the context of developing a particular skill. Wittgenstein also adds an element of clarification when one is describing a skill as well as the manner in which one answers this question.

"Suppose it were asked: "When do you know how to play chess?" All the time? Or just while you are making a move? And the whole of chess during each move? –How queer that knowing how to play chess should take such a short time, and a game so much longer!"¹³⁸

These complications may explain why Webern appeared to repeatedly report attaining an insight into using this technique. Webern told Berg in 1924, while working on Op. 17/1, that the twelve tone technique is now becoming clear.¹³⁹ Again, while working on Op. 18 in 1925, Webern tells Berg that the technique is now a completely

¹³⁷ Martin A. Conway, David C. Rubin and Willem A Wagneraar; *Theoretical Perspectives on Autobiographical Memory* (Dordrecht: Kluwer Academic Publishers, 1992), 227.

¹³⁸ Wittgenstein, *Investigations*, p. 59e.

¹³⁹Moldenhauer, *Webern*, p. 119.

clear thing.¹⁴⁰ Lynn's discussion of the sketch material for these works corroborates Webern's letters, both in the evidence of rows in precompositional material, in the degree to which they are incorporated into the sketch material, and in the sophistication of their use. Similarly, Schreffler and Brown underscored the importance Webern placed on avoiding pitch repetition in his middle period compositions. Consequently, the documentary evidence supports the suggestion that Webern organized his works composed around 1911 around the completion of what he termed a run through his sketches, and chronicles how the gradual mastery of a different process was introduced into this process in the mid 1920s. Interpreting this passage to denote that the emergent rule of law would preclude pitch repetition until all twelve tones had occurred reads into the passage a point of view inconsistent with the evidence. Furthermore, it overlooks the statement that the most important thing at this time was that each completed presentation of all twelve-tones would mark a division within the piece, idea or theme.

It is important to reassemble this brief excerpt from Webern's lecture within the context of the lecture series as a whole, and its relation to Schoenberg. In this light, the accuracy of Webern's statements is measured in a slightly different way. Ernst Kris characterized autobiographical memory as the construction of a "Personal Myth," in which an individual constructs an easily accessible but fundamentally distorted narrative. About a decade later, Niesser characterized remembering as a process of piecing together whatever fragmentary memory traces of preexisting knowledge were accessible into a

¹⁴⁰Busch, "Über die Musik von Anton Webern," p. 470.

narrative rather than simply recalling an engram.¹⁴¹ More recently, Schwartz and Sudman concluded that one may recall autobiographical memories differently as a result of the context within which the event is related.

... rememberers can mentally attach further details to their own accounts when considering the merits of each version of the story. As a result, the rememberer's subjective experience is that his or her own portrayal is more detailed. Moreover, the rememberer may recall other memories involving parallel events and similar actions by the leading characters. Rememberers would, then, find their own depiction to be congruent with their additional memories. Rememberers are also likely to construct a story in which the protagonists' actions are consistent with the rememberers' current understanding of their attitudes and dispositions. Alternative portrayals of the same episode may seem less characterologically consistent to the rememberer. Finally, rememberers are likely to view their own accounts as more coherent, partly because they created the accounts and partly because they are more familiar with these accounts.¹⁴²

Schwartz and Sudman distinguished four specific ways in which the accuracy of an autobiographical recollection can be verified: Survey Interview, Literary Biography, Heroic Myth, and Psychotherapeutic Interview. As the table below indicates, each type is characterized by a specific audience and standard for accuracy.

Type ¹⁴³	Immediate Audience	Ultimate Audience	Definition of Truth
Survey Interview	Immediate Audience	Professional Users	Accuracy of Each User
Literary Biography	Interviewer Biographer	General Public	Novel under oath

¹⁴¹ Daniel L Schacter, *Memory Distortion: How Minds, Brains and Societies Reconstruct the Past* (Cambridge, MA: Harvard University Press, 1995), 10; citing Niesser (1967) and Kris (1956).

¹⁴² Nobert Schwartz and Seymore Sudman (eds.), *Autobiographical Memory and the Validity of Retrospective Reports* (Berlin: Springer Verlag, 1994), 60.

¹⁴³ Schwartz et. al. *Autobiographical Memory*, p. 50.

Heroic Myth	Followers of the Hero	Future Generations	Current Social Values
Psychotherapeutic Interview	Therapist	Therapeutic Team & Colleagues	Useful Reconstructions

Whereas accuracy is determined by the fidelity isolated facts have to external observations in a Survey Interview, Literary Biography begins with the whole understanding of the self as its starting point. Here isolated events receive relevance within the framework of an individual's life experience.¹⁴⁴ This view would be subjected to change in order to support the perceived status of the self. Mythical Biographies are constructed to reflect a currently held social value to a future generation. Within this context, only isolated memories that support the social value of an episode would be retained in the narrative. Finally Psychotherapeutic Interviews validate recalled events that support therapeutic treatment. Schwartz and Sudman conclude:

The meaning of accuracy changes will be defined here by the emphasis put on the fidelity of transmission of units against the consideration of the context in the interview or in the temporal sequence. One might say that this is the difference between facts and meaning.¹⁴⁵

Several studies support the notion that beliefs held by societies are reflected in the myths and stories central to these beliefs. As the beliefs change, the narratives also change, in some cases to the point that the historical events that are depicted bear little resemblance to the original evidence. Consequently, individual memory distortion is

¹⁴⁴ Ibid., p. 43.

¹⁴⁵ Ibid., p. 45.

fundamentally connected to the truth values of collective memory. Ross and Hartley identified three specific mechanisms through which this occurs.¹⁴⁶

Such adjustments to personal stories can occur in at least three ways. First, remembers may simply communicate the subset of their memories that seems to satisfy their current purposes, ignoring other relevant recollections. Second, they may adapt the meaning or interpretation of events to suit their needs. Third, remembers may offer embellished accounts of the past, rewriting history in order to provide a more satisfying story (M. Ross and Homberg, 1990).¹⁴⁷

Within this context, Webern's lectures were made within the social context of the Second Viennese School, and some of the deviations from the documentary evidence could be viewed as attempts, conscious or unconscious, to bring the events into closer may be held to differing standards of validity.

Clearly Webern intended to lionize Schoenberg in these lectures, as the individual who discovered the logical path to the new music; as one who built a new form of expression upon the foundation of Western music that extended back to the polyphonic period, and as one who discovered the singularly true way to proceed along this evolutionary path. Such myth building uses memory traces in a slightly different way. The criteria for validity become the extent to which events support the values of the Schoenberg School in general and Schoenberg's aesthetic agenda in particular. The recollections Webern used were drawn from actual experiences, which are corroborated in the documentary evidence, but tempered by their ability to support the currently held

¹⁴⁶ Daniel L. Schacter, *Memory Distortion: How Minds, Brains and Societies Reconstruct the Past* (Cambridge, MA.: Harvard University Press, 1995), 31; citing (eg. Fentress and Wickhan, 1992; Hobsbawm and Ranger, 1983; Kammen, 1991; LeGoff, 1992).

¹⁴⁷ Schwartz et. al. *Autobiographical Memory*, p. 55-6; citing (M. Ross and Homberg, 1990).

aesthetic of the twelve-tone technique. Consequently, Webern's remarks cannot be strictly read in a technical sense, but must be interpreted through a mythic filter

Dahlhaus examined how historical facts can be used to varying ends when separating tradition from restoration. Whereas tradition forms its relation to the past immediately, restoration "attempts to renew contact with a tradition that has been interrupted or has atrophied." Reflection further differentiates restoration, and finally, restoration runs the risk of forfeiting "substance and expressiveness in its new surroundings."¹⁴⁸ Nevertheless, Dahlhaus concluded that "historical thought rests on a dichotomy." On the one hand, as memory institutionalized into a science, it represents a form of tradition; on the other, by using a form of objectification that amounts to "controlled estrangement," it stands in opposition to unbroken traditionalism.¹⁴⁹

When it [history] is presented in terms of traditional modes of narration, i.e. those not yet influenced by Proust and Joyce, a fragment of the past is conveyed either by means of an illusory unbroken chain of processes or, more significantly, on the basis of the historian's preconceived liking for a particular 'idea,' which then serves to distinguish the essential from the inessential and to give form to the chaos of empirical reality.¹⁵⁰

Webern's fundamental goal in these lectures was to reveal the tradition from which the new music evolved. Consequently, Pizà's conclusions need to be revisited.

Pizà proposed that composers projected a self through their autobiographical writings.

Wagner's autobiographies show the composer's concern with providing a solid image of himself through writing. Stravinsky's *Autobiography* demonstrates the composer's preoccupation for giving an exegesis of his

¹⁴⁸ Dahlhaus, *Foundations of Music History*, p. 67-8.

¹⁴⁹ *Ibid.*, p. 60

¹⁵⁰ *Ibid.*, p. 11.

musical compositions. John Cage's diverse autobiographical are examined in the light of Derrida's "metaphysics of presence." ... Schoenberg's painting self-portraits are introduced as a case of a composer creating a self through the visual arts. ¹⁵¹

Although their autobiographical intent may have been towards the ends Pizà identified, the “autobiographical space” is determined by the extent to which their memories are structured and the extent to which the memory traces they recall conform to the attitudes, beliefs and perspectives they held at that time. In addition, the criteria by which their memories are considered valid may depend upon the intent of their discourse. If it were myth building, a certain degree of detail may be modified to more closely conform to the mythic context of their recollection. If their discourse were to accurately recall a technical aspect of a piece of music, the degree of detail may be much closer to the artifact of the score. Finally Franklin highlights the importance of the perspective within which the narrative is crafted.

In the following excerpt, he discussed how other major composers are viewed when the focus of the discourse falls on “the highly esoteric achievements of the Second Viennese School.”

Thus Mahler may become a ‘precursor’ of expressionism, Straus a conservative regressive after Elektra, while other figures of great importance in their day have been summarily dispensed with simply because they did not fit into the picture that centers upon Schoenberg and his pupils.¹⁵²

¹⁵¹ Pizà, *The Tradition of Autobiography in Music*, p. 14.

¹⁵² Peter Franklin, *The Idea of Music: Schoenberg and others* (London: Macmillan Press, 1985), xiii-iv.

For this reason, Dahlhaus differentiates between the data and the historical facts historians use within their narrative.¹⁵³ The philosophical structure of language provided by Wittgenstein, however, identified the boundary between Webern's narrative and its later interpretation.

There is no record of Wittgenstein meeting Schoenberg, Berg or Webern, but his *Tractatus Logico-Philosophicus* was widely admired by those in the Schoenberg circle, and especially Karl Kraus.¹⁵⁴ Wittgenstein closed this work by defining the boundary of language in the following way: "Whereof one cannot speak, thereof one must be silent."¹⁵⁵ He significantly revised this conception of the manner in which language operates during the intervening years between the *Tractatus* and the *Philosophical Investigations*. This transition involved a shift from a language deriving meaning from the truth value of static logical propositions to one in which language derives meaning within the dynamic interaction between participants of a community within a rule-governed society of practices. The mechanisms by which these rules arose within the community as well as the context within which they were used became central to his consideration of ethics, aesthetics and provides the basis for his distinction between showing-and-saying, meaning-and-use, and knowing-as-doing. Examining how Wittgenstein arrived at this conclusion serves to underscore the mechanism by which such rules provide for the dynamic development of language.

¹⁵³ Dahlhaus, *Foundations of Music History*, p. 34.

¹⁵⁴ Smith, *Schoenberg and His Circle*, pp. 3-4.

¹⁵⁵ Wittgenstein, *Tractatus*, p. 189e.

Wittgenstein's *Tractatus* articulated a rather rigid boundary between what can and cannot be said. This early work proposed an independent world, constituted of simple objects, expressed in language by means of the use of propositions that present one and only one state of affairs that can be compared to reality by means of their truth value.¹⁵⁶

Jerry Gill identified the root metaphor of the *Tractatus* as being “visual space.”¹⁵⁷ He further characterized this depiction in the following way:

Through Wittgenstein's discussion of 'logical space' and so forth, there is not the slightest indication of any movement, change, or interaction among the constituents. Everything has its place, whether in the realm of the actual or in the realm of the possible, and the logical form of this place is reflected in language, not in the act of speaking but in static propositions.¹⁵⁸

Since factual statements are all that can be sensibly said within this model, value statements lie outside the boundary of the speakable. "We have, then, two realms, the meaningful (empirical) and the unsayable (mystical). They are separated by the thin line of logic as it permeates thought and language."¹⁵⁹

In the *Tractatus*, Wittgenstein presented the notion of the structural relationship between world and thought through the metaphor of a “Logical Picture,” in which aspects of reality are presented to the mind as they exist in logical space.¹⁶⁰ Recognizing the limitations of such a static model, Wittgenstein began to investigate the rules through which language operates within the group of language users. In succeeding publications, he developed several metaphors to convey the context within which language is used; the

¹⁵⁶Jerry H Gill, *Wittgenstein and Metaphor* (New Jersey, 1996), viii.

¹⁵⁷Ibid., p. 65.

¹⁵⁸Ibid., p. 66.

¹⁵⁹Ibid., p. 64.

“language game,” “forms of life,” “bedrock” and “river bed.” These form the core of the following discussion.

Wittgenstein began developing the notion of the language game in 1932 to express a rule guided activity,¹⁶¹ and it appeared fully developed in *Philosophical Investigations*, published in 1953. The metaphors Wittgenstein cultivates in the *Investigations* do not seek to undermine the picture theory, but rather focus on the context within which language is used.¹⁶² Although the analogy appears to break down at the point where individual linguistic practices form part of an overall system that includes non-verbal behavior, Wittgenstein enlarged the scope of this term through speaking of “the whole language-game,” “the human language-game” and “our language-game.”¹⁶³ This point is made early in the *Investigations* in the following assertion: “I shall also call the whole, consisting of language and the actions into which it is woven, the 'language-game.’”¹⁶⁴ Gill underscored the extent to which actions are included in the use of this metaphor in the following passage:

The primary thrust of Wittgenstein's major use of the language-game metaphor is to call attention to the fact that speaking is a kind of doing-not only in the sense of making noises, and so on but more significantly in the sense that utterances are made by persons in concrete contexts for certain purposes.¹⁶⁵

By the time Wittgenstein wrote *On Certainty*, he succinctly stated “It is our acting, which lies at the bottom of the Language-Game. Stern concluded that the shared practices,

¹⁶⁰Ibid., pp. 57-60.

¹⁶¹Hans-Johann Glock, *A Wittgenstein Dictionary* (Oxford, 1996), 193.

¹⁶²Ibid., p. 67.

¹⁶³Ibid.

¹⁶⁴ Wittgenstein, *Philosophical Investigations*, §7 p. 5e

“which include the skills and customs we have learned...”¹⁶⁶ provide the background against which our explicit beliefs and interpretations gain meaning, and McGinn speaks of this practice as being “embedded in the lives of those who speak it.”¹⁶⁷

Despite the many differences between Wittgenstein's early and late thought, the transition between the *Tractatus* and *Philosophical Investigations* is regarded by many as embodying a rule-governed behavior that depends on the holistic social practices within a community rather than one governed by elementary propositions within a truth-table.¹⁶⁸ Within this context, Wittgenstein turned from examining the truth value of a statement to examining the context within which an “application” of a statement is correct, to one’s “use” of a phrase is correct or the “function” of an utterance is correct. Gilroy summarized this transition in the following manner:

Thus language consists of a ‘complicated network of language-games (PI §66), where neither the network nor the notion of ‘game’ can be tightly defined, other than to point to the fact that, qua games, they are located in a social context. The notion of a language-game, then, replaces that of ‘systems of propositions’ and, in so doing, lays stress on the conventional, social, nature of language (ib. p. 11e, §23) and on its ‘indefiniteness’ (ib. p. 227e).¹⁶⁹

Bernard Williams viewed this as a shift from the singular, "the limits of my language means the limits of my world," to a plural, "the limits of our language means the limits of our world."¹⁷⁰ Nick McAdoo also found a kind of continuity between the view

¹⁶⁵Gill, p. 67.

¹⁶⁶ David G. Stern, *Wittgenstein on Mind and Language* (New York: Oxford University Press, 1995), 127.

¹⁶⁷ Marie McGinn, *Wittgenstein and the Philosophical Investigations* (New York: Routledge, 1997), 44.

¹⁶⁸ Stern, *Wittgenstein on Mind and Language*, p. 120.

¹⁶⁹ Peter Gilroy, *Meaning without Words: Philosophy and non-verbal Communication* (Aldershot: Avebury, 1996), 106.

¹⁷⁰ Bernard Williams, "Wittgenstein and Idealism," in *Moral Luck* (New York, 1981), 150.

originally expressed in the *Tractatus* of the aesthetic as something that can be shown but not said, and the notion Wittgenstein introduces in the *Investigations* of the “dawning of an aspect” as something that, in the end, just appears to us.¹⁷¹ The boundary between the effable and ineffable, however, becomes much more diffuse in the context of Wittgenstein's *Philosophical Investigations*. Within this context, the boundary of the speakable moves within a social context that recognizes or values varying utterances.

They are that in which we trust and so make language-games possible (PI p. 96e, §509), being revealed by the way one acts, for acting ‘lies at the bottom of the language-game’ (ib. p. 28e, §204). This ‘groundless’ foundation (ib. p. 24e, §166) is one’s form of life (ib. p. 46e, §358-359) and so the agreement that underpins language use is not metaphysical in the traditional sense of the term. Rather, these agreements are identified as activities (PI p. 11e, §22) which reveal an empirical ‘agreement’ in forms of life (ib. p. 88e, §241), ‘the given’ (ib., p. 226e).¹⁷²

There is, however, no universal translation between what can be shown and what can be said.

Placing the experience of a musical performance into language involves translating what has been shown, or heard, into what can be said. While the scores produced around 1911 by Schoenberg and his followers may contain the same graphic markings, Blowby claimed that performance practice had so changed that their realization had been significantly compromised twenty years later. In other words, the very act of showing had fundamentally changed. Verbalizing this experience underwent no less a fundamental shift. The value of music within the Schoenberg circle focused on its expressiveness and comprehensibility, and the new music as sharing fundamental

¹⁷¹Nick McAdoo, "Wittgenstein and Aesthetic Education," *Studies in Philosophy and Education* 14/2 (1995): 289.

qualities of music from the classic cannon. On the other hand, Boulez and, to an extent, those active at Darmstadt, sought a new beginning to music. As we shall see, one narrative looked to the past to explain the development of the current state of music, whereas the other looked to the future to justify objectionable elements evident in the music of Webern.

David Stern observed that Wittgenstein retains the notion of a rule-governed language in his *Tractatus*, while transferring the context within which this occurs into a dynamic process of community practice in *Philosophical Investigations*.

In place of the single propositional form- "This is how things stand" [Tractatus, 4.5 & Philosophical Investigations §134] -that the author of the Tractatus had attempted to impose on our language, the author of the Philosophical Investigations sketches a variety of widely differing yet interconnected linguistic practices."¹⁷³

Meaning is then derived from the context within which the experience occurs.¹⁷⁴

Whereas the *Tractatus* provided for a system of meaning whose constituent parts form the logical relations of elementary propositions, Peter Gilroy views Wittgenstein's later thought as defining a more dynamic model in which a reality is negotiated through the application, use, and function of language, and the inexpressible becomes the background against which the language game is played.¹⁷⁵ Having removed the clear line of demarcation provided by logic, the boarder between the effable and ineffable becomes more diffuse. The metaphors Wittgenstein developed in the *Philosophical Investigations*

¹⁷² Gilroy, *Meaning without Words*: p. 110.

¹⁷³David G Stern, *Wittgenstein on Mind and Language* (New York, 1995), 121.

¹⁷⁴Ibid., 123.

¹⁷⁵Peter Gilroy, *Meaning without Words: Philosophy and non-verbal communication* (Aldershot, 1996), 103-4.

and *On Certainty* provide a conceptual framework within which one may view the discourse surrounding music-theoretical writings of Arnold Schoenberg's technique of composing with "twelve notes which are related only with one another" in general and Webern's narrative in particular.¹⁷⁶

Comparing the discourse used by Webern and Schoenberg to that developed by Boulez and Stockhausen within Wittgenstein's metaphors explains why their viewpoints remain irreconcilable. We understand one another to the extent we maintain our discourse within the social context of the language-game within which we participate. We understand each other to the extent we understand and focus our discourse within the Basic Life Concepts with which we are familiar. Our words become empty to the extent one moves outside the forms of life or language game of the speaker, or to the extent our reading of mid-level abstractions or metaphors extend to a level of detail not intended by the speaker. This is the dynamic one encountered when Boulez and Stockhausen encountered the empty words spoken by Webern in his 1932 lecture because the language game within which Boulez perceived Webern's works was far different than anything Webern could have conceived.

Webern revered Mahler, and began his compositional studies with Schoenberg at a time when the elder composer was orchestrating *Gurrelieder*, and first encountered enraged audiences with *Vorklärte Nacht*. His earliest works reveal "his preoccupation with the "Wagner Problem," and through his association with Schoenberg, Webern turned from functional harmony, concentrating instead on motivic association to unify his

¹⁷⁶Gill, Chapters 4-6.

works.¹⁷⁷ Only after his studies were complete had Schoenberg began *Pierrot Lunaire*, and Webern's aphorisms shrunk to unimaginable proportions. Furthermore, Webern began incorporating the twelve-tone technique at the age of 40, by which time over half his numbered works had been published. Through his incorporation of the twelve tone method, "he realized a potent way to structure the random "becoming" of his material."¹⁷⁸

In "Weberns Wiener Espressivo," Martin Zenck provided a historical perspective of the relation of text to music in his discussion of Webern's expressivity.¹⁷⁹ Using Stadlen's contribution to the 1972 Webern's Congress, "Das pointillistische Misverständnis," as his starting point, Zenck considered the organizational aspect of text in music from the Middle Ages through its impact on the lied in the 17th and 18th centuries. Within this context, he concluded that the avant-garde composers of the fifties overlooked the expressivity of Webern's music, choosing instead to view his works as a precursor to serialism and the fruits of the Second Viennese School as a system of connected tone relations. Zenck's argument echoed those found in Leibowitz's writings as well as the logic and sentiment found in Webern's lectures and Schoenberg's discussion of the evolutionary necessity of the twelve-tone system within an essentially expressive and comprehensible composition. Analytical considerations of Webern's works, however, continued to overlook such connections.

¹⁷⁷Lynn, *Genesis*, pp. 58-59.

¹⁷⁸Ibid., p. 59.

¹⁷⁹ Martin Zenck, "Weberns Wiener Espressivo," in *Anton Webern*, ed. Heina-Klaus Mezger, vol. 2 (München: Edition Text+Kritik, 1984): 179-206.

Analytical treatments of Webern's works sought to reconcile or disprove the viewpoint proposed by Boulez and Stockhausen with Webern's recently accessible lectures and letters. Heinrich Deppert sought to dispel the notion that Webern composed serial music through an objective analysis of the late instrumental works.¹⁸⁰ With equal vigor, Webern's new supporters chose to focus on aspects that were compatible with Boulez's assertions. Although conceding that the poetic aspects of Webern's early compositions reflected a trace of the Romantic Tradition, Ligeti concluded that the *Bagatelles* provided a turning point through which Webern realized the possibilities of chromatic relations and the structural element of composing with twelve tones.¹⁸¹ Quoting Robert Craft's observation, "in the music of Webern there is none of the tonal nostalgia of Schoenberg," Frederick Rimmer concluded that Webern was "by nature far less committed to the past," as he credited Webern with revolutionary means of organizing rhythm.¹⁸² By 1997, Timothy Bowlby characterized the analytical literature in three categories "1) writings that reach conclusions consistent with and that shed light on remarks made by Webern: 2) writings wherein hypotheses inconsistent with and, sometimes, even contradictory to Webern's remarks are advanced, and: 3) writings in which conclusions having no parallel whatsoever in Webern's writings are derived."¹⁸³ He then examined a number of examples in which Boulez, Leibowitz and "other post-

¹⁸⁰ Heinrich Deppert, *Studien zur Kompositionstechnik im instrumentalen Spätwerk Anton Weberns* (Darmstadt: Tonos, 1972).

¹⁸¹ Gyorgy Ligeti, "Aspekte der Webernschen Kompositionstechnik," in *Anton Webern*, ed. Heina-Klaus Mezger, vol. 2 (München: Edition Text+Kritik, 1984): 51-104.

¹⁸² Frederick Rimmer, "Sequence and Symmetry in Twentieth Century Melody," *The Music Review* 26/1 & 2 (1965): 85-96 and 28-50.

¹⁸³ Bowlby, *Webern's Strongest Readers*, P. 42.

Webern composers” quoted Webern and Schoenberg, even as they took up ideas abandoned by their mentors.¹⁸⁴ Examining the language-game in which Boulez participated, however, reveals the extent to which his insight into these works were irreconcilable with the views expressed in Webern’s lectures and letters.

Boulez began his studies with Messiaen at the time the elder composer was completing his *Technique de mon langage musical*, and learned of Schoenberg’s works through the analyses provided by Leibowitz. Consequently, his understanding of a series and approach to serialism at this time may best be exemplified in Messiaen’s *Mode de valures*, where multiple elements were arranged in an ordered presentation. Furthermore, his introduction to the serial works of the Second Viennese School was through the post mortem provided by Leibowitz. His introduction to Webern’s works began with the *Symphony*, Op. 21, and his own compositional path took him far beyond anything Webern had conceived. Burde characterized Boulez’s attitude as an aesthetic narrowing toward “their ‘serial’ music,” and compared the process to the functional Bauhaus architecture or recycled steel furniture one saw in the 1920s.¹⁸⁵ Bowlby, however, cautioned one to be aware of who is analyzing Webern’s works, and what their interests were. Furthermore, he claimed that Webern’s scholarship was no further along in the

¹⁸⁴ One example of such misattributions is evident in Webern’s quote, “We don’t want to repeat. There must constantly be something new!” Webern said this, but discounted it’s usefulness, *New Way*, p. 55. Boulez, however, used this as one of the salient quotes for understanding Webern’s creative thought [liner notes to Columbia M4 35193]. Bowlby, 54-56.

¹⁸⁵ Wolfgang Burde, "Komponieren um 1910: Notizen zu den instrumentalen Miniaturen Anton von Weberns," *Opus Anton Webern* (Berlin: Quadriga, 1983), 94.

mid to late 1990s than it was in the early 1950s, concluding: “Music analyses are often more reflective of the analyst than the analyzed work.”¹⁸⁶

Boulez was not alone in reading a personal agenda into the works of Webern. Bernard concluded the Babbitt’s review of Leibowitz’s two books and Schoenberg’s lecture-essay on “Composition with Twelve-tones” characterized an American perspective of twelve-tone music.¹⁸⁷ Published in the *Journal of the American Musicological Society* in 1950, Babbitt’s review proceeded from the standpoint that the twelve-tone system was fundamentally different from tonal music, and concluded it was inappropriate to speak of a historical continuity bridging tonal music and twelve-tone music.¹⁸⁸ Furthermore, he found Leibowitz’s treatment of Schoenberg’s music rarely went beyond a description of the music. Consequently, Babbitt and the American reception of Webern’s music would not participate in the language game used within the Second Viennese School.

Gilbert Chase considered the premiere of the *Five Pieces for Chamber Symphony*, Op. 10, and the *Symphony*, Op. 21 as a prelude for Babbitt’s “history-making” analytical works produced in the 1940s. A decade later Babbitt stated;

The first explicit steps in the direction of a ‘totally organized’ twelve-tone music were taken here [i.e., in the USA] some fifteen years ago, motivated positively by the desire for a completely autonomous conception of the twelve-tone system, and for works in which all components, in all dimensions, would be determined by the relations and operations of the system.¹⁸⁹

¹⁸⁶ Bowlby, *Webern's Strongest Readers*, P. 72.

¹⁸⁷ Bernard, “Legacy,” *Schoenberg, Berg, and Webern*. ed. Simms, p. 341.

¹⁸⁸ Milton Babbitt, critical evaluation of Leibowitz’s books and Schoenberg’s essay; *Journal of the American Musicological Society* 3 (1950): 264-67.

¹⁸⁹ Milton Babbitt, “Twelve Tone Music,” *The Score* (June 1955): 55.

Thus there could be little opportunity to mutually participate in the language game used by the Second Viennese School. The views Boulez conveyed were shared by few of his own generation, and few alternatives were proposed to the analytical model he constructed. Many found fault with his analyses, and few provided alternatives by which technical aspects of Webern's music could be discussed. Consequently, Webern's reception in America time remained unsympathetic to Schoenberg's aesthetic. Regina Busch, however, provided such an alternative analytical viewpoint in her descriptive exploration of Webern's integration of the horizontal and vertical in musical space, and examining her discourse illustrates how the other analytical treatments of Webern's works fell short of capturing the viewpoint articulated in his lectures.¹⁹⁰

Busch began from the observation that the synthesis provided by Webern did not take place on the level of the row, but rather in the modes of presentation. Returning to his lectures, she identified two paths, "which have led to the new music simultaneously and in dependence upon each other: the gradual conquest ... of the pitch domain, and the ever-clearer presentation of the (musical) idea."¹⁹¹ She also elaborated on the distinction Webern made between homophonic and polyphonic music, finding parallels in the writings of Reich and Schoenberg, who spoke of "elaboration" or "developing variation" in homophonic music, and "unrolling" in polyphonic music.¹⁹² These descriptive terms are commonly found in Webern's discussion of his music. Nancy Perloff characterized

¹⁹⁰ Busch, "On the Horizontal and Vertical Presentation of Musical Ideas and on Musical Space (II & III)," *Tempo* 156/157 (1986): 7-15/21-26.

¹⁹¹ *Ibid.*, p. 11.

¹⁹² *Ibid.*, p. 21.

both of Webern's lectures as a description of "a succession of genres and styles in which composers strove for some kind of musical unity and coherence."¹⁹³ She claimed that Webern found the development section of a classical sonata form to embody the tightest thematic unity, as the theme was distributed throughout musical space in a variety of guises. Dahlhaus underscored this through his observation that composers of the new music consciously interact with the genres of the past, and expect the listener to recognize this interaction. "The modern piece is therefore not so much a piece in the genre (in the old sense), as much as it is a commentary on the genre:...",¹⁹⁴ and a brief excerpt from Webern's analysis of the third movement of Op. 28 exemplifies this tendency.

Formwise, this structure is but a *periodic scherzo subject* in the shape of the third exposition of a *double fugue*; that is to say (with reference to my fugue subject which begins in the development of the Scherzo: a stretto of "subject" and "countersubject." As far as I know, this had *never* been done before; as a double canon in *retrograde*, *moreover*, it had, in point of fact, never been done at all!!!.¹⁹⁵

Webern's analytical statements, such as the one above, supports the argument that his desire to work with known genres in a novel manner lay at the heart of his compositional process, and that the twelve-tone method merely controlled the pitch content within that form. The choice to use terms found in the writings of Schoenberg, Webern and Reich, and to approach Webern's works within the historical continuum envisioned by the

¹⁹³Nancy Perloff, "Klee and Webern: Speculations in Modernist Theories of Composition," *The Musical Quarterly* 69/2 (1983): 191.

¹⁹⁴John Covach, "Dahlhaus, Schoenberg, and the New Music [Review]," *In Theory Only* 12/1-2 (1991): 25.

¹⁹⁵ Webern's Letter to Stein; as quoted in Muldenhauer, *Webern*, p. 754.

Second Viennese School underscored the willingness of Busch to participate within their language-game, and thus more closely approximate Webern's intent.

There is no common terminology between the language game of Boulez and that used by Webern. Each perceived the presentation of all twelve pitch-classes from a different perspective. Webern used presentations of the full chromatic with the intent of erasing tonal implications inherent in various intervallic relations, and Boulez used the full chromatic with the intent of preparing an ordered sequence of pitch-classes within which no pitch may be repeated. Wittgenstein created the metaphor of an ancient city to illustrate the way in which new information transforms the content and practice of language.

Our language can be seen as an ancient city: a maze of little streets and squares, of old and new houses, and of houses with additions from various periods; and this surrounded by a multitude of new boroughs with straight regular streets and uniform houses. [PI §18]¹⁹⁶

Rather than adding a borough to an existing city, Boulez and Babbitt created a new one. In the same fashion as the city of Troy was sequentially rebuilt: one atop the other, producing a new society on the same geographical location, Boulez and Babbitt rebuilt a theoretical outlook on the same twelve pitch-classes used by Webern, but disconnected from the technique, aesthetics, and language game of the Second Viennese School.

Alfred Cramer expressed the challenge that lay before Schoenberg and Webern as they began their efforts to revitalize music.

When Schoenberg and Webern arrived at atonality about 1909, they were exploiting newly-understood cognitive principles to renew what they saw

¹⁹⁶Stern, p. 28.

as music's central mission, the sensuous stimulation of ideas and mental images.¹⁹⁷

The terminology used within the Second Viennese School's language game was more metaphoric in nature, and consequently more dependent upon the contextual rules of the language game. Busch provided a substantial, although not comprehensive list, of these terms.

It is also part of the characteristic way of dealing with the terminology of Schoenberg's Viennese school to proceed, as it were, globally (another method of preserving one's distance), especially in the case of concepts which had not up till then been established as music-theoretical ones in the narrower sense: musical space, musical idea, comprehensibility, coherence, emancipation of dissonance, timbre, musical logic, for example.¹⁹⁸

Of course one can add suspended tonality, developing variations, comprehensibility and several other terms that took on an added significance within their discourse. Webern's references to Goethe in general and his primeval plant in particular are of special significance.

Webern introduced Goethe's primeval plant in the lecture following his discussion of the *Bagatelles*. Here he said,

You'll already have seen where I am leading you. Goethe's primeval plant: the root is in fact no different from the stalk, the stalk no different from the leaf, and the leaf no different from the flower: variations of the same idea.¹⁹⁹

In the following lecture, he reiterated the point, using an ash-tray, which may be seen from many sides yet remains the same. The sketch material clearly illustrates that

¹⁹⁷ Cramer, *Music for the Future*, p. 204.

¹⁹⁸ Regina Busch, "On the Horizontal and Vertical Presentation of Musical Ideas and on Musical Space (I)," *Tempo* vol. 154 (1985): 4.

Webern began the compositional process with the initial motive, and used variations of it throughout each work. Lynn characterized this process in the following manner:

... within each composition, he [Webern] constructed a tonality from his chosen motives, a form that generates its own organic connectedness. Initially, he allowed the form to unfold with a seeming randomness. Then, with the twelve-tone method, he realized a potent way to structure the random "becoming" of his material.²⁰⁰

Thus Goethe's metaphor of a plant that generates its entirety from an essence that imperceptibly evolves from root to leaf is a central motif in Webern's compositional process.

Nattiez proposed that "An object of any kind takes on meaning for an individual apprehending that object, as soon as that individual places the object in relation to areas of his lived experience, ... meaning exists when an object is situated in relation to a horizon."²⁰¹ The psychological evidence that defined the boundaries within which autobiographical memory is constructed and expressed provides a context within which such a horizon is perceived and retained in the composer's mind. Wittgenstein, however, turned to an additional metaphor to capture the comprehensiveness of one's participation in this lived experience.

Wittgenstein's use of the term "form of life" became increasingly important over time, culminating in his claim that "to describe human action we need to describe not just what "one man is doing now, but the whole hurly-burly of human actions," the "way of

¹⁹⁹ Webern, *New Way*, p. 53.

²⁰⁰ Lynn, *Genesis*, p. 59.

²⁰¹ Nattiez, *Music and Discourse*, p. 9

living” of which an individual action is part.”²⁰² Wittgenstein used this concept as criteria for judgment. Baker and Hacker discussed the inclusive nature of a form of life in the following manner:

...agreement in form of life is not separable from agreement in definitions and in judgements; one might say that it surrounds it rather than underpins it; for if one were to take away the surrounding context, the web of action and interaction, only empty marks and noises would remain (cf. RFM 345, 414).²⁰³

Furthermore, Gilroy suggested that a form of life forms the foundation upon which agreement is predicated.

These tacit presuppositions concern our 'inherited background' (PI p.15e, §14) ... They are that in which we trust and so make language-games possible (ib. p.66e, §509), being revealed by the way one acts, for acting 'lies at the bottom of the language-game' (ib. p.28e, §204). This 'groundless' foundation (ib. p.24e, §166) is one's form of life (ib. p.46e, §358-359) and so the agreement that underpins language use is not metaphysical in the traditional sense of that term. Rather, these agreements are identified as activities (PI p.11e, §22) which reveal an empirical 'agreement' in forms of life (ib. p.88e, §241), 'the given' (ib. p.226e).²⁰⁴

Although Wittgenstein seldom specifically discussed Forms-of-Life, Gill concluded it “is nonetheless his most crucial epistemological contribution.”²⁰⁵ Through joining the metaphors of the language-game and forms-of-life, Wittgenstein provides a mechanism whereby value can be perceived and discussed.

Given what has already been said about meaning it should be clear that ‘forms of life’ is a term used to identify that point at which explicit definitions in terms of some other, shared, understanding of language give

²⁰²Glock, p. 128.

²⁰³G.P. Baker & P.M.S. Hacker, *Wittgenstein: Rules, Grammar and Necessity*, (New York, 1985), 232.

²⁰⁴Gilroy, p. 110.

²⁰⁵Gill, p. 89.

way to a justification expressed in terms of, 'this is simply what I do' (PI p. 85e, §217).²⁰⁶

McGinn understood Wittgenstein's form of life to expand the context within which the language game is embedded from the behavioral aspects of speakers to include "the significantly structured lives of active human agents."²⁰⁷ Calefato returned to the commonly used theme of chess to emphasize this point.

...just as we cannot know the meaning or the value of a piece in a chess game, so we cannot understand the meaning of a word if we do not know the whole language-game which is played 'around' that word, ...²⁰⁸

Furthermore, forms-of-life provides a context within which "a constantly evolving set of conventions" may be understood.²⁰⁹ Through joining language-games with forms-of-life Wittgenstein envisioned language as a rule guided activity that extends beyond spoken language to include the associated non-linguistic activities within which it is interwoven.

One form of life, however, cannot negate another. Wittgenstein rarely discusses the interaction between language games or forms of life. At one point, however, he used Jastrow's duck-rabbit that appears as a duck looking to the left, or as a rabbit looking up. This image illustrates such a point. He described his encounter with the image in the following manner:

I am shown a picture –rabbit and asked what it is; I say "It's a rabbit."
Not "Now it's a rabbit." I am reporting my perception. –I am shown the

²⁰⁶ Peter Gilroy, *Meaning without Words: Philosophy and non-verbal Communication* (Aldershot: Avebury, 1996), 128.

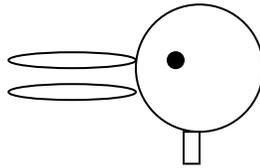
²⁰⁷ Marie McGinn, *Wittgenstein and the Philosophical Investigations*, (New York: Routledge, 1997), 51.

²⁰⁸ Patrizia Calefato, "Sebeok and Wittgenstein: Some similarities in their philosophy of and in language," *Semiotica* 97/3-4 (1993): 243.

²⁰⁹ Gill, p. 69.

duck-rabbit and asked what it is; I *may* say “It’s a duck-rabbit.” But I may also react to the question quite differently.²¹⁰

Wittgenstein’s reaction illustrated the framing effect discussed above. In responding to a question, the subject relates his perception of the image based upon the basic level categories with which he is familiar. It may appear as a duck, or a rabbit, but cannot appear simultaneously as both. Wittgenstein briefly explored what changes between viewing the image as a duck and as a rabbit in the following manner:



But what is different: my impressions? My point of view? –Can I say? I *describe* the alteration like a perception; quite as if the object had altered before my eyes.²¹¹

While one may perceive the image either as a rabbit or as a duck, one can neither see both possibilities simultaneously nor can one refute the perception of the other. Each exists within the mind that perceives it. Consequently, Boulez can neither negate Webern’s perception of the full chromatic, nor is he able to bridge the gulf between the two forms of life characterized by the linguistic description of the perception. They merely perceived the aural phenomenon of Webern’s works differently. Wittgenstein’s ambiguous figure cannot, however, appear as both.

²¹⁰ Wittgenstein, *Philosophical Investigations*, p. 195e

²¹¹ *Ibid.*

McGinn discussed the way one internalized the language game in the following manner:

Wittgenstein uses the term 'language-game' in connection with both the activities by means of which we teach children language and the activity of using language within the context of purposive activity.²¹²

The pedagogical goals of Schoenberg's Society for Musical Private Performance exemplify such a context. Judith Meibach observed that the amount of attention focused on educating the society's members was extraordinary. Within the society, one heard performances from the full spectrum of contemporary music, rehearsed "beyond the standard of the day," often preceded by a brief lecture, and without any prejudicial displays from those in attendance.²¹³ This was the form of life cultivated within the Second Viennese School. McGinn concluded that "learning our language means becoming acculturated, which is learning to participate in a vast network of structured activities that initially employ language."²¹⁴

Wittgenstein's interest in the insight in the rabbit/duck stick figure reflected a state of affairs that has no single truth value, but rather is validated through the perspective of the viewer. This perspective, however, is not capable of being articulated apart from the perception. As Stern concluded,

In other words, at any given time, one must take some things for granted, and that taken for granted background limits what one can say and do. But here we are on the brink of a crucial misunderstanding, for talk of a

²¹² Marie McGinn, *Wittgenstein and the Philosophical Investigations*, (New York: Routledge, 1997), 44.

²¹³ Judith Meibach. "The Society for Musical Private Performance: Antecedents and Foundation," *Journal of the Arnold Schoenberg Institute* 8/2 (1984): 169.

²¹⁴ McGinn, *Wittgenstein*, p. 59.

'background' makes it sound as if there is some specific thing to be referred to with a definite article, the Background, something like the scenery on a stage, that makes it possible for actions on that stage to have the significance that they do.²¹⁵

Wittgenstein developed two additional images that are helpful in visualizing this background; “bedrock” and the “riverbed.” The notion of a “rock” or “bedrock” provides a foundation upon which all succeeding activities proceed. It contains those "natural responses over which logic has, even in principle, simply no say."²¹⁶ It reflects the point articulated by Kurt Gödel, “no symbolic system (not even and perhaps especially not the fabric of ordinary, natural language) can be exhaustively explained in terms of itself.”²¹⁷ For Wittgenstein, bedrock is the point at which logic ends.

"How am I able to obey a rule?" -if this is not a question about causes, then it is about the justification for my following the rule in the way I do. If I have exhausted the justification I have reached bedrock, and my spade is turned. Then I am inclined to say: "This is simply what I do." (§217)

Wittgenstein developed the notion of various degrees of motion within a form of life by using the visual image of a riverbed.

Here the point is the contrast between empirical propositions and beliefs as a moving, flowing river and behavior certainties as the unmoving channel within which the former flows. It is not as if the riverbed were unalterable, even though it controls the river, for the flow of the river can change the riverbed; but only slowly and never in a way that allows for a clear distinction between the two (§97).²¹⁸

Thus one finds that the sharp distinction of the *Tractatus*' logical boundary between what can be said has given way in Wittgenstein's later thought to a dynamic border, best

²¹⁵Stern, p. 190.

²¹⁶Donald K Barry, *Forms of Life and Following Rules: A Wittgensteinian Defense of Relativism* (Leiden, 1996), 12.

²¹⁷Gill, p. 78-79.

conveyed through the metaphor of a river, whose course is shaped by its unyielding banks, whose water, sand and contents freely move within the limits of the river's course. Within this dynamic, the context of the forms of life of the members of the community determines meaning, judgment and value. This motion is dynamic but not random, for one must perceive regularity in non-verbal cues if they are to form a foundation for social interaction. In other words, if non-verbal behavior is the context within which language is understood, then there must be a perceived regularity to these actions. Within this context, it becomes clear that the process by which music theorists bridge the boarder between experience and language is through recognizing systematic structures in musical phenomena, and bring these within musical discourse through naming patterns within a successively more systematic terminology.

Such structures were evident in the psychological studies discussed above. While memories are retained at a gist level, and discussed at the basic category level, the details are either inferred through grounding the participates knowledge base, augmented through tacit knowledge, or determined within the riverbed within which the community of language users participate. Such unspoken rules are developed implicitly through the forms of life and language games followed by that community of language users. McAdoo discussed the manner by which these unspoken rules come to be recognized in aesthetic discourse in the following passage:

Nonetheless, if I can hear the 'rightness' or the 'sadness' in the music and if you come to hear it as well, then that makes two of us, and that is a start! This must surely be how 'aesthetic communities' come about in the first place as someone is 'struck' by a new combination of sounds, colors or

²¹⁸Gill, p. 90.

words and tries to get others to see that: "The rules of harmony, you can say expressed the way people wanted chords to follow -their wishes crystallized in these rules ..." (LA, p. 6). Then the rules take on a life of their own as their inherent 'logic' is worked out.²¹⁹

Over forty years ago, Cerha identified the two "riverbeds" when he distinguished a younger generation of composers who offered a fundamentally different view of Webern than his contemporaries did.²²⁰ Within the context of Wittgenstein's analysis of linguistic possibilities, it is easy to understand why Boulez and Webern were clearly at cross purposes.

Whittall broached this conclusion when reproaching Boulez.

Boulez is therefore mistaken in his confident claim that what Webern was doing was by definition inferior to a music whose vertical and horizontal planes are as tightly controlled as Boulez deems desirable. Boulez is even more mistaken, I believe, in his further claim that a composer capable of such apparent inconsistency should also have written music that fails to be valid on more than one level..²²¹

Malcolm concluded that Wittgenstein's epistemology placed meaning within the "common patterns of human life." He continued:

To speak of a language is to participate in a way of living in which many people are engaged. ...gets its meaning from the common ways of acting and responding of many people. ..Thus meaning of the expression is independent of me, or of any particular person; and this is why I can use the expression correctly or incorrectly.²²²

McGinn summarized the far-reaching implications of creating such an autonomous atmosphere.

²¹⁹McAdoo, p. 291.

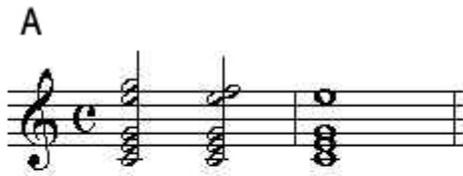
²²⁰ Chera, "Die Wiener Schule und die Gegenwart," p. 308.

²²¹Whittall, Arnold . "Webern and Multiple Meaning." *Musical Analysis* 6/3 (1987): 351.

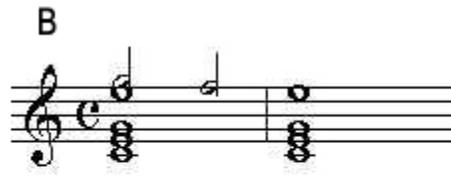
²²² Norman Malcolm, "Wittgenstein of Language and Rules," *Philosophy* 64/4 (1989): 22.

Wittgenstein's ideas about the autonomy of language, logic, and world spawn ... three corollary ideas about the autonomy of knowledge; namely and in reverse order, knowledge is possible without experience, without certainty, and without autonomous authority. Recognition of language's autonomy gives rise to his rejection of authority; logic's autonomy rejects Cartesianism or rationalism, and the autonomy of the world denies empiricism. By refusing both empiricism and rationalism, Wittgenstein signals his departure from Modern philosophy's grand theorizing. For him, neither theory adequately describes the grammar of knowledge as it is embodied in our way of seeing. His more devastating and forward-looking critique, however, concerns his challenge to authority or convention. By rejecting rulers of all sorts, Wittgenstein frees knowledge from more primitive and popular attempts to ground knowledge in either extraordinary authority, God, or ordinary control, eg., history, language, opinion, law.²²³

There are a number of examples in which participants in different language games set them at cross analytical purposes, when, in fact, the point of contention lay with the underlying concept. The theoretical positions of Schenker and Schoenberg with regard to the passing tone illustrate another such intersection of conflicting conceptual viewpoints that underlay the language game within which each participated. The Passing-Tone is defined as a rhythmically weak note occurring between two harmonic pitches.²²⁴



Based on an example Schoenberg provided in
Harm onielehre
pp. (1911)



Based on an example Schenker provided in
Freisatz
pp. (1911)

²²³ Judith Genova, *Wittgenstein a Way of Seeing* (New York & London: Routledge, 1995), 173.

²²⁴Apel, p. 576.

Bedrock for Schoenberg began with the concept that each vertical sonority is an entity. Schenker, on the other hand, began with the concept that large scale patterns are embedded beneath a musical surface.

Comparing these examples illustrates one consequence of this different perspective.

Whereas Schenker heard a simpler harmonic skeleton that is prolonged under layers of events at the surface of the piece of music, [A], Schoenberg heard each vertical alignment as a particular sonority [B]. At a deeper theoretical level, however, Schenker proceeded under the assumption that contemporary composers, having forsaken the tonal foundation evident in the masterworks of music, were "pursuing paths that can only lead to the corruption and possible destruction of music as an art form."²²⁵ Schoenberg, on the other hand, viewed the increasing dissonances accepted in music of the twentieth century as a natural consequence of listener's greater familiarity with more complex sonorities, and named this process the "emancipation of dissonance."²²⁶ The differing forms-of-life provide a perspective from which one cannot "see" the bedrock upon which the language game of the other is played, and Wittgenstein's example of the duck-rabbit provided a visual model through which such divergent perspectives are easily perceived.

The compositional technique Anton Webern described in his lecture series was given within the context of a lecture devoted to the evolution of the new music, from the perspective of one within the Schoenberg School, to an audience of informed participants who had probably been associated with the music if not the people surrounding Schoenberg for a period of time. Here Webern described new laws he saw emerging in

²²⁵Heinrich Schenker, *Free Composition*, trans Ernst Oster (New York: Longman,1979): 9-14.

the beginning of the twentieth century in which lines move in accordance with what he termed "chromaticism." He chose 1911 as a crucial year, and the *Bagatelles* as a seminal piece that represented these characteristics. He described a process by which the chromatic scale was written out in the margin of his sketchbook and individual pitches were crossed off as they were incorporated in the piece. In addition, he spoke of the feeling the piece was over after "all twelve notes have gone by."

Taken at face value, Webern's statement contains a number of inconsistencies. He did not use a sketchbook at the time the *Bagatelles* were composed, and only one sketch written in 1914 exhibited the process he described. He referred to completions of the "run" of all twelve pitches as a structurally significant event in these works, but does not refer to such a technique in other sources. Moreover, he revealed none of the traits evident in his sketch material as he discussed his compositional process. There are also a number of odd juxtapositions of events in his narrative. Nevertheless, this passage is consistent with a number of characteristic nuances resulting from how one encodes and recalls memories. By 1932 Webern's aesthetic outlook and compositional process had accommodated Schoenberg's twelve-tone technique, and the psychological studies discussed above illustrate how autobiographical memories change to accommodate currently held beliefs. Examining the processes one uses in constructing autobiographical memories as well as the manner through which these memory traces are structured within one's Life Theme reveals the extent to which later memories skew one's perception and influence the historical narrative surrounding an event as well as the

²²⁶Schoenberg, "Composition with Twelve Tones," *Style and Idea*, p. 246.

extent to which these miscues and elaborations evident in Webern's narrative stem from the cognitive functions through which memory is encoded and strung together when recalled.

It would seem that the pervasive influence of Schoenberg's twelve-tone technique caused Webern to "revise" his recollection of the situation surrounding the composition of Op. 9. In so doing, he used cues consistent with Schoenberg's technique when culling his own memories for supporting evidence, tempering this report with current knowledge of serialism. Webern's observations would be consistent with the tendency to use Basic Level Concepts within the discussion of memories, and draw unique examples rather than examples from frequently used processes. In addition, Webern never broached several techniques clearly observed in his sketch materials. His narrative offers greater detail than was probably encoded in gist or reconstructed memory traces, and in so doing, he pulled the unrelated memory of *Kunfttag III* for additional detail. At the same time, his discussion never moved to the practical level of discussing his use of colored pencils or the tendency to develop the complete work from the opening gestures, both traits that are evident in his sketch material. Finally, we see that there are several levels at which the validity of such recollections can be measured, each contingent upon the context within which the event was recalled.

It is not surprising that little of the technical processes Webern utilized would be present in a lecture specifically proposed to chronicle the development of the twelve-tone technique through promoting its chief architect, Schoenberg. One concept, however, seems out of place in this reading: the notion of 'runs.' Webern clearly refers to the

completion of the full chromatic as compositional goal during the middle period works, yet there is no corroborating evidence in other letters, aphorisms or recollections by those closest to him. Such an interpretation would be consistent with the process evident in his sketches of the time, and explain why the texture of his middle period works thinned too drastically. Relying on one to aurally perceive the completion of the full chromatic would necessitate reducing repeated pitch classes and simplifying the texture, and there is evidence that successive revisions clarified the presentation of each pitch class through eliminating ostinatos, thinning the texture, and highlighting the entrance of each pitch through the use of rhythm, timbre and dynamics.

The traces of twelve-tone techniques evident in Webern's recollection of his compositional process are easily explained in light of his experiences between 1911 and 1932. Schoenberg's influence on Webern, the pervasive influence of Schoenberg's revolutionary compositional technique, and the salience of these events all present strong arguments for biasing Webern's recollection. Furthermore, his remark was made in the context of a lecture series devoted to explaining the development of twelve-tone composition, and Schoenberg's central role in this development. There is no mention of any ordering of the pitches in his remark. Furthermore, the completion of a run carried a structural significance. Both points are counter to the aesthetic of serialism in which an equality of pitch-class is to emerge, and the ordering of pitches permits complex manipulations of ordered row forms. His bias toward Schoenberg's technique as well as a lack of alternate explanations leave one with few other options but to read it as moving toward the established idea of serialism.

Webern's artistic aesthetic may have been at cross purposes, for he prized the goals of comprehensibility as well as expressivity. Nevertheless, understanding the language game within which Webern participated permits one a clearer insight into his intent. Consequently, Haimo's methodology is sharpened through the use of Wittgenstein's metaphors of language game and forms of life, and exploring the validity of autobiographical memory puts statements by the artist within the context of how one encodes and relates the events of experience. Through using these tools to interpret one's written record, Pirandello's lament loses some of its merit. McGinn concluded:

...words receive their significance from the form of life that constitutes 'the scene of the language-game;' it is not what accompanies the saying of these words that gives them their sense, the practice of using language in which their use is embedded; it is my practice that is invoked by these words, and not a mysterious mental act.²²⁷

Therefore, it was within a distinctly different language game that Boulez forged the hammer by which he came to analyze Webern's works. The language game, however, is contained in rules which represent "an elaborate and secret code that is written nowhere, known by none, and understood by all."²²⁸

²²⁷ Marie McGinn, *Wittgenstein and the Philosophical Investigations*, (New York: Routledge, 1997), 101.

²²⁸ Gilroy, p. 152; Sapir 1927, p. 556; as quoted in Key 1975, p.12.²²⁸

CHAPTER 6. Analysis

Style is the quality of a work and is based on natural conditions, expressing him who produced it¹

Webern's goal of clarity and comprehensibility should be evident in the analytical explanation of his works, especially if one presumes to reveal the composer's intent. Through letters, anecdotal recollections, and his lectures, he speaks to the current generation, but this discourse may not be as forthcoming as we would like. His lengthy analysis of the *String Quartet*, Op. 28, provided an extraordinary insight into how Webern conceived of his music as well as the manner in which he discussed the tone row in an analytical treatment of the work. In this letter, Webern gave a detailed analysis of each movement; considering at length the periodic structure of the theme in the first movement variations, the sections of the second movement scherzo, and his use of the fugue in the third movement. His discussion of the row, although fundamental to the piece, was confined to a single paragraph toward the end of the analysis.² This he felt was sufficient, because he concluded "it is valid for every movement."³ In his lectures, Webern alluded to three compositional practices: the structural use of runs; the necessity of organic relations between individual parts of a composition; and the twelve-tone technique discovered by Schoenberg. Both lecture cycles were devoted to revealing the historical necessity of Schoenberg's discovery, and Webern discussed at length the requirements of organic relations between parts of a composition. To what extent,

¹ Schoenberg, *Style and Idea*, p. 121

² Moldenhauer, *Webern*, pp. 751-56.

³ *Ibid.*, p. 752.

however, is this brief mention of “runs” fundamental to the atonal compositions Webern produced?

Webern used a number of techniques composers employed at the turn of the century to create an order not dependent upon tonal relations, octatonic collection, symmetrical structures, whole-tone scales among them, and many analyses have focused on the extent to which these elements were evident in his atonal works. Webern would have been quite familiar with these models through his participation in Schoenberg’s Society for Private Musical Performances, but there is no evidence in letters, diaries and even anecdotal conversations later recalled by his associates that he intentionally used any of these musical elements in his compositions. Rather, these elements were developed as part of his ear and experience. They then were employed in his compositional process as a result of Webern’s intuitive or subconscious sense of musical expression. His lecture, however, specifically referred to a technique he recalls using while composing the *Bagatelles*.

In these lectures, Webern sought to reveal the logical necessity of Schoenberg’s technique within a historical context, and the compositions he chose as examples represented seminal stages of development in this historical narrative. Such historical trail-markers, however, represented a pinnacle of creative intellect at the time of their composition. The atonal compositions that Schoenberg, Berg and Webern produced during the first quarter of the twentieth-century document their individual path towards organizing music without tonal implications in an ongoing process that led each to embrace different aspects of the twelve-tone technique. Within this context, Webern’s

discussion of his own works takes on a slightly different light. Here, Webern focused on how elements in his compositions appeared to foreshadow aspects of the then unknown twelve-tone technique as well as the historical context within which these developments contributed to Schoenberg's discovery. The brief discussions of his *Bagatelles*, *Goethe Song* and *Symphony* were interwoven with examples drawn from Schoenberg's works and an extended discussion of the ability of the row to merge earlier distinctions between polyphonic and homophonic elements in music. The focus of these lectures were not about how Webern composed around 1911, but rather sought to chronicle key developments that led up to Schoenberg's discovery from the perspective of "his own experience."

In these analyses, Webern clearly distinguished between those works that used the twelve-tone technique and those that embodied elements of it. His analysis of Schoenberg's *Wind Quintet*, Op. 26 and his own *Symphony*, Op. 21, began by specifically identifying the row used in the composition. His earlier discussions of Schoenberg's *Georg Lieder*, his *Bagatelles* and *Goethe Song*, however, focused on the extent to which these works reduced pitch-class repetition. Within this context, his *Bagatelles* occupied a critical juncture in his development.

Webern's brief digression into the compositional process used the *Bagatelles* to mark the beginning of his own path toward embracing the twelve-tone technique. Here he shifts from analyzing the history of music to recalling his own development. He recalled crossing off individual pitches of a chromatic scale, which were written in the margin, and of using runs of the complete chromatic to articulate structurally significant

sections of a composition. There is little evidence to corroborate his practice of crossing off individual pitches, and the previous chapter discussed the process by which individual memories can be later assembled into an autobiographical narrative consistent with currently held beliefs. Was his use of runs characteristic of the *Bagatelles*, the atonal works in general, or perhaps a different composition misplaced in time?

Webern must have been working with an organizing principle in the atonal compositions, and still considered it a valid means by which music without a key-center could be structured when he chose to publish his atonal works years after they were written. It is clear that Webern distinguished between a run and a row in the lectures. His reference to the use of runs as structural divisions provided a clue to this structural design, and the following analyses of the instrumental miniatures and vocal works leading up to opus twenty reveals several principles. First, boundaries of a run generally coincide with structurally significant points in the music, articulated through temporal, dynamic and rhythmic elements in the music. Second, pitch-class repetition played an important role in many of these compositions. The same pitch-class may appear at both the beginning and ending of a melody, or return at the cadence after appearing at the opening of the run to close that section. The final unique pitch-class [UPC] of the run may appear at the closing cadence of the section. Finally, we see that these runs were modified to support longer and denser structures in his vocal atonal works through expanding the boundaries of individual runs or the density of the texture through pitch-class repetition... First, however, one must identify the criteria by which significant

segments may be perceived, especially in forms as compressed as those Webern produced in 1910 and 1911.

Two aspects of Webern's compositions thwart attempts to perceive sections within the unified whole of each movement: organicism and brevity. Webern used Goethe's primeval plant to illustrate the aesthetic goal of organicism. In Goethe's plant, the root is no different from the stalk, which is no different from the leaf, which is no different from the flower. How would one divide such an inherently unified piece, and what processes would permit the composer to retain such motivic relations in an atonal medium? Philip Batstone, among others, claimed that Webern's miniatures exist in a compositional "now." These compositions were brief enough for the listener to retain the entire work in their memory, effectively negating structural divisions within individual movements of these works.⁴ Several others, Leibowitz and Stockhausen amongst the earliest, concluded that these miniatures could be comprehended in their entirety, and thus negated structural segments within a piece.⁵ Batstone concluded:

Now, how should one describe a piece which does not lend itself to hierarchization and which is short enough to be remembered entirely -every note- when it is finished (and thus can be said to represent one perceptual "now" rather than a dynamic progression or change, or juxtaposition and which represents or seems to represent statement which remains uncommitted to developmental decision making and long-progression, and which presents, as well, a pitch structure so delicate and yet so interwoven that the change of one pitch (even a "logical" change) would ruin the entire piece)?⁶

⁴ Batstone, p. 104-5.

⁵ Leibowitz, *Schoenberg*, pp. 198-199; Stockhausen, "Experimental time."

⁶ Philip Batstone, "Musical Analysis as Phenomenology," *Perspectives of New Music* 7/2 (1969): 108.

Many other scholars, however, concluded that duration, register, agogic accent and tempo serve to articulate sections within these brief works through emphasizing individual pitches, sections or cells. Identifying the mechanisms by which such cadences are aurally perceived provided solutions for the closure problem in atonal music.

The idea that Webern's atonal works articulated structurally significant points dates back to the mid 1960s. At this time, Henning Nielsen concluded that pitch symmetry, ostinato patterns and repetition served to highlight a central tone within Webern's atonal Opp. 7, 9, 14 and 17.⁷ Since then, many identified elements that serve to articulate structure in an atonal idiom. In 1983, Christopher Hasty used rather general terms to distinguish prominent pitches, stating that a distinction between structural and ornamental pitches involved such elements as duration, register, meter, timbre, and accent.⁸ Fred Lerdahl identified "motivic importance, position in the grouping structure and parallelism" as distinguishing features of structural sections.⁹ Jack Boss differentiated ornamental from structural pitches in Schoenberg's works through identifying elements of perceived prominence. He concluded that pitches assume a structural importance if they begin or end a significant unit, have a long duration, are repeated, are relatively loud, are metrically accented, are produced by a distinctive timbre, are contained in a relatively dense texture, are contained within a parallel section

⁷ Henning Nielsen, "Zentraltonprinzipien bei Anton Webern," *Dansk Abrog for musikforskning 1966-67* (1968): 119-38.

⁸ Christopher Hasty, "Segmentation and Process in Post-Tonal Music," *Music Theory Spectrum* 3 (1983):54-73.

⁹ Fred Lerdahl, "Atonal Prolongational Structure," *Contemporary Music Review* 4 (1989): 65-87.

of the music, or occur in an extreme tessitura.¹⁰ Courtney Adams discussed the formal divisions in Webern's *Bagatelles* in terms of phrase units using similar characteristics,¹¹ and Robert Clifton recently examined the extent to which Webern's "pre-serial" works used contour to define structurally significant points.¹²

Rosemary Allsman Snow provided perhaps the most comprehensive discussion of cadence, or 'points of resolution,' in Webern's instrumental works.¹³ These occur at different hierarchical levels at a point in time in which psychological and musical tensions are resolved. She defined such points as "the point at which prior musical and psychological tensions are resolved. Like the cadence, it occurs on different hierarchic levels. Unlike the cadence, however, it does not always serve to conclude. Indeed, on some hierarchic levels, a point of resolution can even occur at the beginning of a section, resolving a preceding incomplete cadence."¹⁴ Of the four types of cadences she identified in Webern's instrumental music, she concluded that only two were present in works from the three creative periods she identified; final cadences and internal complete cadences.¹⁵ Musical characteristics of these points of resolution included retards, diminishing dynamics and thinning textures, changes in timbre, or repetitions of sonorities. These elements were often accompanied by written directions to slow the

¹⁰ Jack Boss, "Schoenberg on Ornamentation and Structural Levels," *Journal of Music Theory* 38/2 (1994): 187-216.

¹¹ Courtney Adams, "Techniques of Rhythmic Coherence in Schoenberg's Atonal Instrumental Works," *Journal of Musicology* 11/3 (1993): 331.

¹² Robert Clifton, *Contour as a Structural Element in Selected Pre-Serial Works by Anton Webern* (Ph.D. diss., University of Wisconsin –Madison, 1995)

¹³ Rosemary Allsman Snow, *Cadence or Cadential Feeling in the Instrumental Works of Anton Webern*, (Ph.D. diss., Case Western Reserve University, 1977).

¹⁴ *Ibid.*, p. 51.

¹⁵ *Ibid.*, p. 250.

tempo or lower the dynamic level. By means of these techniques, she contended that Webern satisfies the listener's expectation for resolution. Consequently, the structural sections within which a run would be contained should be aurally perceived through the resolution provided by tempo, texture, dynamics or timbre; and written performance markings may also indicate structural divisions of his works, but what does Webern mean by this term?

The lectures contain Webern's only surviving reference to a "run" or "Abwicklung." This technique was associated with his *Bagatelles*, the compositions he wrote around 1911, and with crossing off individual notes so as to eliminate pitch-class repetition. Webern never overtly stated that a run must contain all twelve pitch-classes, nor did he say that pitch-class repetitions were excluded from a run. Rather he said that the conclusion of a run marked a structural division. Such distinctions lead to several characteristics that would sharply differentiate Schoenberg's twelve-tone method from Webern's runs. Whereas Schoenberg stipulated that no pitches may occur again until all twelve have sounded, Webern's runs involved focusing attention on the diminishing pool of unique pitch-classes [UPC] as the aggregate unfolds, and the completion of an unfolding aggregate emphasizes structurally significant points of the music, irrespective of pitch-class repetition. The twelve-tone technique precludes the repetition of pitch-classes, and equalizes the importance of individual pitch-classes, thus mitigating an importance of one pitch-class over another at cadential points. Webern's runs can prolong the presentation of the aggregate by using pitch-class repetition.

Furthermore, individual pitch-classes can assume a prominent role by functioning to complete the run, and producing a cadential structure. As a result, one may find several pitch-class repetitions before the final UPC of the aggregate appears in many of Webern's atonal compositions, and the same pitch-classes are often used to bound melodies or sections. These "extraneous" tones from a twelve-tone point of view, however, become structurally significant in prolonging the completion of the run or providing closure in a melodic gesture or section. Finally, runs need not contain all twelve pitch-classes. The first of the non-twelve-tone five canons, Op. 16, illustrates these characteristics.

Webern wrote the Five Canons on Latin Texts in 1923 and 1924. The first of these canons, written in 1924, contains four melodic phrases, each of which contains a run, a presentation of an aggregate that contains twelve UPCs with varying degrees of pitch-class repetition.¹⁶ [Fig 1] The three part canon begins at the interval of a minor second to the sounding note in the previous voice. The first voice begins on a C, the second enters on an A, a minor second below the Ab sounding in the first voice, and the final voice begins with a D, a minor second above the C# sounding in the second voice. Pitch-classes are repeated as the melodies progress, but the final UPC of the first collection, the F# in the voice, completes the run at the conclusion of the first phrase. Each of the voices concludes with the pitch-class used to begin that voice's melody. Thus the voice begins and ends on D, the clarinet on C, and the bass clarinet on A. The

¹⁶ In these analyses, the unique pitch-classes UPCs are identified above the line extending along the bottom of the score. Repetitions of pitch-classes are identified below this line, and pitch-classes that are rearticulated in different instruments are enclosed in brackets. Vertical lines segment the score at the

character of the melody changes in the following phrase. Here, the second run begins with the B in the clarinet. The other two parts enter, again at the rhythmic interval of a half-note, but there is not a consistent melodic interval used to introduce the parts. The final

conclusion of a run, and significant repetitions of pitch-class are linked to the first appearance of that pitch-class.

FÜNF CANONS

I

Anton Webern: Op. 10

Gesang
Klarinette
Bass-Klarinette

Unique Pitch-classes: 0 8 9 7 2 1 10 11
 Repeated Pitch-classes: 2 1 11 4 5 10 8 0 1 0 6 5 3 3 6 11 8 0 1 0 1 9 2 11 10 10 1 9

Unique Pitch-classes: 4 [3] [6] [5] 2 4 1 8 [7] 0 9 8 4 [5] 3 6 4 [2] 3 [7] 8 3
 Repeated Pitch-classes: 10 9 10 9 0 9 0 2 3 8 2 9 7 1 8 3 6

Lyrics: cre - cis. Pro - pter quod et De - us ex - al - ta - vit il - lum: et de - dit il - li no - men: quod est ni - per om - ne no - men.

Figure 1 Illustrates the boundaries created by individual runs, and PC repetition at the beginning and ending of each line in Fünf Canons, op. 16 / 1 © 1928 by Universal Edition A.G. Wein / UE 9522

UPC occurs when the voice uses the F# at the end of measure seven, and the final two repetitions of pitch-class conclude the run at the beginning of measure eight. The third run extends from measure eight to sixteen. Here the final UPC of the third run appears with the Bb in the vocal line in measure ten. Although there are only eleven unique pitch-classes in this run, the run is adequately distinguished as an independent section through this section's distinctive melodic gesture. Again, each voice concludes with the same pitch-class used to begin its melody. The final run begins in measure eleven, and the last UPC appears as an E in the final measure of the voice. The use of trills clearly distinguishes the last melody from the preceding section, while recalling a prominent characteristic from the opening phrase. Consequently, a run unfolds one set of twelve different pitch-classes with varying degrees of pitch-class repetition within each section. Such evidence, however, is not convincing unless it is consistently evident in a number of works, and returning to the *Bagatelles* seems the most appropriate place to begin.

Composed in 1911, the Second *Bagatelle* clearly exemplifies many of the musical attributes Webern attributed to it in his lecture over twenty years later. Dynamic indications, rhythmic patterns, and tempo markings articulate the four sections that are contained in the eight measures of this miniature. [Fig 2] The first section concludes with the ostinato pattern and retard at the end of the second measure. The second section concludes with the diminuendo and retard at the end of the fifth measure. The third section concludes with retard at the end of the sixth measure, and the final two measures

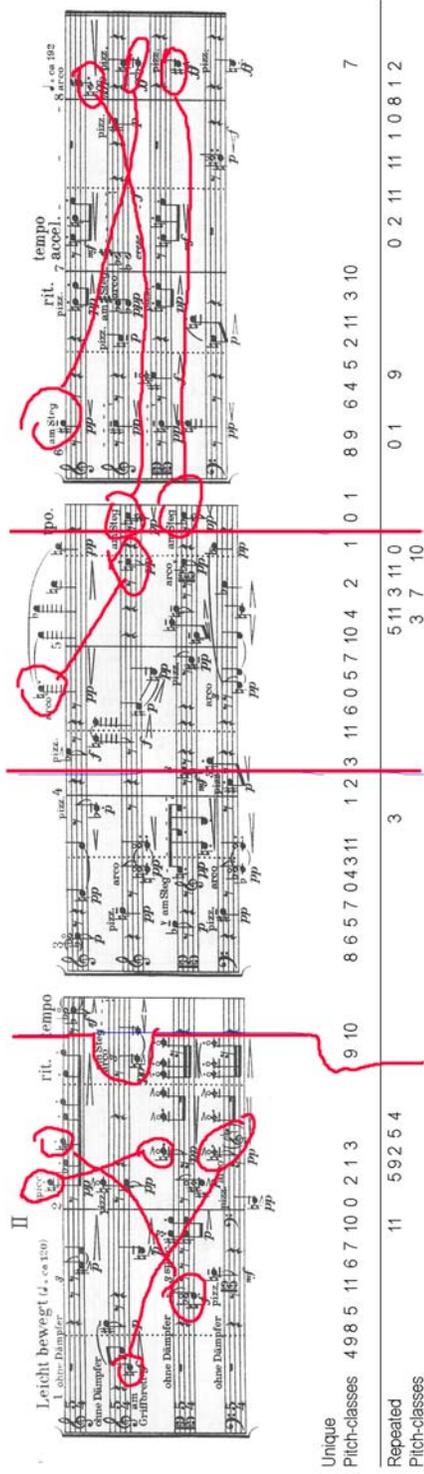


Figure 2 Illustrates the boundaries created by individual runs, and PC repetition is used at the opening and conclusion of individual runs in 6 Bagatellen op. 9 / II © 1924 by Universal Edition A.G. Wein / PH420 / UE 7575

conclude the movement. Examining the pitch-class distribution within these sections begins to reveal the structural use of runs within this composition.

Webern uses four twelve note runs in this movement. Although they do not coincide with the four phrases discussed above in every instance, each is contained within a structurally significant section. The appearance of the final UPC in the opening run, Eb in the first violin, ends with the conclusion of the first section in measure two. Although four pitch-classes are repeated before the first run concludes, [B, F A, and D], the final pitch-class of this aggregate does not appear until the cadence. This cadence brings back two pitch-classes that appeared in the opening of this section, the second violin's E and the viola's F, and prolongs the penultimate pitch-class, D, through rearticulating it in the viola at the cadence after it first appeared in the violin. The second run begins with the A in the second violin, and extends to the beginning of measure 4, where the final UPC, D, is introduced in the cello. At this point, the character of the piece changes. The tessitura extends to its widest distribution, and the broad melodic counterpoint between first violin and cello stands in sharp contrast to the short gestures both before and after this section. A run of ten unique pitch-classes unfolds in this section. The final run begins with the return to tempo at the end of measure five, and the final UPC from this aggregate, G in the second violin, appears at the final cadence of this section. The repetition of pitch-classes coincides with the return to tempo in measure seven, and two of the four repeated pitch-classes at the cadence first appeared at the opening of this section, the C and Db.

concludes with the E in the first violin, which lasts into the cadence in the following measure. Here, the B, Bb and F are brought back from the opening gesture of the second violin and viola to provide a cadence for this section. The final UPC of the second run appears with the E in the first violin in the last measure. An A and G# bounds the final gesture in the first violin, and the A and Bb in measure seven is prolonged through the use of voice exchange between the second violin and viola.

Measure No	2	3	4	5	6	7	8
Performance Marking				ppp > ppp			rit
Unique Pitch-classes	10 3 9 4 11 0 2 1 6 7 5 8 4				6 7 1 2 0 8	11 5 9 10	4
Repeated Pitch-classes		11 9 3 11 10 5			0	[9 10]	8

Figure 4 Illustrates the boundaries created by individual runs, and performance markings that occur at these boundaries in 6 Bagatellen op. 9 / IV 1924 by Universal Edition A.G. Wein / PH420 / UE 7575

The four sections of the fifth Bagatelle are distinguished by breaks in the texture. The two runs contained in the movement, however, divide the piece roughly in half. [Fig 5] The first run, which bridges the first two sections, concludes with the G in the second violin, and the repeated Ab and Bb serve to close the section. The second run opens with three pitch-classes that are found in the opening of the movement; Eb, E and C#. These three pitch-classes, along with a B and D, then return in the final cadence of the movement.

the conclusion of the movement. After the final UPC of this run, the E in the second violin,

the final cadence brings back the C and B from the gesture in the first violin in measure seven and eight.

The four sections of the last *Bagatelle*, articulated by tempo markings, texture and dynamics, are supported by the underlying presentation of the runs as well. [Fig 7] The first section concludes after the retard in measure two. At this point, the final UPC, D, appears in the cello, and the pitch-class that opened the section, the E in the viola, returns in the same instrument to conclude the section. The following section presents the final UPC, the E in the first violin, and the viola closes with a melodic gesture that recycles several pitch-classes that had appeared in a harmony at the beginning of this run in measure four. The third run begins with the return to tempo in measure four, and ends with the appearance of the final UPC, Bb, in the second violin in measure six. The section closes with the repeat of the opening pitch-class, F, in the cello. The final section is somewhat problematic. The fermata in measure seven appears to segment the last run. In addition, the run does not contain all twelve pitch-classes, and the closing pitch classes, G and G#, would suggest that this run begins after the fermata, using the repetition of the G Ab in the second violin and viola as a cadence. The previous run, however, also spanned a fermata, and contained a complete run, thus separating it from the next section. Consequently, the final run spans measures seven through nine.

An analysis of the *Five Pieces for Orchestra* reveals the same structural use of runs. Assembled from movements written in 1911 and 1913, the later works exhibit a similar heightened sophistication in the use of runs evident in the later movements from the *Bagatelles*. The fourth movement, written in 1911, contains two runs that correspond

with the sections articulated by tempo markings. [Fig 8] The opening gesture in the mandolin is answered by the trumpet's melody in the second measure. Here, the trumpet line repeats three of the pitch-classes that began this run, ending with a D in measure two. The trumpet figure began as the flute played the final UPC for this run, B. The second run begins in the trombone and extends to the final melodic flourish in the violin. This run does not present all twelve pitch-classes, as there is no C# or A#. The change in timbre, tempo and melodic gesture, however, effectively distinguishes it from the preceding section.

IV.

Unique Pitch-classes	0 2 8 1 6 5 7 3 4 10 9 11	8 7 6 0 5 4 11	10	2	3
Repeated Pitch-classes	5 3 2		8	4	

Figure 8 Illustrates the boundaries of individual runs in 5 Stücke für Orchester, op. 10 © 1923 by Universal Edition A.G. Wein / PH 449

The first movement, also written in 1911, uses three runs that correspond with the three melodic gestures, each of which is further defined by a return to tempo. [Fig 9]

The first run, although missing an E and F#, extends through the gesture in the clarinet in measure six. Here the pitch-class that opened the piece, B, and the one that began the clarinet line, F, returns to conclude this section. The second run begins with the introduction of the brass in measure six, and extends to the middle of measure nine, where two of the pitch-classes that opened the run, Eb and G, return in the violin, glockenspiel and flute. The final run; although lacking a C, C#, and F#; begins with the final sonority in measure nine, and extends to the end of the movement.

Measure No	1	2	3	4	5	6	7	8	9	10	11	12
Performance Marking						temp				temp	rit	
Unique Pitch-classes	11 0 3 7 2 8 5 9 1				10		0 2 3 7 6 5 1 10 8 11 9		4		7 8 9 2 4 10 11 3 5	
Repeated Pitch-classes	11	2 11 3 0 11 1 10			3 11 5		6 5	2 6 1 2 5 0 6 4 3 7			9	

Figure 9 Illustrates the boundaries created by individual runs, and performance markings that occur at these boundaries in 5 Stücke für Orchester, op. 10 / I © 1923 by Universal Edition A.G. Wein / PH 449

The second movement, written in 1913, consistently uses all twelve pitch-classes in the five runs used in this piece. [Fig 10] The first unfolds through the close of the Eb clarinet gesture, repeating the pitch-class that opens the violin line, F#. The second run begins with the melodic lines played by the Bb clarinet and oboe in measure two, and extends through the end of measure five. The final two pitch-classes repeat the Ab and A, which first appeared in the Bb clarinet at the opening of this phrase. The third run begins with the Eb in the viola in measure six, and ends with the return of this pitch-class in the trombone in measure nine. The fourth run begins with the G# in the clarinet at the close of measure nine, and extends through the beginning of measure eleven. The final

run begins with the melodic gesture in the trumpet and the accompanying sonority in measure eleven and extends to the conclusion of the piece. The G and F that conclude the

Measure No	3	6	10	12
Performance Marking		tempo	tempo	accel
Unique Pitch-classes	7 6 1 8 0 2 3 1 1 4 5 9 10 8 3 7 8 4 1 2 1 1 5 6 0 1 0	3 5 8 10 11 4 2 10 6 7 9	8 2 5 7 4 1 1 9 1 10 0 3 6	1 7 5 8 4 9 0 10 1 1 6 2 3
Repeated Pitch-classes	0 2 4 6 7	8 7 8 4 5 9 7 9 1 10 0 1 1 10 9 8	1 1 4 3 0 1 1 10 3 1 1 10 7 6	8 9 10 4 0 1 1
	3 7 1 1 8 6 2 8 0		5 1 5	4 9 8 7 9 3 0 7 5
			1 0	6

Figure 10 Illustrates the boundaries created by individual runs, and PC repetition in the final run of 5 Stücke für Orchester, op. 10 / II © 1923 by Universal Edition A.G. Wein / PH 449

Measure No	5	9	13	15	20	27	
Performance Marking	rit	tempo	accel	tempo	rit	tempo	
Unique Pitch-classes	1 1 6 9 1 5 10 2 8 7 4 3	9 3 7 2 4 1	1 1 6 10 8 5 9 1 10 0 6 4 1 5 8 2 3	7 4 7 9	1 1 6 0	4 4	7 3 8 4
Repeated Pitch-classes	11	10 0 4 6 5 9 10	1 2 1 7 9 7 8 10 7 3 9 8 1 5 4 10 6 2 9 8 4 3	2	8 1 1 7 2 1	0 1 9	0 7 0 6 9 2 10 11 11 11 10 2 3 9 4 7 1
	0		1 1 6 0 0	6 8 7 5 1 9 3 10 10 0 3 6 8 9 1 5	7	6 7 9	5 6 3 4 2 8 9
							10 5

Figure 12 Illustrates the boundaries created by individual runs, and performance markings that occur at these boundaries in 5 Stücke für Orchester, op. 10 / V © 1923 by Universal Edition A.G. Wein / PH 449

the end of each of the sections. [Fig 12] The first two runs appear in the opening four measures of the movement. The common UPC, C in measure two, simultaneously ends the first run and begins the second. The oboe concludes the second run with an F in measure four, repeating the pitch-class that first appeared in the beginning of the trumpet line in measure two. The third run begins at the return to tempo in measure five, and extends through the close of the melody in the viola in measure eight. The viola closes the section with the final UPC, G, in measure eight. The fourth run begins at the return to tempo at measure nine, and extends to the end of measure thirteen. The fifth run concludes with the chord at the beginning of measure fifteen, and the sixth extends to measure nineteen. The B that opened the sixth run returns in measure eighteen before the final UPC of the run appears, D. The seventh run begins with the return to tempo in measure twenty, and extends to the chord in the harp, guitar and celesta in measure twenty-seven. Here the Bb and G that appeared in the opening chord in the harmonium returns with the final UPC of the run. This chord elides with the final run of the movement. Although lacking a C and B, the final run, the final chord brings back three of the pitch-classes used in the chord that began this run, F#, Bb and F.

Webern's *Three Little Pieces for Violoncello and Piano* bring the principles discussed above to their logical conclusion: compressing a movement into the single run evident in the last movement of this miniature. Composed in 1914, these pieces minimize pitch-class repetition, generally utilize complete presentations of the twelve-pitch-class aggregate in runs, and regularly include pitch repetition in the cadences that close individual sections. The first movement contains four runs that coincide with the

phrase structure, and each of which begins with the return to tempo. [Fig 13] The first run concludes with the Bb in the cello in measure three. Beginning with the return to tempo in measure three, the second run introduces the final UPC at the beginning of measure five with the Eb in the cello, and closes the section by bringing back two pitch-classes in a melodic gesture that first appeared in a chord; D and C. The third run begins with the return to tempo in measure five, and the D, Db in the opening chord of the piano returns in the melodic line of the left hand to close the section. Although missing F and G #, the final run is clearly bounded. Beginning with the return to tempo in measure seven, the section concludes with the return of the A and Bb in the final chord.

Figure 13 Op. 11 / I

Measure No	2	3	4	5	6	7	8	9
Performance Marking		rit tempo		rit tempo		rit tempo		
Unique Pitch-classes	6 2 4 5 8 9 3 0 1	7 11 10	6 2 5 0 8 4 7 1 9 11 10 3	1 10 9 2 8 7 11 4 5 3 6		10 11 7	0 2 9 6 3 4 1	
Repeated Pitch-classes	4 9 8 5		4 2	8 2 0		6 7 2 1		2 7 3 4 10 9 3 10

Figure 13 Illustrates the boundaries created by individual runs, and performance markings that occur at these boundaries in 3 kleine Stücke, op. 11 / I © 1924 by Universal Edition A.G. Wein / UE 7577

The second movement contains three runs, each of which contains all twelve-pitch classes, and repeats one or more pitch-classes from the opening of the run to close each of the sections. [Fig 14] The first run extends to measure three, where the G# returns in the piano to close the section. The second run begins in measure four, and concludes with the diminuendo in all voices at the end of measure nine. Here a C#, G

and C; which were contained in a chord in the opening of this run; return in melodic gestures of the piano and cello to close the section. The final run begins at the change of dynamic in measure ten, and continues to the conclusion of the movement. Within this run, the opening UPC, B, returns

Figure 14 Op. 11 / II

Measure No	2	3	4	5	6	7	8	9	10	11	12	13
Performance Marking	-----											
Unique Pitch-classes	4 8 10 5 3 7 11 2 6 1 0 9		11 10 1 7 2 3 6 5 0 4 8 6	9						11 9 10 6 5 0 8 1 7	2	
Repeated Pitch-classes	10	5 4 8			1 11	10 5 3 2 7 1 3 1 0			[11]		0 5 6 10 8 9 1 11	

Figure 14 Illustrates the boundaries created by individual runs, and performance markings that occur at these boundaries in 3 kleine Stücke, op. 11 / II © 1924 by Universal Edition A.G. Wien / UE 7577

to close the section. The third movement, containing a single run, exhibits an extreme example of this technique. [Fig 15] The final UPC of the run appears with the F in the cello in measure five, and the C# and D that first appeared in the opening chord return in the final melodic gesture in the cello to close the piece. Webern once said he did not know what to do after he used the last pitch-class, and this movement illustrates the extreme brevity and texture that resulted from such an approach.

III.

Äußerst ruhig (♩ = ca 50)
mit Dämpfer
am Steg,

Unique Pitch-classes	3	0	2	1	11	10	6	8	7	4	5		
Repeated Pitch-classes								3	11	6	9	2	1
									10	0			

U. E. 7577

Figure 15 Illustrates the boundary created by an individual run, and PC repetition is used at the conclusion of the run in 3 kleine Stücke, op. 11 / III © 1924 by Universal Edition A.G. Wein / UE 7577

The analyses of the *Bagatelles*, *Orchestral Pieces*, and *Three little Pieces for Cello and Piano*, illustrate that Webern used the run technique in 1911. As in the canon, a run generally encompasses a complete presentation of all twelve pitch-classes. Extensive pitch-class repetition may occur before the appearance of the final UPC. There is no ordering of the pitch-classes between different runs, and internal organization is derived through organic relations among individual gestures. Aspects of dynamics, tempo, phrasing and texture are used in conjunction with the presentation of the chromatic aggregate contained in a run, and repetitions are used to accentuate structurally significant sections within these brief pieces. In addition, closure usually involves the presentation of the final pitch-class of the run with the repetition of two or more pitch-classes, and melodic gestures frequently begin and end with a common pitch-class. These characteristics are also evident in Webern's earlier pieces.

The *Five Pieces for String Quartet*, written in 1909, is generally regarded as a seminal composition in Webern's development toward what would become the instrumental miniatures. But the differences between this work and those discussed above effectively break a line of continuity. Batstone identified two levels of differences between Opp. 5 and 9. On the surface, Webern's distribution of thematic material is more fully distributed throughout the texture in the later work. On a deeper level, there is a "conscious effort to equalize pitch classes, to dissolve the clear division of melodic and harmonic elements characteristic of opus 5, and to produce a new type of formal structure in opus 9 by organically deriving material from a single opening gesture."¹⁷

The *Bagatelles* clearly embody a different compositional goal than that expressed in Op. 5. The central issues Webern addressed in the *Bagatelles* were based on the method by which an unfolding aggregate of unique pitch-classes could be used to structure sections of the music. The consequences of reducing a structural section to a single presentation of twelve unique pitch classes are evident in a new melodic expression, as seen in shorter, less well defined gestures and the emancipation of "thematic material" from a "melodic line," and in emphasizing pitch content through thinning the texture of the composition in order to reduce clutter, using pitch-class to support cadential formulas, and strategically repeating pitch-classes to bound melodic gestures and relate thematic gestures. Consequently, the later works were not interested in equalizing pitch-classes, but rather elevating their importance in defining the structure of a work within a transparent texture.

¹⁷ Philip Batstone, "Music as Phenomenology," p.3.

Of the five movements, only the second contains a texture thin enough to examine the extent to which runs could be evident. The opening phrases are primarily contained in the viola, and the pitch-classes are distributed in a markedly different manner. [Fig 16] Although the opening three measures contain a complete presentation of all twelve pitch-classes, the conclusion of the aggregate does not coincide with a structurally significant section of the piece, and the succeeding pitch-class repetitions are quite random. While two chromatic aggregates may be evident in the nine measures that follow the return to tempo in measure five, there is little overt distinction for making this division, and the exact repetition of melodic gestures indicate Webern has not fully embraced the notion of cycling through the twelve pitch-classes. Furthermore, he uses exact repetition of the D Eb motive in the first violin in measures five and six. Consequently, Op. 5 is fundamentally structured on a different formal plan.

The *Four Pieces for Violin and Piano*, written in 1910, utilizes chromatic aggregates in a manner more consistent with the techniques Webern claimed to use in the *Bagatelles*. The first movement contains two runs. [Fig 17] The first extending to the chords in measure six, and the second beginning with the melodic gestures in the piano in measure six and continuing to the end of the movement. The opening pitch-class, an Eb, returns in the last piano chord in measure six, and becomes the last UPC of the run, the Bb, appears in the final two chords of this section, first as the highest sonority in measure five, and then transferred to the bottom of the chord in measure six. Although this run lacks a B, the second run begins with the F# in measure six in the piano, and the final UPC, Bb, appears as part of the last chord in measure nine. The Eb plays a major role throughout the piece, as it opens the piece, is prominent in the cadential sonorities in measure six, and returns at the final cadence of the movement. The Bb also plays a prominent role, functioning as the final UPC in both runs.

Measure No	2	3	4	5	6	7	8	9
Performance Marking					>		rit	
Unique Pitch-classes	3 9 1 8 5	4 6 7 11		0 2	10		6 1 3 0 7 8 5 9	4 2 10
Repeated Pitch-classes	9 3 5	7 8 1 9	3 4 5 11 4	6 5 2 11 8 0 1 3	10 3 9		3 4	3 7

Figure 17 Illustrates the boundaries created by individual runs, and common PC cells used to close each of the two runs in 4 Stücke für Violin und Klavier op. 7 / I © 1924 by Universal Edition A.G. Wien / UE 5888

The second movement uses two runs in the opening measures. [Fig 18] The first run extends through the rising gesture in the piano in measure two, and the second run is contained within the piano's falling gesture, concluding with the B in the violin in

The third movement contains a single run.¹⁹ [Fig 19] Unlike the last of the cello pieces, this movement contains numerous repetitions of pitch-classes before introducing the only Gb in the piece in the final chord. Pitch-class repetition, however, takes on a more important role in this movement. The A, D, Eb aggregate recurs intact in three places; measures six, seven and eight. The final movement contains four runs, which coincide with the phrasing and changes in tempo. [Fig 20] The first extends to the fermata in measure five. The second concludes when the Eb is sounded in the first chord of measure eight. The third begins in the piano accompaniment in measure eight, and the

¹⁹ Arnold Whittall concluded that the rationale for this movement appeared to be the statement of a single statement of all twelve pitch-classes: "Expressed in such summary terms, the principal 'rationale' of Op. 7 no. 3 seems to be a single statement of all 12 pitch-classes, whose gradual unfolding is embedded in a sequence of repetitions which do not appear to obey a single, consistent structuring principle; "Webern and Atonality," *The Musical Times* 123 (1983): 739.

Figure 19 Op. 7 / III III.

Unique PC-classes 10 9 10 9 3 2 8 3 2 10 9 10 9 3 2 1 11 5 5 9 2 3 1 8 6 3 11 9 2 5 3 8 0 5 6 11 9 2 3 8 0 4 10 8 9 1 4 0 6 3

Repeated PC-classes 8 3 2 10 9 10 9 3 2 1 11 5 5 9 2 3 1 8 6 3 11 9 2 5 3 8 0 5 6 11 9 2 3 8 0 4 10 8 9 1 4 0 6 3

Figure 19 Illustrates the boundary of the single run used in 4 Stücke für Violine und Klavier, op. 7 / III © 1922 by Universal Edition A.G. Wein / UE 664

Figure 20 Op. 7 / IV IV.

Unique PC-classes 2 7 6 3 4 11 9 0 8 0 5 1 6 5 2 7 8 0 11 10 9 4 10 8 9 2 10 19 4 3 5 1 3 2 7 3 2 3 11 8 5 1 8 3 3 2 11 7

Repeated PC-classes 1 8 0 7 11 9 2 10 3 6 1 1 7 0 2 8 7 2 10 3 11 7 0 6 1

Figure 20 Illustrates the boundaries of individual runs, and the return of PC-cells in closing a run in 4 Stücke für Violine und Klavier, op. 7 / IV © 1922 by Universal Edition A.G. Wein / UE 664

final run begins after the fermata in measure ten, concluding with the F# sounded in the violin in measure thirteen. This figure is then repeated in the final measure of the movement.

The *Zwei Lieder*, written in 1910, distributes the runs within the structural sections articulated through the text. [Fig 21] The seven runs of the first song are generally bounded by the vocal phrasing and tempo markings. The first two runs are contained in the opening vocal line. The third run begins with a B in the vocal line in measure four, which is the same pitch-class used to open the vocal line in measure two. The second vocal phrase provides a variation on the first in its motion from B to D. Whereas the first gesture descends rapidly from B to D, the second melody prolongs the ascending motion from B to D. The third run extends to the return to tempo in measure six. These sections are united through the common tempo and the common pitch-class of B that opens each of the vocal lines. A central section, characterized by chordal accompaniment in the strings, contains two runs. The first run concludes with the F in the voice in measure eight, and the second concludes with the G# in measure nine. The third section, containing measures ten through fourteen, is distinguished by a different accompanying pattern. It contains two runs. The first run concludes with the C in the voice in measure eleven, and the final run extending to the conclusion of the movement.

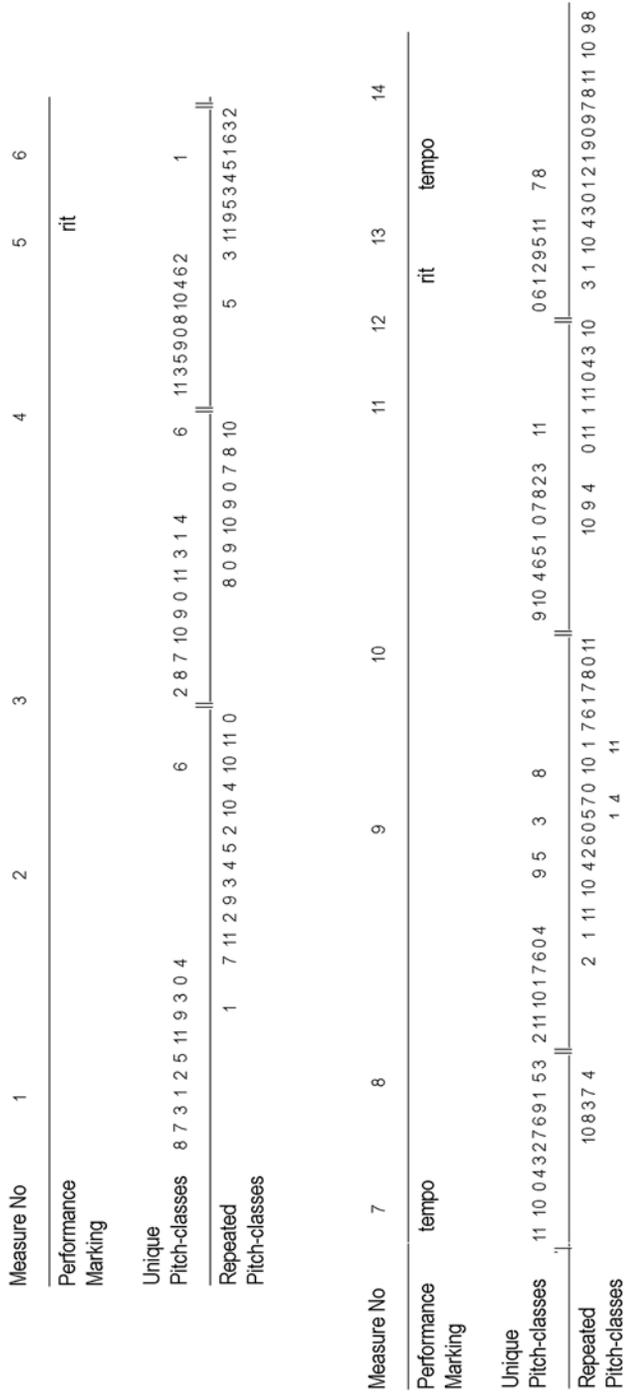


Figure 21 Illustrates the boundaries created by individual runs, and performance markings that occur at these boundaries in 2 Lieder, op. 8 / I © 1926 by Universal Edition A.G. Wein / UE 8555

The second song uses seven runs to support the structure defined by the text and tempo. [Fig. 22] The first run, containing the first two vocal phrases, concludes with the B \flat in the celesta. Although lacking a G, the second run is bounded by the return to tempo. The central section contains two runs, extending through the return to tempo in measure fourteen. The first run concludes with the D and E \flat in the clarinet and trumpet in measure eleven, and the second concludes with the chords in the strings in measure thirteen. The final section contains two runs that conclude with the two vocal phrases, each of which begins with an F \sharp F in the voice. The first concluding in measure fifteen with the G in the trumpet, and the second run extends to the end of the piece. The distribution of pitch-classes in this piece does not use repetition in a cadential manner, as had been the case in the other works of this period. It does, however, exemplify the use of runs to support the sections articulated through phrases, texture, dynamics and tempo markings.

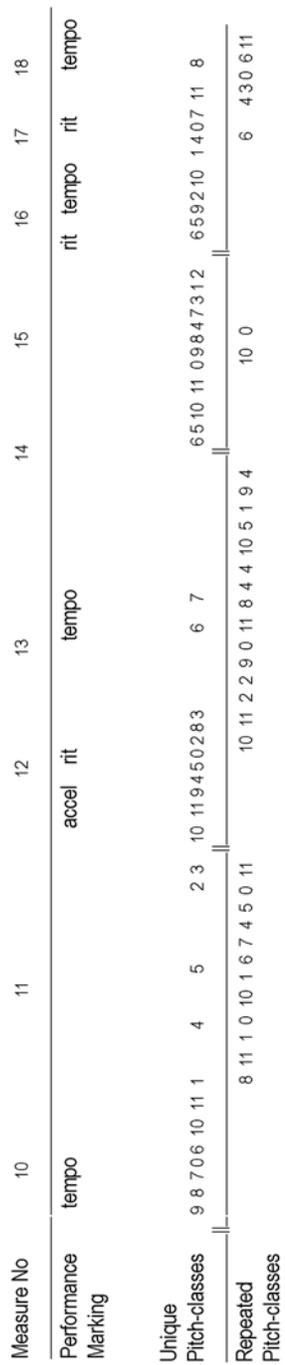
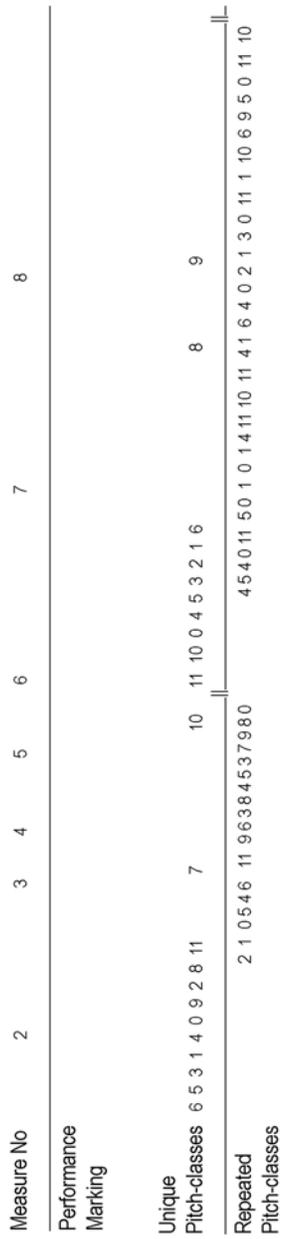


Figure 22 Illustrates the boundaries created by individual runs, and performance markings that occur at these boundaries in 2 Lieder, op. 8 / II © 1926 by Universal Edition A.G. Wein / UE 8555

This analysis of the two works written in 1910 illustrates that Webern used the completion of a twelve pitch-class aggregate in much the same way he did in the works written in the aphoristic instrumental works. It is generally thought that his decision to turn to vocal works in the following years marked a break with the past. An analysis of these songs, however, illustrates that many of the same techniques Webern used in unfolding the aggregate he called runs are evident in his vocal music. Nevertheless, a change is evident. Webern approached the compositional problem of working with longer structural units and denser textures in two ways, through using several runs within a single phrase as well as making extensive use of pitch-class repetition within a single phrase. Examining the songs chronologically illustrates that these tendencies were often used concurrently.

Written in 1914, the eight runs evident in *Die Einsame*, Op. 13 / 2, illustrates how Webern continued to use runs, albeit in the longer forms required by the text. [Fig 23a] The first run, contained in the instrumental introduction, concludes with the UPC B in the piano, and the C, first encountered in the opening chord, returns at the conclusion of the piano's melodic gesture in measure three. The second run extends to the fermata in measure ten. Here the vocal line ends with the pitch-class with which it began, an F. The final UPC appears in the closing melodic gesture in the voice, with the Eb in measure nine. The third run extends to the return to tempo in measure sixteen. Both melodic gestures in this section close with a C. The fourth run extends to measure twenty-one [Fig 23b], where the opening pitch-class of the piano, the Db, prominently returns. The

next two runs unfold within the vocal phrase in measures twenty-one to twenty-four. The next run extends to measure twenty-eight, and the final run concludes the piece.

Der Tag ist vergangen, the first of the four folk songs assembled into opus 12, was written in 1915. [Fig 24] Each of the six runs used in this song coincide with a structurally significant section of the text. The first run contains the prelude, and concludes at the fermata in measure two. The second run contains the first vocal phrase, and concludes with the final UPC, B, in the piano, and the final chord in measure seven reintroduces several prominent pitch-classes first encountered in earlier harmonies. The melodic line also concludes with G, a pitch-class that appeared at the beginning of the melody. The third run begins with the eight-note anacrusis at the end of measure seven, and extends to the fermata in measure eleven. The final chord returns a pitch collection [Ab, E G] that first appeared in the accompaniment in measure eight. The fourth run begins with the return to tempo, and introduces the final UPC, the C# in the piano in measure fifteen. The closing notes, D and C, return pitch-classes that first appeared at the opening of this run in the accompanying chords as part of the melodic gesture of the voice. The two contrasting sections in the final seven measures correspond to the final two runs in this song. The first one concludes with the Gb in the voice. Many of the pitch-classes contained in the opening chord that begins this section, Eb, Gb, A, Db, F, returns in the third chord [C, Gb, Db, Eb, A, E], and the pitch-class collection contained in the second chord [F, Bb, G, Cb, Ab] returns in the fourth chord [E, B, F, D]. The final run once again repeats a pitch-class from the melody in an accompanying chord; Db.

The third song in this collection, *Schien mir's als ich sah die Sonne*, also written in 1915, contains eight runs that generally follows the phrasing and tempo markings of the song. [Fig 25] The first is contained in the prelude. The second extends to the return to tempo in measure nine. The next run bridges the tempo change in measure eleven, and extends to the return to tempo in measure fourteen. The following run again bridges the tempo change in measure eighteen, and extends to measure twenty-one. The fifth run extends to measure twenty-seven. The sixth run unfolds in measures twenty-seven through measure thirty-one. The seventh run extends to measure thirty-six. And the final run begins with the vocal line in measure thirty-five and continues to the end of the song. The thicker texture resulted in extensive pitch-class repetition, and potentially a variation on unfolding pitch-class aggregates. Examining sections with extensive pitch-class repetition reveals that there is a single use of a pitch class within each section. The Eb in the piano is the only use of that pitch-class in measures five through eight. The C# in the voice in measure ten is the only occurrence of that pitch-class in measure nine through twelve. The Bb in the piano in measure eighteen is the only occurrence of that pitch-class in measures fourteen through twenty. The C in the piano in measure twenty-five is the only use of that pitch-class in measures twenty through twenty-six, and the A in the piano in measure thirty-four is the only use of that pitch-class in measures thirty through thirty seven. Consequently, it appears that Webern's repetition of pitch-class was far from random. Rather he appears to be limiting the appearance of one pitch-class to denote a

SCHIEN MIR'S ALS ICH SAH DIE SONNE
von August Straburger „Gespinnstweber“
 Alfred Webern, Op. 12, Nr. 3

Unique Pitch-classes	11 0 5	4	10	
Repeated Pitch-classes	8 9	11	4 8 0 8 16 0	5 0 2 3 10 8 4 2 7 1 3 8
			10 11 9	7 1

Unique Pitch-classes	11 0 2	11 4	8 0 3 1 7 2 6 9	10 1 1 4	5
Repeated Pitch-classes	6 5 7 10 7 1 0	8	0	8 3 7 2 6 10	0 10 3 6 3
	9	2	11	1	10 4 1

Figure 25 Illustrates the boundaries created by individual runs, and PC repetition is used at the opening and closing of the last run in 4 Lieder, op. 12 / III © 1925 by Universal Edition A.G. Wein / UE 8257

section in places where the texture requires extensive pitch-class repetition within a single run.

The second song in this collection, *Die Geheimnisvolle Flöte*, was written two years later. [Fig 26a] With few tempo markings to divide the song, the text is used to mark the primary divisions within the piece. The first run unfolds in the piano

introduction. The E begins the section in the melody, and returns as part of the accompaniment in the closing chord. The second and third runs coincide with the first line of the text. The second run extends through the G, Bb dyad in measure five, and the third run concludes with the D# in the vocal line. The fourth and fifth runs coincide with the next line of the text, extending through measure ten. The next section contains the sixth, seventh, eighth and ninth runs, encompassing measures eleven through twenty, extends to the return to tempo in measure twenty. The C that begins the melodic gesture in the piano in measure eleven also begins the vocal line in the following measure. The final section [Fig 26b], extending from measure twenty through the end of the piece, also contains four runs, and the extensive pitch-class repetition of the final run illustrates the strategic repetition of pitch-classes within sections of extreme pitch-class repetition. There the F appears as the final UPC of the run, closes the section, and appears a single time in the repeated pitch-classes that conclude the run.

DIE GEHEIMNISVOLLE FLÖTE

Li.-Tät.-Po
(aus Hans Bethges, „Chinesischer Flöte“)

Antor Webern, Op. 12 Nr. 2

A

Langsam (♩ = 60)

Unique Pitch-classes 4 10 9 8

Repeated Pitch-classes 10 19 5 0 4

B

tempo

Unique Pitch-classes 7 11 4 10 0 8 5 9 2

Repeated Pitch-classes 4 10

Figure 26 A & B illustrates the boundaries created by individual runs, and PC repetition is used at the opening and closing of the last run in 4 Lieder, op. 12 / II © 1925 by Universal Edition A. G. Wein / UE 8257

The last of the songs in this collection, *Gleich und Gleich*, was also written in 1917. The frequent tempo changes and space texture exhibits a consistent use of the principles discussed regarding runs in the earlier instrumental works. [Fig 27a] Webern discussed the opening of this song in his lectures. This, however, was not the only song to use a run without repeating any pitch-classes. Composed two years earlier, the prelude to *Der Tag ist Vergangen* also contained an aggregate of twelve tones without pitch-class repetition. The first section of *Gleich und Gleich* contains three runs, and concludes with the retard in measure twelve. Here the piano ends on the same pitch-class as the vocal line did a measure earlier, a C. The next phrase contains a single run, again the piano concludes with the same pitch-class the voice did almost two measures before. The final vocal phrase contains two runs [Fig 27b], the first opens and closes with a C in the vocal line, and the second closes with the same pitch-class in the piano. The final run, although incomplete, begins at the return to tempo in measure twenty-two. Only one pitch-class is repeated, the G# that opens the piano's melodic gesture in the previous measure.

GLEICH UND GLEICH

(Goethe)

A

Anten Webern, Op. 12 Nr. 4

Unique Pitch-classes: 10 2 9 11 3 8 5 6 10 4 2 0 17 8 5 4 3 6 0 1 1 19

Repeated Pitch-classes: 9 11 5 6 11 2 10 10 9 10 8 3 11

B

Unique Pitch-classes: 4 5 11 6 8 7 9 2 3 1 10 9 2 6 5 3 4 1 11 7 8 10

Repeated Pitch-classes: 6 9 11 8 0 7 7 11 9 3 8 5 5 4 7 9 6 1 0 8 7 6 5 9 0 8 11

Figure 27 Illustrates the boundaries created by individual runs, and PC repetition is used at the opening and closing of the last run in 4 Lieder op. 12 / IV © 1924 by Universal Edition A.G. Wein / UE 8257

The first of the Four Songs, Op. 13 *Weise im Park* was written in 1917, and entails one of the longest songs written to date. Tempo markings and the poetic structure of the text define the structural divisions of the song. The sparse texture permits Webern

to span individual sections with single runs. Nevertheless, several sections incorporate multiple runs within a single phrase. [Fig 28a] The tempo markings in the first section of the song provide structural divisions, and a single run unfolds within each division. The use of tremolo in measure three and repeated articulations of a single pitch-class in measure seven provided a means by which he could conserve the pitch-classes used in this section. The longer sections and more active accompaniment at the conclusion of this song required a slightly different technique. [Fig 28b] The closing ten measures contrast a prolongation of a single run with several repetitions of individual runs within this section. Oscillating between these two techniques is a common feature of these songs.

VIER LIEDER / FOUR SONGS

I
WIESE IM PARK / LAWN IN THE PARK

ANTON WEBERN op. 13
Sehr ruhig (♩ = 60) Natl. Brava

Unique Pitch-classes	113	[34]	[65]	10	116
Repeated Pitch-classes	87 0 5 4 1 6 9	2 11 5 10 1 8 0 9	7	5 9 6 0 8 7 4 1 11 2	9 0 7 1 10 2 8
Unique Pitch-classes	8 0 15 84 7 1	2 4 11 24	[84] 9 2 1 10 5	9 8 0 6 8 5 6 1 0 7	7 6 1 0 10 7 6 3
Repeated Pitch-classes	11 30	5 6 8 0	11 10 6	3	90 1

B

Unique Pitch-classes	310	87	128	64
Repeated Pitch-classes	7 2 11 4 6 5 1 8 9	2 [1] 0 5 8 4 6 11 10 3	80 6 7 5 4 [10]	9 2 7 0 5 8
Unique Pitch-classes	8 9 10 5 7	5 6 0 2 4 9 0 11 7	6	5 4 19 11 7
Repeated Pitch-classes	81	2 1 8 3	6	5 4 19 11 7

Figure 28 A & B illustrates the boundaries created by individual runs in 4 Lieder, op. 13 / © 1926 by Universal Edition A.G. Wein / UE 12460 / UE 8557

The third song of this collection, *In der Fremde*, was also written in 1917. The three vocal phrases are further defined by tempo markings. The first and last phrase illustrates the manner in which Webern incorporated his use of runs in this song. The prelude contains a single run that brings back the opening pitch-classes to conclude the run, C# D. [Fig 29a] The opening phrase has two runs. The first of these closes the vocal line with the same pitch-class in measure seven as the piano used to open the phrase in measure 3, a D. Both runs contain significant pitch-class repetition. The last phrase [Fig 29b], extending from measure eighteen to twenty-six, contains four runs. The first of these runs is prolonged through withholding an F#, while the remaining runs are of considerably shorter durations. The final two pitch-classes close the song with the pitch-classes that opened this section, A B and C.

III
IN DER FREMDE / IN A STRANGE LAND
Li-Tai-Po (aus Hans Bethges „Chinesische Flöte“)

A

Unique Pitch-classes 1 2 9 6 11 3 7 0 4 5 10

Repeated Pitch-classes 9 7 11 3 2 1

B

Unique Pitch-classes 0 3 11 2 10 5 8 7 4 1 [9]

Repeated Pitch-classes 6 11 5 1 2 5 [2,3] 4 3 11 7 2 5 4 3 2 3 1 [7]

Figure 29 A & B illustrates the boundaries created by individual runs, and PC repetition is used at the opening and closing of the first two runs of 4 Lieder, op. 13 / III © 1926 by Universal Edition A.G. Wein / UE 12460 / UE 8557

Abendland III was written in 1917 and later gathered into opus fourteen. The text divides into six sections, but there are few tempo changes and the accompaniment provides a static background against which the voice interjects her line. The runs are used in this song to minimize pitch-class repetition, and none are used structurally, as distinctions between the phrases are subtle. The change from a staccato articulation in the accompaniment to a legato distinguishes the second section from the first. The tessitura, voicing, and rhythm, however, continue the pattern established in the beginning of the song. [Fig 30a] Even the climax of this song, measures eleven through thirteen, continues to use runs with minimal pitch-class repetition. Consequently the runs are not used to reinforce structurally distinct sections. Measures eleven through thirteen, however, extend a run through withholding the final UPC, the D, until measure thirteen, minimizing the use of a G and C# in this section. [Fig. 30b]

Abendland III

A

Langsam (♩ = 120)

Gesang
In großen Sälen - für zwei -
arr. auf: ge-haut
in der

Klarinete²
E. bremosa

Baß-Klarinete

Violoncell
(mit Klappfer)

Uebers.
Pico-classes
Repeated
Pico-classes

10 20 8 0 11 6 7 5 4 3
1 5 0 0 0 0 1 2 7
8 2 5 11 9 10 5 8 8 2 3 0
3 4 0 10 6

3 6 9 8
5 0 0 0 1 2 7
0 3 1 6 5 10 6 4 0 1 1 4
7 0 5 10

11 11 10 3
1 0 9 7 8 0 42
1 9 8 1 7 9 6 4
2 10

1 5 8 1 3 1 6 4
0 7 10 9 1 2 1 1
1 5 8 7 10 11 6 7 2
7 3 0 1 1 0 4 8

4 9 3 4 0 1
11 10 5 9 2 7 8 6
11 0 9 11 3 5 10 7 5 7 2 6 3 1 1 1 0 1 1
9 2 1 0 6 1 1 6 0

105 6 11 0
9 4 3 7 1 2
7 4 8 5 3 2 3 5
3 10 9

B

10
Streb - met
Ge - wal - tig äng - stet schau - ti - ge
3 1 6 10 0 5 2 4 9 8 6 3 9 5 2 1 7 0 9 4 1 1 5
5 3 1 1 5
10

11
3 4 0 9 4 1 1 5 8 10
6 5 6 6 6 10 0 6 11

12
4. es 75
X. Tempo (♩ = 60) sehr ruhig
A. f. mod. - to - le
im
Sturm - ge - wälk.
Ihr
15
11 2 0 1 1 7 10 20 11 10 9 7
3 1 2 3 10 7 0 9 8

Uebers.
Pico-classes
Repeated
Pico-classes

4 2 3 8 7 1 2 6 1 1 3 7 0 2
0 5 1 1 10 9

5 1 0 6 1 8 1 5 1 6 1 4 1 0 9 8 10 8 6 5 8 7 6 3 8 10 8 6 5 2 1 3 1 1 10
1 9 1 10 9 0 8 8 9 10 0 9 4 1 1 0 8 1 2 1 0 10 9 8 10 3 1 1

7 1 1 3 2
7 1 0 2 6 5 4 1 9 8
11 2 0 1 1 7 10 20 11 10 9 7
3 1 2 3 10 7 0 9 8

Figure 30 A & B Illustrates cyclical use of individual runs, and minimal use of a PC [30B] in 6 Lieder nach Georg Trakl op. 14 / IV © 1924 by Universal Edition A.G. Wien / UE 7629

V.
[Doppelp canon in motu contrario]

Fliedend (♩, 3, 6, 9)

Gesang
Flöte
Klarinette
Trompete
Harfe
Geige

8 6 4 0 3 2 1 7 10 11 9 5 6 7 10 8 11 9 4 1 5
8 [0] 4 6 3 2 8 11 0 4 1 5 [10] 8 6 4 [9] 11 3 9 2 7 9 3 4 5 8 0 7 [1] 9 6 7 0 5 10 2 3 1 11 5 2 0 10 16 [11] 5 2 3 11 [1] 8 7 8 2 7 4 8 3 2 10 9 5 2

Unique Pitch-classes 6 7 1 [8] 10 [7] 5 2 1 4 9 11
Repeated Pitch-classes 9 3 0 8 2 4 9 5 8 3 5 2 1 5 11 [8] 4 5 2 1 2 9 3 8 6 [8] 7 11 6 5 4 5 [1] 3 2 0 9 [2] 5 6 [8] 7 11 [0] 3 4

dem, der in der Taufe! 15
10
12
13
14
15
16
17
18
19
20
21
22
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30
31
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82
83
84
85
86
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94
95
96
97
98
99
100

Unique Pitch-classes 6 7 1 [8] 10 [7] 5 2 1 4 9 11
Repeated Pitch-classes 9 3 0 8 2 4 9 5 8 3 5 2 1 5 11 [8] 4 5 2 1 2 9 3 8 6 [8] 7 11 6 5 4 5 [1] 3 2 0 9 [2] 5 6 [8] 7 11 [0] 3 4

Figure 31 Illustrates cyclical use of individual runs, and PC repetition is used at the opening and closing of the last run in 5 Geistliche Lieder, op. 15 / V © 1928 by Universal Edition A.G. Wein / UE 9522

The double canon in contrary motion was written in 1917, and grouped with the *Fünf Geistliche Lieder*, Op. 15. The four sections generally cycle quickly through individual runs, although extensive pitch-class repetition is used in the third section and the final run. [Fig 31] The run used to close the song, brings back two pitch-classes that opened the run to close the section, D and Db.

The last of the four folksongs, Op. 13, *Ein Winterabend*, was written in 1918. Its six lines are accompanied with run techniques much the same as those observed in the other three songs of this collection. The first line of this song contains three runs in the opening five measures. [Fig. 32a] There is little pitch-class repetition in the first two runs, and moderate repetition of pitch-class in the third. The final two vocal phrases contain a section in which a single run is prolonged in measure seventeen through twenty followed by a run with relatively few pitch-class repetitions. The prolonged section of the run again limits the use of C and C# over several measures. The final section quickly cycles through three runs, and closes the song with the return to G#, the pitch class prominently used in the melody in measure twenty-three. [Fig 32b]

IV
EIN WINTERABEND / A WINTER EVENING
GOTTSCHE TRAKL

A

Sehr ruhig (♩ = 60)

1. noch der Schnee der Nacht
2. noch der Schnee der Nacht
3. noch der Schnee der Nacht

4. die Abenddämmerung ist
5. die Abenddämmerung ist
6. die Abenddämmerung ist

7. 11 5 9 0 1 6 2 4 8 3
8. 7 10 1
9. 0 1 1 0 1 7 6 9 3 2 4
10. 5 2 3 6 9 0 8 1 1
11. 4
12. 0 1 9 3 5 0 9 7 1 2 6
13. 6 8 4 1 0 6 1 0 8
14. 0 1 1 4 7
15. 1 2 0 1 9 3 5 0 9 7 1 2 6
16. 6 8 4 1 0 6 1 0 8

Unique Pitch-classes: 5 8 7 4 1 1 1 3 2 0 10 9
Repeated Pitch-classes: 4 8 7 0 1 1 0 10 9

B

wieder sehr ruhig (♩ = 60) rit. ... wieder etwas lebhafter (♩ = 60) rit.

17. der stillen Nacht
18. der stillen Nacht
19. der stillen Nacht

20. die Nacht ist so still
21. die Nacht ist so still
22. die Nacht ist so still

23. 10 8 3
24. 11 2 6 8 1 0 1 1
25. 9 6 1 1 2 0 5 8 3 7 1 4
26. 9 2 0 1 0 7 1 4 6 1 1 1 0 8 6 7
27. 1 1 0 5 9 3 2 4
28. 1 1 2 6 8 1 0 1 1
29. 0 7 2
30. 3 2 0 7 1 0 1 7 0
31. 8 3
32. 7 1 0 8

Unique Pitch-classes: 8 5 7 1 0 6 4 9 3 5 8 1 1
Repeated Pitch-classes: 3 6 1 0 9 4 8 6 2 7 1 0 2 7 6 3 2 8 9 4 5 0 1 5 0 4 6 9 3 2 7 8 1 1 1 0

Figure 32 A & B illustrates the cyclical use of individual runs, and PC repetition is used at the opening and closing of the last run in 4 Lieder, op. 13 / VII © 1926 by Universal Edition A.G. Wein / UE 12460 / UE 8557

Abendland I, written in 1919 and later gathered into Op. 14, is divided into five major sections by the text and tempo markings. Runs are used both to minimize pitch-class repetition and articulate structural sections in the song. The first run closes by returning an A, the pitch class that opened the run in a melodic gesture in a chord at the final cadence, a technique often found in the instrumental works a decade earlier. The second run is prolonged through pitch-class repetition to the change of tempo, and the Eb that completed the UPC of the second run is the only one presented in almost four measures. [Fig. 33] The second section also contains two runs, and the second run of this section is also prolonged through withholding the C. Again, this is the only appearance of this pitch class within a four measure expanse. The final two sections are also articulated through changes in tempo in measure nineteen and twenty-three, and the runs alternate between using minimal pitch-class repetition and prolonging an individual run through recycling many pitch-classes.

Abendland II was written in the same year and later gathered into Op. 14. It is divided into three major sections by the text and tempo markings. The use of runs within these sections supports the phrasing to varying degrees. The first phrase begins with two runs that have little pitch-class repetition. [Fig 34a] The following phrase, measures four through nine, also contains two runs, but these have extensive pitch-class repetition. In each case, the boundaries of the run generally coincide with the phrase structure. The second run concludes with the break in the vocal line in measure four. The third run concludes with the break in the vocal line in measure six, and the final run ends in measure nine. The central section, marked with tempo *Floiesend* extends from measure nine to twenty-one. The final section [Fig 34b], beginning with the return to tempo in measure twenty-one, contains four runs, and the vocal line in the final phrase ends on the same pitch-class with which it began, an F. The runs in this section, however, do not coincide with the phrasing, but rather are used to minimize pitch-class repetition.

Nachts, also written in 1919, contains three sections that are articulated by tempo and the structure of the text, and the runs unfold within these divisions. The brief prelude contains a single run that repeats two pitch-classes in the final chords. [Fig. 35] The first section contains three runs. Although they have a moderate amount of pitch-class repetition, they are not used structurally within the phrase, but conclude at the close of the phrase in measure five. The central section contains two runs in a section whose legato accompaniment sharply differs from the sections on each side. Here each line of text is contained within an unfolding of a single run. The clarinet trill in measure eleven serves as an effective recapitulation, clearly reminding one of the opening of the song. The four runs contained in this section, however, do not coincide with the phrasing in the vocal line.

Gesang einer gefangenen Amsel, composed in 1919, contains four sections, defined through dynamics accompaniment and rhythm. Runs, however, are not consistently used to support these structural sections. Although runs begin at the start of a major section in measure nine and fifteen, pitch-classes are neither used to define cadential points, nor do they repeat to encapsulate melodic phrases, and they seldom are used to support the phrase structure. The first run extends to the beginning of the second phrase in measure three, and the last run of this section bridges the break in the vocal line in measure eight. [Fig 36a] Although the final run is prolonged to an extent, the last section uses runs in much the same fashion: quickly cycling through the twelve pitch-class aggregate with minimal pitch-class repetition. [Fig 36b]

Written in 1921, *Die Sonne* was the last composition gathered into opus 14. Composed two years after all but *Abendland III*, the use of runs in this song closely mirrors the phrasing. The first run coincides with the prelude, and the second is contained within the first vocal phrase. The third coincides with the third phrase, and the final two runs unfold during the last phrase. [Fig 37a] The first phrase contains a single run, prolonged through pitch-class repetition. The second phrase, extending from measure five through seven, contains two runs. The second of these contains moderate pitch-class repetition. Pitch-class repetition is more consistently avoided in the final two lines of text. [Fig 37b] Three runs unfold in the vocal phrase extending from measure nineteen to twenty one. While the first concludes with the end of the vocal phrase in measure nineteen, the second and third unfold in the final phrase of this section. The last section uses three runs, each of which coincides with a vocal phrase.

A Die Sonne

Anton Webern, Op. 14

1 Halb (flüchtig) *mf* *rit.*
 2 *pp* *rit.*
 3 *pp* *rit.*
 4 *pp* *rit.*
 5 *pp* *rit.*
 6 *pp* *rit.*
 7 *pp* *rit.*
 8 *pp* *rit.*
 9 *pp* *rit.*
 10 *pp* *rit.*

Grünge
 Klarinetten
 Geige
 Violoncelli
 Kontrabaß

5 8 2 1 5 0 11 6 7 4 9
 2 13 4 8 7 6 11 10 9 5
 2 8 3 8 4
 2 8 3 8 4
 0 9 6 2 3 11 5 1 8 4 3 0 7 11 4 0 1
 0 10 10
 0 10 11 [8 3] 8 9 0 2 1 8 2 9
 7 8 7 9 3 4 6 6 5
 11 6 4 9 1 1 0 10
 3 0 10 6 0 1 7 5 3 2 8 7 6 [11]
 3 2 5 8 11 10 [9 7 8]

B

tempo *pp*
 1 *pp*
 2 *pp*
 3 *pp*
 4 *pp*
 5 *pp*
 6 *pp*
 7 *pp*
 8 *pp*
 9 *pp*
 10 *pp*

Wenn Achill-le-der Tag steigt,
 am Sing...
 Wenn es Nacht
 immer ruhiger
 223 *pp*
 224 *pp*
 225 *pp*
 226 *pp*
 227 *pp*
 228 *pp*
 229 *pp*
 230 *pp*
 231 *pp*
 232 *pp*
 233 *pp*
 234 *pp*
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 292 *pp*
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 294 *pp*
 295 *pp*
 296 *pp*
 297 *pp*
 298 *pp*
 299 *pp*
 300 *pp*

5 6 8 4 5 0 3 11 2 6
 10 0 8 1 4 2 5
 5 7 2
 6 10 8 3 11 7 2 [8]
 1 6 7 10 0
 5 10 4 2 3 10 8 8 1 6
 1 1 10
 5 7 2
 2 4
 3 6
 5 7 0 1 3 4
 3 6
 11 11 10
 5
 6 11 10 5 11 6 5 8 9
 6 11 10 5 11 6 5 8 9
 2 10 1 2
 1 0 3 6 11 10 5 9 8 6 0 3
 7 6 8 0 11 3 10 4 5
 1 8 4 2 1 10 11
 8 0 4 3 0 5
 2 11 6 0 7 0 1

Unique Pitch-classes
 Repeated Pitch-classes
 Unique Pitch-classes
 Repeated Pitch-classes

Figure 37 A & B Illustrate cyclical use of runs in 6 Lieder nach Georg Trakl, op. 14 / 1 © 1924 by Universal Edition A.G. Wein / UE 7629

The first of 5 *Geistliche Lieder* was written in 1921, the same year as *Die Sonne*. In this song, however, Webern creates a uniform web of sound through using similar rhythms, dynamics and voicing through the first ten measures of the fifteen measures comprising the song. The use of overlapping phrases further minimizes the sense of closure within these larger sections, and the denser texture requires tones to be used at a faster rate. An example of this is heard as the flute, bass clarinet and harp crescendo across the break in the vocal line in measure four. [Fig. 38] Runs are used here to minimize pitch-class repetition, and continue in a succession of aggregate collections with minimal pitch-class repetition. There is neither a fixed interval pattern nor a common arrangement of pitch-classes between individual runs. The opening vocal phrase, however, begins with and ends on a B, emphasizing this pitch-class in a way commonly found in Webern's middle period works.

Fünf geistliche Lieder

I.

Anton Webern, Op. 15

Getragen (d. ca. 60)

Gesang: Das Kreuz, das muß' er tra - gen bis an die Flatterz. 2

Flöte: 1

Baß-Klarinette: mit Dämpfer 2

Trompete: 3

Harfe: 3

Viola: 3

se - bi - ge 4

wo er ge - mar - tert ward. 5

Ma -

Unique Pitch-classes	8 2 4 11	10	6 3 8 5 1	11 7	10 5 2 0 9	11 1 6	5 8 10 9 3	4
Repealed Pitch-classes	1 2 0 6 10	5 6 3 2	8 2 9 6 11	10 13 9 9 10	9 7	9 1	11 5	

Figure 38 Illustrates cyclical use of runs, and PC repetition bounding a melody in 5 Geistliche Lieder, op. 15 / I © 1928 by Universal Edition A.G. Wein / UE 9522

The six sections of the third *Geistliche Lieder* are distinguished through markedly different rhythm, articulation, and texture. Although the tempo remains constant through most of the song, a structural use of runs support these sections through prolonging single runs or completing individual runs at the boundary of each section. [Fig. 39] The first section contains a single run that extends through measure four, prolonged through pitch-class repetition. The prevalence of a major second in the opening intervals provides the primary motive for this song. [A] The complimentary interval appears in the succeeding measure, [B], and these two leaps provide the primary gestures developed in this song. Opening with a major second in the beginning of the trumpet and clarinet line, the second section contrasts the staccato articulation of the first with the legato articulation in the second section. It contains two runs, each of which is prolonged through pitch-class repetition, but the second run closes at the end of the vocal line in measure nine with minor second gestures in the trumpet and clarinet. The third section, containing a single run, is characterized by longer rhythmic values, and closes with the major seventh gesture in the clarinet. The fourth section, containing two runs, returns to a faster rhythmic activity. The final two sections each contain a single run, prolonged through extensive pitch-class repetition. The fifth section, extending from measure sixteen through eighteen, and closes with the same pitch-class as it opened, an E. The final section opens with a major seventh descent in the vocal line and closes with a number of major seventh / minor second leaps in the clarinet and voice.

Morgenlied, written in 1922, consists of two sections. Rhythm, dynamics, articulation and texture unify both sections, and the succession of runs is basically used to minimize the pitch-class repetition within a rather homogeneous texture. [Fig. 40] Few of these runs are prolonged through pitch-class repetition, and their boundaries do not coincide with divisions within the sections of this song. In contrast, the fourth lieder of this collection, *Mein Weg geht jetzt vorüber*, uses runs to support each of these sections.

II.

Morgenglied

(aus „Das Kuckuck-Wunderhorn“)

The musical score is for the song "Morgenglied" from the cycle "Das Kuckuck-Wunderhorn". It features a vocal line and four instrumental parts: Bass Clarinet, Trombone, Harp, and Cello. The lyrics are in German. Below the score is a table summarizing the unique and repeated pitch classes for each instrument.

Instrument	Unique Pitch-classes	Repeated Pitch-classes
Unique	98	110, 287, 50
Pitch-classes	14	4, 5, 9, 2, 3, 8, 10, 7, 5, 3, 4, 10, 9, 6
Unique	110, 287, 50	11, 10, 2, 8, 7, 5, 3, 4, 10, 9, 6
Pitch-classes	14	4, 5, 9, 2, 3, 8, 10, 7, 5, 3, 4, 10, 9, 6
Unique	110, 287, 50	11, 10, 2, 8, 7, 5, 3, 4, 10, 9, 6
Pitch-classes	14	4, 5, 9, 2, 3, 8, 10, 7, 5, 3, 4, 10, 9, 6

Figure 40 Illustrates cyclical use of runs in 5 Geistliche Lieder, op. 15 / II © 1928 by Universal Edition A.G. Wein / UE 952.

Composed the same year as *Morgenlied*, the four sections correspond to the four lines of text. [Fig. 41] Beginning each gesture in the opening phrase with a rest becomes a common motive throughout the piece. The second phrase begins with the distinctive flutter tonguing in the flute. The phrase continues to measure eight, and an extensive prolongation extends the single run to the cadence. The third phrase, using two runs, concludes the second run at the end of this phrase, introducing the final UPC in the flute, a C. The final phrase uses a single run with extensive pitch-class repetition.

The five canons, op 16, were written in 1924, and exclusively use runs in a structural fashion. Whittall described it in the following fashion nearly forty years ago:

...the finished composition [16/II] demonstrates a type of serialism -as distinct from 12-tone technique- which permits interval relationships to be free rather than fixed. In its reliance on enharmonic equivalents it is firmly rooted in late 19th-century chromaticism, but the brevity of the basic motivic material explains its appeal to a composer who was anxious to avoid the use of classical and romantic forms.²⁰

The first canon, [Fig 1] used a single run in each of the four structural sections of the song, and individual lines often emphasized pitch-classes through ending their line on the same pitch-class with which they began. These characteristics are seen in the other four canons.

The second canon contains four sections, and the four runs used in this song support this structure. [Fig. 42] The first extends through measure four. The second extends through measure seven. The third extends to measure eleven, and the final closes the song in measure thirteen. In each case, the final UPC is withheld until the final gesture, and the first and third runs use more extensive pitch-class repetition than the second and fourth runs.

²⁰Arnold Whittall, "A Simple Case of Variation," *The Musical Times* 108 (1967): 321.

Gesang
 Ruhig (♩ = ca 72)
 1 *pp* 2 *pp* 3 *pp* 4 *pp* 5 *pp* 6 *mp*
 Dor-mi Je - su, ma - ter ri - det, quaes-tan-dam di - ceam nom - num vi - det, dor - mi Je - su

Klarinette
 1 *pp* 2 *pp* 3 *pp* 4 *pp* 5 *pp* 6 *pp* 7 *pp* 8 *pp* 9 *pp* 10 *p* 11 *pp* 12 *ppp* 13 *dim.*
 rit. - - - tempo bian - du - le. Si non dor - mis, ma - ter pio - rat, in - ter fi - la cas-tans o - rat; blan-de ve - ni non - nu - le.

U.E. 1852

Unique Pitch-classes: 10 6 9 0 4 18 5 27
 Repeated Pitch-classes: 0 8 11 1 6 2 8 10 7 0 9 8 5 4 2 5 9 8 3 7 10 0 6 1 11 9 4 2 7 11 8 1

U.E. 1852

Unique Pitch-classes: 5 10 7 11 0 4 1 2 3 9 7 10 2 1 7 0 10 11 0 5 8 6 5 7 8 3 9 2 6 10 11 0 1 4
 Repeated Pitch-classes: 3 6 11 7 4 3 0 1 2 11 7 4 3 0 1 2 3 5 7 8 3 9 2 6 10 11 0 1 4 5 7

Figure 42 Illustrates the boundaries created by individual runs, and PC repetition is used to bound a melody in the first run of Fünf Canons, op. 16 / II © 1928 by Universal Edition A. G. Wein / UE 9522

The third canon uses tempo markings to distinguish three larger sections. The second and third sections each have two phrases, and the boundaries of the five runs used in this song coincide with these sections. [Fig. 43] The first section uses extensive pitch-class repetition to prolong the single run through the first four measures of the piece. The second section is divided into two phrases, each of which contains a single run. Pitch-class repetition is used to a lesser degree, and the second phrase closes with the same pitch-class as it had in the beginning, Ab. The return to tempo in measure nine marks the beginning of the third section, and the boundaries of the two runs used in this section correspond to each of the two phrases.

III

Gesang *Langsam (♩ = 60)*
pp
 Crux
 fi - de - lis,
 in - ter

Klarinette

Baß-Klarinette

Unique Pitch-classes: 3 8 7 6 9 1 11 0 2
 Repeated Pitch-classes: 16 8 7 1 6 7

10 9 5 10 4 0 1 2 11 6 0 1 6 11 0 6 1 3 0 3 5 6 5 0 4 6

rit.
 an - tes
 ar - bor u - na
 no - bi - lis

pp

rit.
 an - la
 sil - va
 la - jean pro - fert,

pp

Tempo
pp

Gesang *pp*
 Dal - ce
 lig - num,
 dal - ces
 cia - vos,

Klarinette

Baß-Klarinette

Unique Pitch-classes: 3 2 5 8 1 7 10 4 6 9 11 0
 Repeated Pitch-classes: 7 3 8 9 7 8 10 1 6

11 10 4 9 6 5 9 8 10 7 10 11

pp
 rit.
 frem - des flo - re,
 gem - ni - na.

pp

pp
 Dal - ce
 poa - dus
 an - sil - na.

pp

pp

pp

Unique Pitch-classes: 6 5 4 11 3 9 2 0 8 1 10 7
 Repeated Pitch-classes: 11 10 4 9 6 5 9 8 10 7 10 11

19 6 0 2 3 5 11 7 10 2 8

pp
 12
 dal - ce
 poa - dus
 an - sil - na.

pp

pp

pp

Figure 43 Illustrates the boundaries created by individual runs, and PC repetition is used to bound a melody in the third run of FünfCanons, op. 16 / III © 1928 by Universal Edition A.G. Wein / UE 9522

Initially, the use of runs in the fourth canon appears at odds with the division of the text, which divides the song in two. [Fig. 44] The first section, however, is divided in half by the return to tempo in measure four. These two phrases are each supported by a single run. The first phrase extends to the beginning of measure four, and the return to tempo begins the second phrase of this section. Although this run is missing an F, it encompasses a four measure section as had the first phrase thorough using extensive pitch-class repetition to the beginning of measure eight. The second section, containing four measures consists of two runs bounding the melodic line from measure eight to eleven, and a closing run that unfolds in the final measure.

The four sections of the final canon each contains a single run. [Fig 45]

Distinguished by changes of tempo, rhythm and articulation, the first section extends through the second measure. The second section begins with the return to tempo, and unfolds in the following three measures. The designation *langsamer, sehr zart* begins the third section, and the final section begins at the return to tempo and continues to the end of the song.

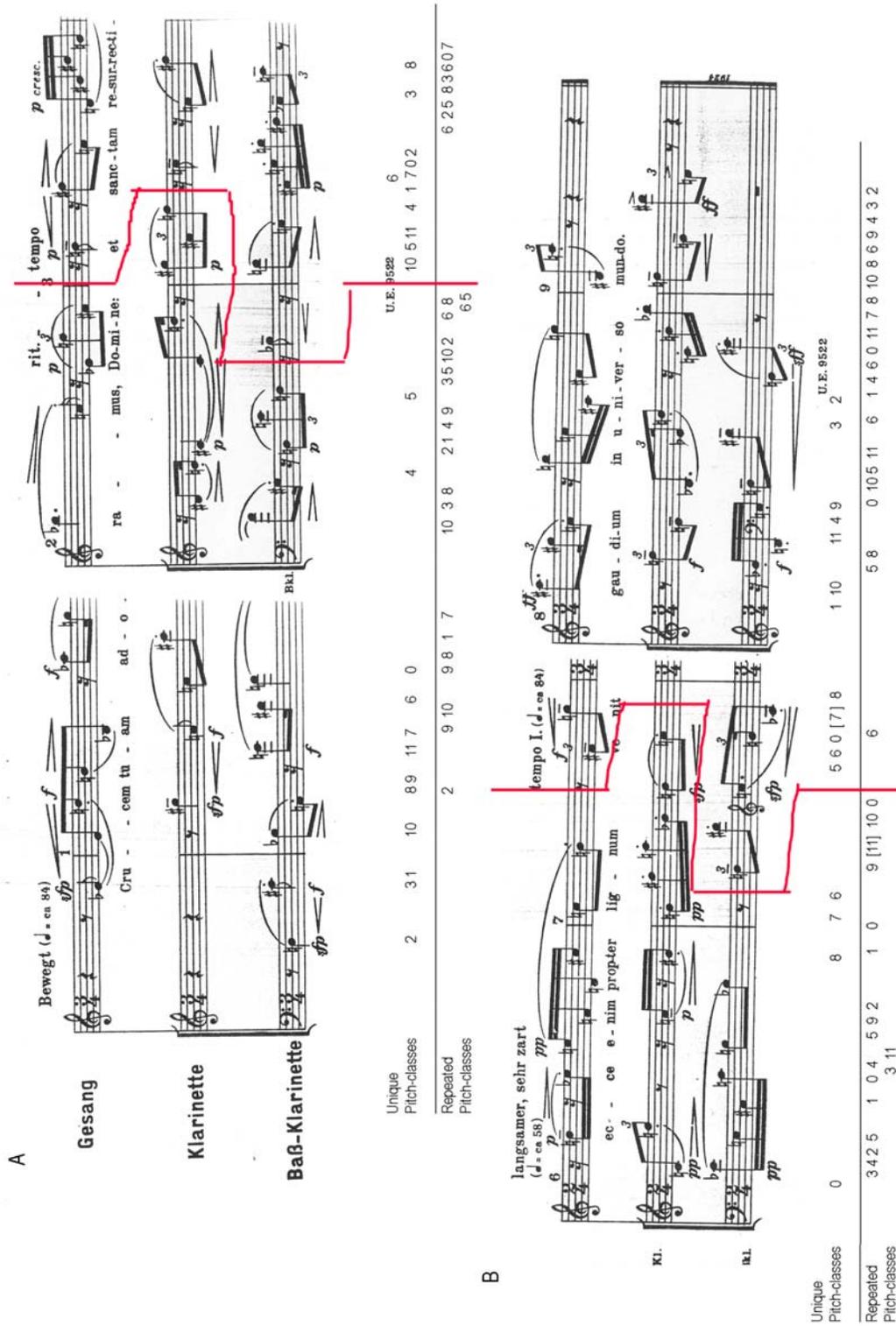


Figure 45 A & B Illustrates the boundaries created by individual runs in Fünf Canons, op. 16 / V © 1928 by Universal Edition A.G. Wein / UE 9522

Webern clearly used the unfolding run in these vocal works structurally when the boundaries coincided with the structural organization of the text and musical elements of tempo, dynamics and rhythm. In these cases, one encountered extensive pitch-class repetition, and certain pitch-classes were emphasized through their use in the melodic line, their repetition at cadences, or through withholding them for an extended period of time. Webern also used the unfolding run to minimize pitch-class repetition. In these cases, one encountered almost no pitch-class repetition, individual pitch-classes were not emphasized, and the boundaries of the run would seldom coincide with the structural organization of the text or music. Incorporating Schoenberg's twelve-tone technique would emphasize the later elements of Webern's technique, and analyzing the earliest use of this technique reveals how he came to incorporate the row technique into the structural organization of the music.

Webern's sketches document he considered using Schoenberg's twelve-tone technique as early as 1922 in his composition of *Mein Weg geht jetzt vorüber*, and again two years later while working on *Crucem tuam adoramus* from Op. 16.²¹ Obviously neither project came to fruition using this technique. Nevertheless, the increasing sophistication with which Webern used the twelve-tone technique in the first three vocal pieces has been intensely studied. As early as 1960, Wallace McKenzie's dissertation documents the rows used in these compositions, and Walter Kolneder provided analytical comments of varying lengths on these works.²² Most recently, Donna Lynn's dissertation investigates these works from the standpoint of Webern's compositional

²¹ Moldenhauer, *Webern*, p. 310.

process evident in newly available sketch material, and Kathren Bailey discussed Opp. 17 through 19 as the building blocks upon which Webern became increasingly familiar with the possibilities that row manipulation provided.²³ Incorporating Schoenberg's technique, however, forced Webern to alter his compositional approach with respect to the structural use of pitch-class.

When Webern utilized pitch-classes to define formal sections through runs, he frequently bounded melodic lines through pitch-class repetition, and incorporated pitch-class repetition in cadential gestures and chords. He occasionally repeated aggregates harmonically when they were first presented linearly or *visa versa*. Embracing the philosophy of twelve-tone composition required him to negate these tendencies. As a result, he turned to organizational means that no longer depended upon pitch-class for their structure. Turning to the poetic structure of text in the songs provided one method, and it was here that one sees the transition from a structural use of the unfolding twelve-pitch-class aggregate to one in which pitch-repetition was minimized through a sequential use of runs. His adoption of the twelve tone technique, however, required an additional step while at the same time providing new opportunities for working with the full chromatic.

Row technique forced an order on what had been to this point an unordered aggregate which may or may not have pitch-class repetition. In the extended songs the limitations of a structural use of runs became evident when long sections or denser textures required far more notes than a single run could provide. The solution at this

²² McKenzie, *The Music of Anton Webern*; Kolneder, *Anton Webern: Einführung in Werke und Stil*.

juncture was to use a succession of runs to “fill” the section. It appears that even in these longer sections that Webern continued to use singular pitch-class events as an element of structure similar to a keystone in an arch: as a central point around which pitch-class repetitions could be supported. McKenzie made a reference to the form-producing characteristic of the instrumental miniatures, although his analysis was confined to intervallic relations and the extent to which “chromatic-chains” were evident.²⁴ Analyzing the early twelve-tone pieces within the context of this treatise, however, focuses on the extent to which evidence of Webern’s earlier row technique is evident.

Written in 1924 and 25, Webern uses the unfolding tone rows in *Drei Volkstexte* in much the same way he used successive runs when the density of the texture or the length of the text precluded using runs structurally. The first of Webern’s songs uses a succession of twelve-tone fields, to use Bailey’s term.²⁵ The opening of this song utilizes consistent successions of the tone-row, although the boundaries of tone-rows seldom coincide with divisions suggested by the vocal phrase. [Fig. 46] Bailey observed that nineteen of these fields unfold, and all but two utilize the complete chromatic, which are missing an A.²⁶ These two occur at the cadence that roughly divides the song in half, measures four and five. Here the vocal line takes an extended rest, and the abrupt change in dynamics effectively create a break in what otherwise was a uniform texture in the accompanying instruments. Here one sees the break in the vocal line and accompaniment

²³ Lynn, *Genesis, Process and Reception*; Bailey, *The Twelve Note Music of Anton Webern*.

²⁴ McKenzie, p. 232. His discussion of chromatic chains followed a critical discussion of Pousseur’s article in *Die Reihe*, “Anton Webern’s Organic Chromaticism.”

²⁵ Bailey, *Twelve-note music of Anton Webern*, p. 33.

²⁶ *Ibid.*

at the beginning of measure five. This occurs, however, in the middle of one of the fields, and the Bb and E that open the fourth field are used in the final gesture of the voice in the previous sections. The boundaries of fields surrounding this cadence also show no coincidence with the structural divisions of the piece. In Webern's earlier songs, a run may be repeated at random intervals within a section, but runs usually began and ended at the close of important structural points in the songs. In this song, they do not.



Figure 46 Illustrates the conflict between sections and the boundaries of the tone-row in 3 Volkstexte, op. 17/1 © With kind permission by Universal Edition A.G. Wien / UE 12272

The second song in this collection uses the tone-rows in much the same fashion. The piece roughly divides into thirds, and the tone-rows unfold in a succession that largely spans many of the divisions indicated by phrasing, tempo changes and rhythmic activity. This is the first to strictly adhere to the order of the prime row.²⁷ In measure five, the break between the first two phrases occurs in the middle of the tone row. [Fig. 47a] Likewise, the break between the sections in measure nine occurs in the middle of the tone-row, [Fig. 47b] and the final section, beginning in measure seventeen, begins after the rest. Here a new presentation of the row coincides with the new section. [Fig. 47c].

²⁷ Ibid., p. 34.

The final song is roughly divided in half, although the accompaniment provides a uniform sound throughout. Again the boundaries of the rows do not coincide with structural divisions of the song. Bailey observed “Throughout the song, pitch decisions in the accompaniment seem to have been made on some basis other than the series,” and later noted that only twice do “all the parts follow the order prescribed by the row.²⁸ Some of this irreverence for the order of the row may stem from his earlier structural treatment of pitch-classes. In the entrance of the second section in measure eight, the vocal part repeats the pitch classes used by the bass clarinet to begin that section. [Fig. 48a] The conclusion of the song appears to repeat the C#, a pitch-class that opened the phrase in the bass clarinet, and the postlude bounds the field with the pitch-class G, first appearing in the clarinet, and returning in the bass clarinet to conclude the song. [Fig. 48b]

²⁸ Ibid.

In the first song of opus 18, Bailey observed “the untransposed prime is stated twenty-two times in succession.”²⁹ Here again the structural organization of the song does not coincide with the boundaries of the tone row. The first full cadence in measure five occurs in the middle of the row, as does the cadence in measure nine. [Figure 49a and 49b]

Figure 49a

Unique Pitch-classes 0 5 8 11 10 9 3 4 1 7 6 2 0 5 8 11 10 9 3 4 1 7 6 2 0 5 11 8 10 9 3 4 1 7 2 6 5 8 9 4 7 6 5 8 9 4 7 6 5 8 9 4 7 6 5 8 9 4 7 6 11

Repeated Pitch-classes

Figure 49b

Unique Pitch-classes 5 8 11 10 9 3 4 1 7 6 2 0 5 8 11 10 9 3 4 1 7 6 2 0 5 11 8 10 9 3 4 1 7 2 6 5 11 8 10 9 3 4 1 7 2 6 0 11 8 5 10 9 3 4 7 1

Repeated Pitch-classes

Figure 49 A & B Illustrates the conflict between sections and the boundaries of the tone-row in 3 Lieder, op. 18 / III © 1927 by Universal Edition A.G. Wein / PH420 / UE 8684

In the second song, Bailey noted that permutations are evident for the first time. In this song, the boundaries of a few rows coincide with sections of the music. The return to tempo in measure six marks the beginning of a new row, and the initial appearance of

²⁹ Ibid., p. 35.

the row almost bounds the prelude, [Fig. 50a] and the final unfolding of the row occurs with the return to tempo in the postlude in measure eighteen. Nevertheless, the boundaries of successive rows are predominantly enjambed in the manner observed in measure thirteen and following. [Fig. 50b] Here the pitch-classes that from the new row are dovetailed with those that concluded the previous row in chords in the accompaniment.

The final song from this collection appears to return to some of the principles Webern followed in his freely atonal music, while strictly observing the unfolding of an intricately devised structure. In this song, he uses all four permutations of the row, and each part linearly presents complete rows. [Fig. 51] The Eb clarinet begins with an inversion of the row, followed by the guitar using a retrograde form. The voice enters with the original form in measure four. Examining this song for traces of Webern's earlier tendencies reveals several of the principles commonly observed in his freely tonal works. Each of the sections is contained within a run, a collection of twelve UPCs containing varying degrees of pitch-class repetition. The prelude contains a single run, and the clarinet ends on the same pitch-class as the guitar began, C. The tempo and accompaniment changes at this point, and a second run unfolds before the tempo again changes and the voice enters. This phrase concludes with the same pitch-class in the guitar and the voice used to begin the phrase, an E. Consequently, the compact nature of the song and relatively transparent nature of the texture provided an opportunity for Webern to return to the techniques he used twenty years earlier within the environment of Schoenberg's technique.

The first song of opus 19, written in 1925, opens with a structural use of a row. [Fig. 52] Here the original and inversion forms of the row share a single pitch in the opening five measures. As the density of the texture increases, however, Webern presents linear segments of the rows in the voices, and frequently uses additional rows in the accompanying chords.

Anton Webern, op. 19, No. 1
Lebhaft, leicht und frei (ca. 1925) *rit. . . . tempo*

Vocal parts: Sopran, Alt, Tenor, Bass
 Piano parts: Violin I, Violin II, Viola, Cello, Double Bass

Tone Row: [0] 7 10 6 5 3 8 9 1 2 {11} 4 0
 Pitch-classes: 7 10 6 5 3 8 9 1 2 {11} 4 0
 Pitch Classes: 7 4 7 8 9 11 5 6 1 0 3 2
 Tone Row: [1] 10 [1] 8] 6 5 [2] [1] [11] [11] [1] 9] 7 3 10 4 0 5 3

Figure 52 Illustrates the boundaries supported by the tone-row in 2 Lieder, op. 19 © With kind permission by Universal Edition A.G. Wien // UE 9536

The second song of opus 19, written the following year, presents a succession of rows that do not coincide with structural features of the music. [Fig. 53]

II

Sehr gemächlich (♩ = ca. 60)

U. E. 9536

	[RI6]	[1]
Tone Rows	8 4 9 6 7 0 11 5 3 2 10 1	8 4 9 11 5 6 10 10 3 2
	[7]	
Tone Rows	11 0 4 1 2 8 9 3 5 10 6	8 4 9 7 6 0 3 5
	[RO]	[RI6]

Figure 53 Illustrates the conflict between the sections of the music and the unfolding tone-row in 2 Lieder, op. 19 © With kind permission by Universal Edition A.G. Wien // UE 9536

This survey reveals that there is sufficient evidence for concluding that Webern was consciously structuring his compositions through the boundaries created by what he termed a run, an aggregate that generally contained all twelve pitch-classes, but uses varying degrees of pitch-class repetition to prolong the boundary of the run. Briefly examining Webern's atonal works highlights a great degree of diversity in his use of this principle, and distinguishes Webern's compositional goals with respect to Schoenberg's

twelve-tone method. Analyzing them chronologically shows that there is no clear line of development. Rather, each composition explored alternative means towards perhaps different ends as alternated between a structural use of a row, and then uses a row to minimize pitch-class repetition. Both Schreffler and Beck concluded that Webern's early twelve-tone works did not demonstrate a clear path of development, but rather would alternatively exhibit aspects of greater facility with using the row with more tentative approaches,³⁰ Schreffler observed:

...Webern's adoption of the twelve-tone system is better seen not as a gradual development or "path" (as he himself would later describe it), but instead as a period of broad experimentation, during which he alternately rejected and embraced the new method. This can be seen in sketches and drafts for transitional works, some of which became available only recently and have not been discussed before. ... Webern created the most complex, even disordered, musical surface of any of his works up to that time. ... Rather, Webern's version of twelve-tone composition grew out of a decade's preoccupation with vocal music, and more specifically out of the religious and mystical aesthetic embodied in the song texts he chose during these years.³¹

And Lynn concurred:

Webern's development as a composer seems to point only erratically to serial dodecaphony. An examination of his Opp. 17, 18, and 19 makes this point quite vividly. For the most part, these works do not use twelve-tone techniques in Webern's later manner; they are basically a continuation of the style of some of his earlier works such as the Opus 15, although this style is now realized in terms of elementary twelve-tone methods. Webern's exploration of the full structural possibilities of twelve-tone technique seems to have begun only with the String Trio and the Symphony.³²

³⁰ Schreffler, "Mein Weg geht jetzt Vorüber," and Beck, "Austrian Serialism," p. 144.

³¹ Schreffler, "Mein Weg geht jetzt Vorüber," p. 276.

³² Lynn, *Genisys, Process and Reception*, p. 195.

This survey supports the argument that this was evident in his earlier vocal atonal works as well.

Several authors referred to Webern's tendency to structure his atonal works through using the complete chromatic. These comments, however, were generally confined to isolated examples, or offered without analytical support. The current treatment of his middle period works examined eighteen works using a methodology based on documentary evidence of Webern's statements. Three recent studies merit specific discussion.

Lynn concluded that Webern sought to equalize pitches through his use of chromatic saturation.

In other words, he convinced of the saturation of chromatic space as a means of framing time, not simply, we might add, because of the manifest completeness thereby achieved but also because no one pitch (and its attending overtone series) gains a privileged status; no single connection between pitches (i.e., interval) gathers momentum or demands resolution; and no "outside" system, apart from the ubiquitous collection of twelve, well-tempered pitches, need be consulted.³³

Webern's structural use of runs, however, privileged the final UPC in the aggregate, and his tendency to repeat pitch-classes at important junctures in the music would suggest that he emphasized pitch-class.

Paul Piccione observed "that each 'run' served as a means of marking off boundaries attests to the stabilizing quality attached to the filling out of the chromatic space,"³⁴ a compositional goal he found characteristic of the Second Viennese School.

³³ Lynn, *Genesis, Process and Reception*, p. 60-61.

³⁴ Paul Paccione, "Chromatic completion: Its significance in tonal and atonal contexts," *College Music Symposium* 28 (1988): 85.

Using Webern's fifth *Bagatelle* as a "crystalline example," he discussed the three sections articulated through "the principle of chromatic completion." Faced with pitch-class repetition, however, he concluded that "Webern allows himself the repetition of pitches as long as they recur in their initial fixed register."³⁵ Through examining a broader representation of Webern's works, it is evident that register did not "negate" pitch repetitions, but rather merely provides additional variety. Rather, Webern used such repetition to extend the boundary of a particular run to encompass a structural section of the music.

In his dissertation, Paul Kabbash suggested that "Webern would shape a composition not by reaching a keynote at the formal articulations but by completing the aggregate."³⁶ Yet through his analysis of Op. 5 through 11 the following year, he concluded that "In fact, his insistence on strict aggregates- aggregates without internal pitch repetitions- does just that, since these are nowhere nearly so pervasive as he implies."³⁷

Schreffler observed that Webern "sets up a chromatic field with one note missing; the absent note is then provided in a strategic place and functions like a resolution." She based this remark on observations Pousseru made in "Weberns organische Chromatik."³⁸ Examining the unfinished pieces Webern wrote after 1917, she concluded that Webern experimented with repetitive structures, and "deliberately worked through traditional

³⁵ Ibid., 91.

³⁶ Paul Andrew Kabbash, . *Form and Rhythm in Webern's Atonal Works* (Ph.D. diss., Yale University, 1983): 47.

³⁷ Paul Kabbash, "Aggregate-derived symmetry in Webern's early Works," *Journal of Music Theory* 28/2 (1984): 226.

techniques, restoring repetition, weighting of pitches, and hierarchical textures to his vocabulary.” The current analysis, however, shows these tendencies to be at odds with the compositional practice of the structural use of runs in which emphasizing pitch-class became important to completing a run, or defining the boundaries of a melodic gesture or cadence.

Webern articulated his goal of developing variation in letters as well as the lecture cycle. His printed comments regarding Op. 6 specifically stated one should not expect to follow recognizable motives throughout the piece, or within a movement. Rather, there is a continual presentation of new material. The present analyses illustrate that he weighted pitches through their repetition as well as through withholding them to bound a run or accentuate a cadence. Consequently, there is not a necessary connection between “theme” and “pitch-class” in either Webern’s documents or the score.

The analysis of Webern’s middle period works should illustrate that he regularly worked within a cycle of the chromatic scale through presenting them within what he termed “runs.” These runs could be used structurally, when the boundary of the chromatic aggregate coincided with a structural section of the music, or to minimize pitch-class repetition. Structurally, a run could be expanded through using pitch-class repetition in order to bound a denser texture or a longer phrase. Successive runs, or twelve-tone aggregates, could be used to minimize pitch-class repetition. In either case, repetition of specific pitch-classes were not excluded, and often played an important part in defining a melodic line or cadence. Although the pieces display a highly diverse

³⁸ Schreffler, “Mein Weg,” p. 285.

realization of this method, there is a consistent principle that is followed, and this is specifically articulated in Webern's lectures.

CHAPTER 7. CONCLUSIONS

The present-day composer who does not consciously or otherwise set up a special set of materials and methods for his work finds himself in a vast, uncharted sea of possibilities.¹

Remarks Webern made in his 1932 lecture reveal a heretofore unnoticed compositional technique evident in nearly all of his atonal compositions. He said here that runs, an aggregate of unique pitch classes that may contain pitch-class repetition, were used to articulate significant sections in the formal design of the music he wrote around 1911. Examining the atonal works from Opp. 7 through 16, however, reveals far more. The use of runs evident in the structural organization of the *Bagatelles*, which was written in 1911, is evident throughout his atonal compositions after Op. 7. In these compositions, runs are used to support the structure of works that had short phrasing and thin texture through unfolding within an idea, theme, or section of the work. In several of the vocal pieces, however, he modified this technique by means of cycling through a succession of runs irrespective of formal structure to support a denser texture, or when phrases are longer than a single run of twelve pitch-classes could support. As he began working with Schoenberg's method in Opp. 17, 18 and 19, he retained some of the characteristic techniques of his atonal compositions, and one of these practices was his use of aggregates to support structural boundaries in a composition.

Clearly octatonic collections, whole tone scales, and symmetrical structures are evident in his works, and Webern would have been keenly aware of how other composers used these techniques through his work in Schoenberg's Society for Private Musical Performances. There is no evidence, however, in letters, diaries, and even anecdotal conversations later recalled by his associates that he intentionally used any of these

¹ Leland Smith, "Composition and Precomposition in the Music of Webern," in *Anton von Webern Perspective* (Seattle and London: University of Washington Press, 1966), 90.

musical elements in his compositions. Rather, these elements became part of his innate musical sensibility, and served to link his atonal compositions with his twelve-tone works. However, Schreffler concluded that there was a conflict between “composition based on specific gestures and motives, and composition based on a globally functioning ordered series.”² A closer examination of Webern’s works reveals that this may not be the case, because he would arrange the intervallic structure of the row to incorporate the symmetrical cells or whole-tone aggregates in his later works in the same fashion as he incorporated them within his use of runs through repeating pitch-classes when needed. Working with cells and symmetrical structures were part of his compositional vocabulary, originating in his intuitive or subconscious sense of musical expression. His lecture, however, specifically referred to a technique he recalled using while composing the *Bagatelles*.

In Webern’s narrative, he discussed using a run of pitches to support a formal section in a work. The context within which this comment was made placed an undue emphasis on similarities this technique had with Schoenberg’s twelve-tone method, and those that subsequently read the passage used his words to further their own aesthetic goals. Closely examining his statement reveals that he never explicitly stated that pitch-classes could not repeat, nor did he say that all twelve pitch-classes were required. In addition, using pitch-classes to support the formal structure of a work, or bound melodies, emphasizes particular pitch-classes in a way that is antithetical to Schoenberg’s twelve-tone method, which seeks to systematically equalize pitch-classes. In Webern’s works, a single presentation of the twelve pitch-classes could be expanded through repeating pitch-classes before revealing the final pitch-class of the collection. Such a

² Schreffler, “Mein Weg,” p. 299.

technique would require the thin texture and compressed forms characteristic of Webern's instrumental miniatures.

Through my analyses, I conclude that Webern's use of a run differed from the aesthetic goal of the twelve-tone technique. A "run" focused structural interest on the pitch-class that completes the aggregate. This analytical perspective is further strengthened through the critical examination of references Webern made about his compositional goals in his lectures and letters. These statements, nevertheless, were overlooked, even as the primary material came to light.

Webern's relative obscurity at the close of the Second World War resulted from a number of causes; his seclusion, the unpopularity of his associates, the enigmatic nature of his compositions, political and cultural circumstances, competing aesthetic goals and compositional techniques, and few critical publications or scores to guide those who wanted to study his works. Nevertheless, his name and aspects of a little known and seldom performed repertoire became a rich source for those constructing an aesthetic genealogy for compositional processes as diverse as electronic music, minimalism, chance music, musique concrète, and, above all, total serialism.³ Each author picked through Webern's available material, choosing those bits and pieces that supported their aesthetic agenda. As primary sources became more widely available, however, Webern's aesthetic goals appeared increasingly at odds with the cult figure resurrected through the views of Boulez, Stockhausen, and the aesthetics attributed to the Darmstadt School. Currently, his treatment in biographical works more closely reflects his aesthetic goals in their description of his compositional approach in his atonal works, pointing to such

³ Herbert Eimert, among others, used the novelty of Webern's compositions to justify the aesthetic developments of serial technique and electronic music in the years after World War II. See especially "Die sieben Stücke," *Die Reihe* 1 (1955):8-13; and "Die notwendige Korrektur," *Die Reihe* 2 (1955): 35-41; Paul Grelinger, "Serial Technique," *Die Reihe* 1 (1958): 38-44; Oehlschlägel, "Anton Webern Heute," p. 162-166; and Ernst Krenek, "New Dimensions of Music," in *Anton von Webern Perspectives* (Seattle and London: University of Washington Press, 1966): 102-107.

traditional techniques as developing themes, perceiving an expressive content in his music, and emphasizing the importance of organic relations between each element of the work. Nevertheless, theoretical treatments of his works continue to attribute techniques to his music that are antithetical to his compositional goals.⁴

This brief survey demonstrates that there was a recognizable body of literature produced during Webern's lifetime that examined his works in a manner more consistent with his stated aesthetic goals, discussing his treatment of thematic material, his use of developing variations, and the extreme expressivity contained in his works. Consequently, the younger generation was not as united in their analytical outlook regarding Webern as some have suggested. The dissertations and analytical articles produced in the 1950s and 60s reflect diversity in their approach. Nevertheless, the views of Boulez, Stockhausen, and those contributing to *Die Reihe*, exerted a dominant influence on the literature, as their works were regularly cited in the subsequent literature, and many of the earlier critical evaluations were left behind. It was later that one finds authors focusing on the extent to which pitch-classes were repeated, or ordering was imposed on pitch, rhythm or timbre. Andrew Mead criticized this tendency in 1993.

To ignore Webern's obvious debt to compositional tradition in order to emphasize the radical nature of his twelve-tone language diminishes our appreciation of his treatment of work, as much as do analyses that can only hear his use of traditional forms in terms of their surface gestures, and are deaf to the ways those forms emerge from his treatment of pitch structure.⁵

⁴ Bailey, *Life of Anton Webern*; Hayes, *Anton von Webern*, Schreffler, *Lyric Impulse*, and Julian Johnson, *Webern and the Transformation of Nature* (Cambridge: Cambridge University Press, 1999), reconcile the views Webern expressed through the primary material with the historical persona they portray. Allen Forte's recent work, *The Atonal Works of Anton Webern* (New Haven & London: Yale University Press, 1998), continues the tradition of finding interesting relations among the pitch relations in several works chosen from the complete oeuvre irrespective of the extent to which Webern's comments support these analytical observations.

⁵Andrew Mead, "Webern, Tradition and 'Composing with Twelve Tones,'" *Music Theory Spectrum* 15/2 (1993): 204.

Ten years earlier, Bailey came to roughly the same conclusion.

In my view, Webern was by disposition a traditionalist and was led to transform his inheritance only through a very conscious and deliberate desire to refine, perfect and consolidate. Music remained largely an aural art for Webern, and I believe it is unfortunate that the perceptual aspect of his music is the one most often neglected.⁶

Such views, however, were evident even earlier. In 1966, William Austin drew on the biographical works of Kolneder, Wildgans, Craft and McKenzie in his reevaluation of the more progressive techniques Stockhausen observed in Webern's Op. 24,⁷ and Paul Collaer came to the following conclusion three years before Austin:

Webern's work of creation derives from a desire to communicate thoughts so tender and impressions so sweet that they can only be expressed by sounds. This explains why his music has an air of rejoicing about it. Webern also condenses his musical expression into a single moment, sometimes a single chord or more often one or two successive notes, an opposition of timbres, a tension in intervals. His pieces are necessarily very short, and are such a powerful condensation of thought that they take on the character and qualities of Japanese haiku.⁸

These remarks echo the assessment made by Webern's colleagues during his lifetime.

Stein provided the following summary in 1922:

The works of Anton von Webern are suffused with an extraordinary tender and intimate feeling. He is the composer of the *pianissimo espressivo*. Most of his pieces are short and extremely transparent in sound, and his melodies are highly, sometimes ecstatically, expressive. In his late orchestral works, strings and winds are used throughout as solo instruments, and the brass is always muted. In the "Six Movements for String Quartet," Op. 9, almost every note of a melody is given to a different instrument, and each one in a different tone-colour...⁹

Why have these sources lost their voice in the current discourse surrounding Webern's atonal works?

⁶Kathryn Bailey, "Webern's Opus 21: Creativity in Tradition," *Journal of Musicology* 2/2 (1983): 184.

⁷ Austin, *Music in the 20th Century*, p. 346.

⁸Paul Collaer, *A History of Modern Music* (New York: Grosset & Dunlap, 1963), 88.

⁹ *Ibid.*, p. 35.

Dahlhaus provides part of the answer through his discussion of the traditional modes of historical narration as forging links into “an illusory unbroken chain of processes or, more significantly, on the basis of the historian's preconceived linking for a particular idea.”¹⁰ He viewed recent trends in music history in the following manner:

Ever since World War II there has been a general tendency to listen to music with less interest in the works themselves than in the trends they represent. In extreme cases works collapse to mere sources of information on the latest developments in the compositional techniques they employ. They are perceived less in aesthetic terms, as self-contained creations, than as documentary evidence of an historical process taking place by means of and through them.¹¹

Within this context, Webern may have failed to adequately provide a narrative rationale for his compositions, and his later admirers filled the void. The agenda of a group of composer/theorists recreated an image of Webern to support aesthetic goals that ranged from chance music to serial technique, and Webern's isolation, the misreading of his documents and the close association he shared with Schoenberg has led to problematic conclusions with respect to his middle period works.

Investigating the manner through which Boulez's analytical commentary became an object of discourse within the archive of Webern's critical literature provides a plausible explanation for the tenacity with which it dominated the biographical and analytical discourse surrounding Webern's compositional intent. Michelle Foucault provides a methodology for critically evaluating who forges the chains to which Dahlhaus referred, and offers an explanation as to why these links remain strong. In *The Archaeology of Knowledge* and *The Order of Things*, Foucault examined the relation

¹⁰Dahlhaus, *Foundations*, p. 11.

¹¹Ibid., p. 23.

between discourse and knowledge.¹² His archaeological method investigated what he terms the “archive,” which contains the law of “what can be said” while differentiating “discourses in their multiple existence and specifies them in their own duration.”

Thomas Flynn summarized this point, “More simply put, the archive is “the set (l'ensemble) of discourses actually pronounced” (FL, 45); not just any discourses, but the set that conditions what counts as knowledge in a particular period.”¹³ Like Wittgenstein, Foucault argued that language is practiced within a community of users, but he looked further, examining the power structure through which discourse is elevated to knowledge by virtue of the participants.

“History,” as Foucault writes it, is the articulation of the series of practices (archive, historical a priori) that accounts for our current practices, where “account” means assigning the relevant transformations (differentials) and displacements or charting the practice along an axis of power, knowledge, or “subjectivation.”¹⁴

Joseph Rouse discussed the manner by which Foucault claimed “bodies of knowledge became intelligible and authoritative.”¹⁵ Rouse observed:

[Foucault] argued that particular investigations were structured by which concepts and statements were intelligible together, how those statements were organized thematically, which of those statements counted as “serious,” who was empowered to speak seriously, and what questions and procedures were relevant to assess the credibility of those statements what were taken seriously.¹⁶

¹² Michel Foucault, *The Archaeology of Knowledge* trans. A.M. Sheridan Smith (New York: Pantheon Books, 1972.); *The Order of Things: an Archaeology of the Human Sciences* (New York: Vintage Books, 1973).

¹³Flynn, Thomas “Foucault's mapping of history,” in *The Cambridge Companion to Foucault*, ed. Gary Gutting (Cambridge: Cambridge University Press, 1994), 29.

¹⁴Ibid., p. 34.

¹⁵ Joseph Rouse, “Power/Knowledge,” in *The Cambridge Companion to Foucault*, ed. Gary Gutting (Cambridge: Cambridge University Press, 1994), 92-114.

¹⁶ Ibid., p. 93.

Within this context, “objects of discourse” arise when particular elements reinforce and strengthen one another.¹⁷

In investigating the history of psychology, Foucault concluded that in the nineteenth century, psychiatric discourse is characterized “by the way in which it forms objects that are in fact highly dispersed.”¹⁸ He continued

This formation is made possible by a group of relations established between authorities of emergence, delimitation, and specification. One might say, then, that a discursive formation is defined (as far as its objects are concerned, at least) if one can establish such a group; if one can show how any particular object of discourse finds in it its place and law of emergence; if one can show that it may give birth simultaneously or successively to mutually exclusive objects, without having to modify itself.¹⁹

He argued that such a discursive object “does not await in limbo,” but rather “it exists under the positive conditions of a complex group of relations.”²⁰ When investigating the history of psychopathology, Foucault found that “if we try to trace the development of psychopathology beyond the nineteenth century, we soon lose our way, the path becomes confused.”

When examining the origin of the use of serial terms and techniques to describe the compositional intent of Webern, one finds that the path becomes “confused” before the appearance of the second volume of *Die Reihe* and the composition courses Boulez conducted at Darmstadt. Boulez’s aesthetic interest in serial ordering found analytical support in the methods proposed by Babbitt and the terminology fostered by Forte. Having the advantage of few competing theories in the early 1950s, and shielded from the writings of Webern’s contemporaries as a result of the war, these works were able to

¹⁷ Ibid., p. 110.

¹⁸ Foucault, *Archaeology*, p. 44

¹⁹ Ibid.

²⁰ Ibid., p. 45.

assume a disproportionate prominence in the archive. Lynn found that this generation of composers “assimilated all at once the principles they discovered in Webern's scores, reconstituted the principles in the most comprehensive terms possible, and propounded in the resulting extreme, "total serialism," a systematic, encyclopedic musical discourse.”²¹

Constructing analytical observations around Webern’s statements supports the claim that he consciously intended to structure his atonal works within the unfolding aggregate of a run, and he intended to develop the musical ideas they contained through techniques commonly used in familiar genres. Taken as a whole, his analyses, remarks in the lectures and letters do not support the idea that Webern had conceived of a serial approach to arranging his precompositional material, and this may underscore the difficulty those proposing a more revolutionary agenda had in finding supporting evidence for their analyses in Webern's primary documents. In addition, the relatively complete documentation available for the compositional stages of Op. 28 is used to hypothesize where the bits and pieces available for earlier works probably fit into his compositional process. The additional rigor of psychological and philosophical arguments in the current treatise serve to provide a greater degree of confidence in these conclusions.

Psychological studies of autobiographical memory provide a framework within which one may recognize why a collage of individual memories were drawn together in a particular fashion as the self consciously reconstructs its historical narrative. These studies illustrate that memories are stored at “mid-level abstractions,” and then Webern would have elaborated on them within the current practice and aesthetic outlook of Schoenberg’s twelve-tone method. While Webern retained a general idea of how he approached a composition around 1911, specific detail was added to the “gist”

²¹ Donna Lynn, *Genesis*, p. 351.

recollection in order to convey a coherent narrative. Specific memories, however, were taken from tacit knowledge of compositions Webern wrote, Schoenberg's technique, and perhaps confabulated detail when the act of composing the *Bagatelles* was reconstructed. Such memories would then be communicated through constructing the metaphors he used, how this discourse was internalized, and finally, how such narratives were used within the socialization of the Schoenberg School. Within this context, one would expect Webern's description to contain a degree of perhaps contradictory factual information as he sought to fill in specific information around the "gist" recollection of a process he recalled using twenty years earlier.

Wittgenstein's concepts of "forms of life" and the "language game" served to clarify a situation in which discourse from different language-games intersect. This provides an explanation why Boulez, coming from the tradition of Messiaen, Leibowitz, and late Webern, would have approached Webern's atonal works from a different light through using a different vocabulary than had Webern's contemporaries, who came from the tradition nurtured through the Schoenberg School. Lynn proposed

[a] full account of the birth of serialism would address the music of Oliver Messiaen and Stravinsky, the theories of René Leibowitz and Theodore Adorno, parallel movements in other of the humanities (surrealism, structuralism, existentialism), as well as contemporaneous developments in technological and scientific disciplines (electronics, mathematics, statistics, cognitive psychology).²²

This treatise provides a brief insight into the context within which Boulez discovered Webern, and the profound impact his analytical perspective had with regards to Webern's works. Despite the rather brief period of "Serial Madness" Bailey found, the legacy of these authors on the critical literature appears to have disproportionately dominated the analytical discourse surrounding Webern's works. In 1977, Arnold

²²Donna Lynn, *Genesis*, p. 355.

Whittall blasted Kolneder for his lengthy attacks on the serialist interpretation of Webern at a time in which Whittall believed the polemic was long over. Whittall rhetorically asked “can *Die Reihe* ... really be mistaken for anything other than polemic –an expression of a deep desire to make up for lost time, a greedy grabbing at preconceived conclusions which preempted cool analytical assessment...?”²³ Nevertheless, the serialist view of Webern’s works continue to dominate analytical treatments of Webern’s atonal works long after composers lost interest in the technique.²⁴

In 1992, Lynn concluded that:

The full extent of Webern’s ideas about music history and theory, which formed the basis of his own compositional approach, have not received thorough attention in the literature. This short coming may be traced to the composer’s posthumous critical reception. Less than a decade after his death (1945), Webern was canonized as the prototype for avant-garde composers; his twelve-tone music, in particular, was seen as an example of just how far a composer could delimit his choices before entering the realm of total serialism.²⁵

Why do these assessments of Webern’s works continue to reverberate so strongly in the critical literature?

Stripping away the analytical methodology used to explain Webern’s works, however, reveals how little our understanding of his music has advanced. Arnold Whittall asked, “what is the point of publishing, as an analytical summary, a 'chronologically list of twelve-note sets? ... it will rarely yield any more positive

²³ Arnold Whittall, “Anton Webern: Genesis und Metamorphose eines Stils,” *Music & Letters* 58/4 (1977): 457.

²⁴ It is quite significant that the majority of contemporary musicians hardly speak about technique or musical grammar. Whereas at one time these topics were at the center of their exchanges, today it is not found in their writings or conversations. As Mauricio Kagel noted, even the review *Die Reihe*, which is the most notable international publication of serial technique, ceased publication for four years. With the exception of the works by Boulez, *Penser la musique aujourd’hui* is a remarkable work of its genre, whose text contains a clear concept of the series (Ibid., p. 40.)

²⁵ Lynn, *Genesis, Process and reception*, p. 26.

information than the fact that Webern's forms have strong links with traditional ones.”²⁶ Yet, few find suitable alternatives. Merely following the unfolding runs in the pieces examined in the current treatise should illustrate why Webern had little interest in doing so, at it overlooks the beauty of his expressiveness in order to point out the supporting scaffold on which the individual relations of symmetrical and cellular structures are arranged. Merely listing the order of pitches leaves so much of Webern’s music unexplored. Without an analytical basis, however, our narrative of Webern’s music has shown little progress.

In 1923, Darius Milhaud’s description of Webern’s music echoes many of their contemporaries.

Anton Webern, whose music is reduced to its absolute essentials by its brevity. It has the emotional importance of the throb of a heart, of a pulsation, of a sigh. His small pieces for quartet and those for violin and piano are small dramas concentrated into a few bars of a form so short that nothing remains except an invertebrate but expressive and vigorous design.²⁷

Almost seventy years later, Lynn resorted to almost the same characterization in describing Webern’s compositions.

Their brevity enables them to be grasped almost at a glance, although they lack so much that generally gives structure to a musical work. One finds no repetition, no symmetry. It is expression, in melody and sonority, which by its extraordinary intensity is so convincing. Webern’s compositions are the most extreme example of freedom in form of all collected musical literature. One idea is set forth at a time; the composition lasts only as long as this holds out. There is no development of themes. His works are musical aphorisms of the greatest concentration.²⁸

²⁶ Arnold Whittall, "On Summarizing Webern," *Soundings* 1 (1970): 54-57.

²⁷ Darius Milhaud, "The evolution of Modern Music in Paris and in Vienna," *The North American Review* 217 (1923): 553.

²⁸ *Ibid.*, p. 26.

Several other authors return to the same themes of compact expression, compressed texture, extreme use of register, constantly changing timbre, and distributing thematic gestures throughout the texture during the intervening years. Webern himself, however, offers the path toward meaningful analysis of his works in his letter to Stein.

Webern's description of Op. 28 examines the interaction of themes and the assimilation of genres within the three movements of this work. Gary Gutting proposed that "certain authors—in literature, the twentieth-century modernists are among the best examples—present themselves so immediately and intrinsically "difficult" as to require special interpretative efforts even for those well equipped to understand them."²⁹ In Webern's case we find that his admirers rather than his works served to obfuscate an understanding of his atonal works.

Kathryn Bailey mused "What a disappointment it must have been for Boulez, a few years later, to find that the form of Webern's works had, after all, also been determined in the traditional ways,"³⁰ and Humphre Searle concluded that such mathematical analysis "would have left Webern speechless, especially as (Professor Wildgans now reveals) when at school he lacked all interest in mathematics and was extremely bad at this subject: his interests lay in the field of literature and the classics."

³¹ Hopefully, the hammer through which the current treatise proposes to examine Webern's atonal compositions will have a less traumatic impact on the expressive soul of this composer.

²⁹ Gary Gutting, "Introduction Michel Foucault: A user's manual," *The Cambridge Companion to Foucault* (Cambridge, Cambridge University Press, 1994): 1.

³⁰ Bailey, "The Twelve-Note Music of Anton Webern," p. 333.

³¹ Wildgans, *Anton Webern*, p. 7.

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