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The Role of Rhythm

in the Construction and Articulation of Form in the

Late Works of Alban Berg

Mark Gerard Fitzgerald

This thesis is submitted for the degree of Doctor in Philosophy to
the School of Music, University of Dublin, Trinity College, 2004.
DECLARATION

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ACKNOWLEDGEMENTS

First I must thank my parents who have been an invaluable support to me during my work on the thesis. Dr. Kerry Houston provided me with invaluable assistance at key moments in the production of this work. Mr. Scott Hayes, administrator of Saint Patrick’s Cathedral has also been extremely helpful and accommodating. I would also like to thank Douglas Jarman and Patricia Hall for their help, advice and encouragement. Finally I would like to thank my supervisor Michael Taylor for his assistance and advice for the full duration of my studies in Trinity College Dublin.

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SUMMARY

This thesis examines rhythmic construction in the works composed by Alban Berg between the years 1923 and 1935. It begins by discussing the type of rhythmic and motivic development which was an intrinsic part of the technique of composition as taught by Arnold Schönberg. The principal focus is on those rhythmic developments which are peculiar to Berg, and in particular the manner in which rhythm became for Berg a force which could work independently of the other parameters of musical organisation. Points in the compositions of Berg where the rhythm becomes the primary constructive force are examined in detail.

The third movement of the Kammerkonzert is examined in particular detail, as it is the first example of rhythm being used to create an extended form. As part of this survey the sketches for the movement are examined with new light thrown on the manner in which this complex movement was actually constructed. As well as listing the various methods of rhythmic derivation which Berg developed for this piece the role of rhythm in the delineation of the formal structure is also discussed.

In the second part of the thesis the large-scale works which were composed after the Kammerkonzert are examined, showing that Berg continued to use and expand on the techniques developed in the concerto in these later works, even if he did not indicate the presence of such passages in the published score, as is the case in the Lyrische Suite and Der Wein. The thesis concludes by placing Berg within the context of the Second Viennese School and its followers.

The thesis shows that Berg’s rhythmic organisation was a highly developed and fundamental part of his compositional technique rather than a mere special effect. It also demonstrates the importance of rhythm in the delineation of form in Berg’s music. By drawing analogies between his rhythmic technique and other elements of his composition it suggests ways in which other aspects of Berg’s music may be approached in the future.
INTRODUCTION

Time is the great arbitrator in the grand historical skirmish for importance and influence. From our position at the commencement of the twenty-first century we can see the general and immediate importance of the composers of the Second Viennese School as well as the tentacles of influence which spread across the twentieth century and into our own. As befits their historical importance a considerable amount of musicological work has been published on each of the three composers, the focus changing in line with various changes in fashion in the musicological world, becoming increasingly analytical as the century progressed before diverting into a broader range of exploration in more recent years. Of course certain external events also altered the focus of these studies; the musical dichotomy of the Schönberg school on the one hand and the Stravinsky–Boulanger school on the other, which continued to exist even after Stravinsky’s late espousal of the serial technique, undoubtedly affected the outlook of some writers, while the Darmstadt School’s perception of the necessity to escape the past also coloured a whole generation’s view.

When studies moved away from the merely biographical and descriptive to a more analytical approach the emphasis in writing on the Second Viennese School was on pitch. The reason for this is clear. The music of the Second Viennese School is less obviously rhythmically innovative at a surface level than for example that of Stravinsky, and the technique most associated with the School in the popular mind—serialism—seems by definition (at least in the 1920s) to centre solely around the pitch domain. Indeed the rhythmic squareness of much serial music by Schönberg would tend to support this view.

Schönberg as originator of the serial method and teacher of Webern and Berg was naturally the first to attract attention from musicologists. This was greatly assisted by his prolific literary output. Schönberg was for many years the figurehead of the movement; however, it was to Webern that the avant-garde looked in the post-war years for a guide to a
new music and so it is not as perverse as it may first seem that it was in Webern's serial music
that composers found a more complex rhythmic organisation in line with their ideas. Luigi
Nono and Karlheinz Stockhausen were among those who published analyses of compositions
by Webern in which they attempted to demonstrate how he had in works such as the *Konzert
für neun Instrumente* Op. 24 and the *Variationen für Orchester* Op. 30 begun the process of
extending the serial method to the organisation of all aspects of the composition including
rhythm. More recent studies of the same pieces have shown that the techniques used by
Webern are not quite as straightforward as this and these analyses of the 1950s can now be
seen as a historical justification of the respective composers' ideas, similar in some ways to
Schönberg's many articles justifying atonality and the serial technique by reference to a
variety of figures from the grand tradition of German and Austrian music.

While today pieces such as the *Violinkonzert* and *Wozzeck* are among the most
performed and recorded twentieth-century pieces and indeed were both very quick to establish
themselves in the repertoire, Berg's reputation in musicological terms has varied throughout
the century. The first studies to appear were those of friends and pupils, the most notable of
whom are probably Willi Reich and Theodor Wiesengrund Adorno, books which provide
valuable information but which have been superseded in analytical and biographical terms by
the more accurate studies of more recent years. These were followed in the 1950s by Hans
Redlich's study, which was the first attempt at a slightly more analytical approach to the
compositions. These form the first generation of Berg studies.

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On the other hand Berg’s music was not at first seen as being of much interest to composers of the Darmstadt School, being tainted by its syntactical references to the past. Berg was the twelve-note Puccini, the composer who betrayed the ‘Brave New World’ discovered by Schönberg (who also misunderstood its potential). In 1958 when Stravinsky praised Berg as a ‘gifted constructor’ he could still temper his words of praise by criticising the emotional temperament of Berg’s music, something which was very foreign to Stravinsky’s way of thinking.\(^3\) For these reasons a considerable amount of material written about Berg tended to be defensive, whether it was Adorno pointing out the innovations to be found in Berg’s music or George Perle setting out to show that Berg’s approach to serialism was as competent, innovative and successful as anyone else’s. The notion of Berg as a romantic with an inability to restrain himself to the confines of the serial method is one which writers on the subject still feel it is necessary to refute today.

In the late seventies Berg scholarship took on a new impetus, which was in turn greatly spurred on by the belated premier of the third act of \textit{Lulu} in Paris under Pierre Boulez, who had in the meantime freed himself from the narrow confines of 1950s Darmstadt thinking and re-evaluated the importance of Berg’s music. Also of importance was the discovery of the annotated score of the \textit{Lyrische Suite} by George Perle.\(^4\) Perle also worked on two volumes whose principal task, although carrying a rough chronological outline of the life and works of the composer, is the explication of the operas, \textit{Wozzeck} and \textit{Lulu}, one opera per volume.\(^5\) Douglas Jarman followed up numerous articles with the first modern analytical study of the


totality of Berg's output. These pioneering volumes were followed gradually by works by Hall, Headlam, Pople, Schmalfeldt, and others.

Dividing up the various strands of Berg scholarship, the musical and dramatic issues raised by the operas account for the bulk of the material currently available. Since Berg's annotated score of the Lyrische Suite was made publicly available a large amount of work has been carried out on Berg's secret programmes. This element concentrated at first on the later works of Berg (Jarman on Wozzeck, Dalen on the Kammerkonzert, Perle on the Lyrische Suite, Jarman again on the Violinkonzert and Lulu). In recent times this type of study has been extended, sometimes in a more speculative fashion, to the earlier works.

After this, the majority of work on Berg's music has concentrated on the pitch content of the works. This is often covered to the exclusion of any other element, a common weakness in analysis of serial music. At other times this is related to some broader agenda such as the examination of latent tonality in Berg's music, whether Berg is indebted to figures other than Schönberg in his development of a serial technique, or the exact method in which rows are derived by Berg (this is particularly prevalent in the case of Lulu, a hangover from the famous Perle–Reich controversy). Douglas Jarman's Music of Alban Berg struck a new note on its appearance, as he attempted to elucidate features of Berg's compositional technique by examination of all parameters. This still remains an essential starting point for any researcher.

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The most recent strand of Berg scholarship centres on the collection of manuscript material transferred to the Österreichische Nationalbibliothek after the death of Helene Berg. Since Rosemary Hilmar's initial work on the manuscripts and the appearance of her catalogue\(^\text{10}\) there has been a number of sketch studies by people such as Patricia Hall (\textit{Lulu}), Thomas Ertelt (\textit{Lulu}) and Ulrich Krämer (the student works) as well as smaller-scale studies by various others.\(^\text{11}\)

II.

The present study focuses on the rhythmic techniques used by Berg in his late compositions. In using the term ‘late works’ I am using \textit{Wozzeck} as a convenient dividing line. This is not an altogether artificial division. \textit{Wozzeck} is in many ways a grand summation of all Berg had learnt over the previous years as pupil of Schönberg. In tackling the problem of writing a full-length atonal opera he had to draw on every aspect of his compositional technique. At this point in his career there was also a compositional gap. This was due to a number of factors. \textit{Wozzeck}, when finished, had to be scored and prepared for private publication. A considerable amount of time was then spent trying to persuade one of the major opera houses to undertake the first performance. Berg was also involved in various tasks for Schönberg including the publication of a thematic analysis of his \textit{Pelleas und Melisande} Op. 5, and was also heavily involved in the organization of the Verein für musikalische Privataufführungen.\(^\text{12}\) There is also a change in musical direction for Berg at this point. The late works are more lucid, clear,


mature. There is a certain New Classicism about these pieces and a greater clarity of form and content. Most obviously this cut off marks the beginnings of Berg’s experimentation with serialism.

The *Kammerkonzert* is his transitional work, the first place in which he experiments with the idea of serialism; Berg did not fully adopt the serial method until his work on the *Lyrische Suite* (unless of course one includes his little song ‘Schließe mir die Augen beide’ written around 1925, the background to which is perhaps more interesting than the song itself). From the point of view of this thesis the *Kammerkonzert* is the first place in which Berg uses the RH marking which was to become a standard feature of his late compositions to denote the presence of an important rhythmic motive or *Hauptrhythmus*.

Berg’s rhythmic techniques were extremely varied and innovative, something which was overlooked for many years, presumably disguised by the familiarity of the surrounding grammar or terrain. The sense of familiarity or rapprochement with a previous century prevented people from noticing the truly original elements of his technique. Berg’s use of the *Hauptrhythmus* is one of the distinguishing features of his music. It differs from the manner of rhythmic usage of other members of the Second Viennese School and is also rather different from the sort of ostinato writing which one finds in many composers’ works from this period. It is only in more recent times that several authors have begun to examine elements of this technique, in particular since the appearance of Douglas Jarman’s study of Berg’s music, with a chapter devoted to rhythmic techniques, it has been accepted by authors as an essential element to discuss in any paper on Berg’s music rather than something incidental to pitch manipulation or something to be ignored. However, there is a certain sense in that the obvious aspects of the material and the fact that Berg identifies many of them in the score prevents people from examining the issue further, or as Wolfgang Stroh wrote:
When a composer betrays his trade secrets, he frequently hinders the understanding of his music. So with Alban Berg: he sometimes refers to rhythmic procedures in the titles [...] The result is that those passages only are identified with Berg’s rhythmic procedures!\textsuperscript{13}

There is also the lingering suspicion that this type of rhythmic organisation is merely a special effect rather than an integral part of Berg’s compositional technique.

By Berg’s own definition a \textit{Hauptrhythmus} is a rhythmic motive, however such motives are used in a variety of different ways. The general working of rhythmic motives in conjunction with attached pitch material is a standard feature of musical development. There are also isolated appearances of \textit{Hauptrhythmen} in Berg’s compositions which can have symbolic function or which can be used to mark an important structural point. With the \textit{Kammerkonzert} however, and to a lesser extent with the earlier ‘Invention on a Rhythm’ from \textit{Wozzeck}, the difference is that the rhythm carries the primary constructive function. It is this which forms the central concern of this study.

This thesis examines these passages where the interdependence of the elements of musical language is abandoned and rhythm takes precedence as the constructive force in detail. The actual methods used by Berg in these passages are examined. Having determined the techniques and the nature of their application other questions such as the relation of these isolated passages to the overall work, the use of rhythm in the delineation of form and the relation Berg’s rhythmic technique bears to other aspects of his compositional practice are addressed.

As regards the manner of my own approach, I have used sketch material in certain parts of the thesis, in particular in the section concerned with the \textit{Kammerkonzert}. This is not, however, by any means a sketch based thesis. The final product of the composer is taken as

\textsuperscript{13} Wolfgang Stroh, ‘Alban Berg’s Constructive Rhythm,’ \textit{Perspectives of New Music} 7 (Fall/Winter 1968): 18–31 (18).
the most important source at all times with the sketches used at times to cast light on particular issues or to serve as confirmation of ideas derived from the final score. There remains a fascinating thesis to be written about a piece such as the Kammerkonzert describing its gradual evolution and the many possible solutions to compositional problems which were then discarded by Berg. This is not that thesis.

I also refer at some points to the various published theoretical writings of Arnold Schönberg throughout the thesis. While they date in the main from a later period than the music that is discussed here, I believe they bring us close to the sort of training which Berg underwent in Schönberg’s class and the ideas found in them underpin much of Berg’s own thinking about composition and form.

The thesis falls into two parts, the first part dealing with the Kammerkonzert and the second part concentrating on the music which was written in the last ten years of Berg’s life. The first chapter deals with Schönbergian theory specifically with relation to rhythm. There was a strong relationship between theorising and composing in the music of the Second Viennese School and this study provides a background against which Berg’s compositional experimentation can be measured. For the same reason there is a brief look at the sort of rhythmic and motivic organisation which is to be found in Berg’s early compositions. The chapter concludes by examining Wozzeck, where Berg first demonstrated that ‘this device of giving a rhythmic idea such a constructively important role works’. The second chapter concentrates on the Kammerkonzert and in particular on its third movement the Rondo Ritmico. This is the first example of extensive thematic working of rhythmic ideas with a large area of the piece controlled predominantly in the rhythmic domain rather than the pitch domain. Several of Berg’s sketches for the movement are used to validate points made about the structure of the movement and the methods used by Berg. Of particular interest is the rhythmic chart F21 Berg 74/X, fol. 12. Although this has been reproduced in transcription on
at least two occasions, rather extraordinarily, no author has examined it in detail through application to the finished composition. Indeed one of the most recent studies of the third movement of the Kammerkonzert seems to have been made without any consultation of this chart by the author. The absence of any thorough study of this part of the Kammerkonzert is perhaps indicative of the lack of thorough examination of the rhythmic aspects of Berg’s compositional technique.

Chapters three to five consist of a series of case studies of Berg’s compositional practice in the years following the completion of the Kammerkonzert. The Lyrische Suite and Der Wein are placed together as they are the only large-scale works which postdate the Kammerkonzert and do not contain markings for Hauptrhythmen in the published scores. Both pieces provide evidence of rhythmic working beyond the level of ordinary motivic development, though the Lyrische Suite proves to be more complex than the short concert aria. The following chapters deal with Lulu and the Violinkonzert respectively. These case studies comprise a more complete picture of Berg’s use of rhythm for constructive purposes than has been attempted hitherto. They also show that his rhythmic treatment reflects more general changes in his compositional practice.

The final chapter places Berg in the context of his Viennese contemporaries. The implications of Berg’s technical developments and their relation to the techniques of the next generation of composers are also dealt with. It examines in more detail the role of the passages analysed in the previous chapters. From this emerges a new view of Berg’s approach to the delineation of form. It becomes clear with study of this one aspect of Berg’s technique that he


15 Sally Pinkas, ‘A Rhythmic and Metric Analysis of the Rondo Ritmico, the third movement of the Chamber Concerto by Alban Berg’ (Ph.D. Diss., Brandeis University, 1990).
was in some ways the most innovative of the three composers of the Second Viennese School, something that was hidden behind his claim for the title of incorrigible romantic.
Part I
For a man’s possibilities, plans, and feelings must first be hedged in by prejudices, traditions, obstacles, and barriers of all sorts, like a lunatic in his straightjacket, and only then can whatever he is capable of doing have perhaps some value, substance and staying power.

Robert Musil, *The Man without Qualities*
CHAPTER I
THE ORIGINS OF A TECHNIQUE

Composing and theorising were, as Regina Busch has pointed out, highly interrelated if not inseparable concepts for the composers of the Second Viennese School. One notes for example that each major development in Arnold Schönberg’s compositional technique is marked by commencement of a new theoretical work. Aside from this more obvious ‘public’ type of theorising it is clear that such analytical thinking was a part of the process of composition itself with the sketches of the Viennese composers frequently demonstrating not just careful pre-compositional formal planning but also methodical working out of detail at the actual time of composition. The three composers were also highly aware of each other’s current compositional preoccupations and time was spent by all three in studying the works of the other two in detail. Indeed Berg wrote of Schumann’s ‘Träumerei’:

And although it goes without saying that the conception of this piece—and composition in general—takes place in a sphere far removed from theoretical deliberations, yet it would hardly be possible to design an ending like this without artistic intention and the conscious exercise of technical musical ability.

We are all the more justified, even compelled (if we wish to form a judgement about music) to give an account of this from a musico-theoretical point of view as well, and further make it as precise and foolproof as possible.

Schönberg’s written output dwarfs the output of the other members of the Second Viennese School and their associates, ranging as it does right across his lifetime from the Harmonielehre of 1911 and some early essays now gathered with later articles in Style and Idea, to the works he wrote during his exile in America. Unfortunately there is no comparable theoretical work by Berg extant. Apart from the large analyses of Gurrelieder and Pelleas und Melisande his writings are restricted to a few short articles (of which ‘Why is Schönberg’s

music so difficult to understand?’ and ‘The musical impotence of Hans Pfitzner’s ‘New Aesthetic’ are the best known) and a few analyses of his own music. A series of lectures by Webern has been preserved as *The Path to the New Music*. The output of the three composers was augmented by essays and books by other pupils such as Josef Rufer, Fritz H. Klein, Willi Reich and many others. To these can be added the unpublished surviving teaching materials of various members of the School.

From these works one can reconstruct much of the theoretical background against which they composed. What is striking is the amount of similarity in approach one finds across such a wide range of work. This stems firstly from Schönberg’s own single-mindedness in his approach to his own work and secondly from the intense training, involving exacting instillation of techniques and aesthetic standpoint, that his pupils had to undergo.

In October 1904 Berg was accepted by Arnold Schönberg as a student. From 1904 until 1907 Berg studied harmony and counterpoint with Schönberg, but it was not until autumn 1907 that he began to concentrate on study of free composition. We are fortunate in that a substantial collection of manuscript examples of Berg’s student work survives in the *Österreichische Nationalbibliothek* showing his development as a student. This supplements the theoretical publications of Schönberg and comparison between them shows that although many of the latter date from a much later period than Alban Berg’s own studies with Schönberg, the text books follow a broadly similar pattern and procedure as that followed by Schönberg’s pupils at the beginning of the century. Rosemary Hilmar, when writing on this subject notes:

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14
If the courses Schoenberg held at the end of his life in California are compared with the exercises Berg wrote for him in Vienna from 1904–1906, very little of Schoenberg’s basic teaching appears to have changed. And later she notes:

On comparing Berg’s studies in composition with Schoenberg’s later courses held in America, his method of teaching [free composition] can also be regarded as basically unchanged.

This consistency of thought across the years enables us to use the later works to clarify the type of instruction which Berg would have received at the beginning of the century.

Turning to the theoretical works, it is striking that there is less written by Schönberg about rhythm than about treatment of pitch or form. However one can quickly construct a broad overview of Schönbergian rhythmic technique from the various sources. Defining rhythm about the same time as he was developing the serial technique Schönberg wrote:

What is rhythm?

Rhythm is the repetition of a motion occurring in measurable time intervals. Interruption of a state of rest.

With musical rhythm, time intervals of the motions, sonorities, or sounds are most often simply divisible by 2, 3, or 4 (or by multiples of the smallest unit). Customarily, there is also an accentuation that is assigned to individual repetitions, (occurring) regularly, for example, every 2d, 3d, 4th, also 5th, 6th, 7th, 8th, or 9th. Actually, high artistic rhythm comes into being only by means of these accentuations, through which a number of repetitions (in general, constant ones) are grouped into measures. And the true musical-rhythmic motive makes use of its underlying rhythm (meter) so that it presents, in regular or irregular sequence, notes that are accented and unaccented, short and long, and omits, in the form of rests, whatever is in between them; or else leaves notes unattacked by connecting them with longer, previously attacked ones.

Thus, musical rhythm can be termed a sounding or resonating phenomenon, consisting of short and long, accented and unaccented attacks, which are based on a precisely measured division of time, the bar.

In the simplest sense, then, every repetition of notes of equal value is a musical rhythm [...] especially when the various beats are in a different relation to the accented part of the bar [...] Rhythms of a higher order of organization are those with a richer variety in their makeup, etc.

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22 Ibid., 13.
It goes without saying that the principle of gradual and constant variation was an important one for Schönberg and as part of this process he recognised the manner in which people could hold in memory the rhythmic element of a passage of music, perhaps quicker than they could assimilate the pitch element. The following three examples from Schönberg’s theoretical writings show us the importance attached to rhythm as a means of controlling areas of music as other parameters begin to shift and enabling comprehensibility for the listener.

Use of the motive requires variation

Variation means change. But changing every feature produces something foreign, incoherent, illogical. It destroys the basic shape of the motive.

Accordingly, variation requires changing some of the less-important features and preserving some of the more-important ones. Preservation of rhythmic features effectively produces coherence (though monotony cannot be avoided without slight changes).24

THE PRESERVATION OF THE RHYTHM ALLOWS EXTENSIVE CHANGES IN THE MELODIC CONTOUR.

Thus in Ex. 47(b) the consequent preserves only one rhythm, abandoning for the sake of unity even the slight variations in m. 2 and 4. This rhythmic unification permits far-reaching changes of the melodic contour in slow tempo, and promotes comprehensibility in rapid tempo.25

Comparing the art of the caricaturist to the composer’s technique of variation will reveal conditions of higher art, subject of which every artist must be. I have explained this technique as follows: an object to be varied in the manner of developing variation, a motif, a phrase or larger basic unit consists of a number of features, which concern qualities of the rhythm and of the interval. A variation then might change some of these features, but must preserve others, because changing everything would produce something entirely different and thus cause incoherence.

Suppose a motif consists of the features a (a minor third) and b (a diminished fourth) and the features of the rhythm c–d…there can be produced many new forms by changes of some of these features. Changing interval a into a major third, b into a perfect fourth but preserving the rhythm, produces a form which certainly will be comprehended as a derivative of that basic motif.26

25 Ibid., 30.
One can also note as a further example of the idea of the separate identity of the pitch and rhythmic elements of a motive how Berg analyses Schumann’s ‘Träumerei’ in his article on Pfitzner, labelling rhythmic motives whose pitch content is constantly altering.\(^{27}\)

This separation of pitch and rhythmic elements of a motive was not just a simple matter of providing a stable background, against which could be placed an ever-changing foreground, to ensure comprehensibility. It is clear now that the distinction of parts was taken further by Schönberg. This is shown in an analysis of Webern’s *Variationen für Orchester* Op. 30 by one of his pupils, Siegfried Oehlgiesser.\(^{28}\) In his analysis the term ‘motivic content of the idea’ refers to the rhythm while ‘thematic material’ is used in reference to the pitch material. These can each be developed independently. The rhythm could be treated in all the conventional ways familiar from study of pitch variation: augmentation, diminution and retrograde. In Berg’s brief analysis of the opening ten bars of Schönberg’s *Streichquartett* Op. 7, he makes the following comments:

Here too, finally, [we find] the diversity and differentiation of the rhythms, of which we can only say again that besides being subject to their own laws, they are subject also to the laws of variation, thematic development, counterpoint and polyphony. So in this field too, Schönberg attains to an art of construction that proves how wrong it is to speak of a ‘dissolution of rhythm’ in his music.\(^{29}\)

That a rhythm can be treated as a motive, operating quite separately from any attached pitches, is demonstrated to an even greater degree where Schönberg discusses the possibilities of rhythmic development:

Rhythm (in the sense applicable to the musical work of art) is surely not just any succession of stressed and unstressed attacks; it is also necessary that this succession behave like a motive. In other words, it forms an enduring gestalt that can indeed be varied, can even be entirely transformed and dissolved, but which, like the motive, will be repeated again and again (varied or unvaried, developed or liquidated, etc.).

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\(^{27}\) Reich, *Alban Berg*, 211.


Just as in primitive forms the motive of tones will be repeated, unvaried or slightly varied, so too the rhythm.  

June 9, 1934

July 4, 1934. And just as in higher forms the motive is developed, so too a rhythm would have to be developed, even if it were not associated with tones but merely with sounds.  

The rhythm can be varied through [an] increase [in the number] of attacks:  
a) through equal splitting (division) of one or all durational components  
b) through unequal splitting.  

[...] The features of another form can be incorporated as follows. The rhythm is retained, but the interval is changed; just as in the case of another gestalt and vice versa.  

The rhythm is changed:  
1. By modifying the length of the notes  
2. By note repetitions  
3. By repetition of certain rhythms  
4. By shifting rhythms to different beats  
5. By addition of upbeats  
6. By changing the metre—a device seldom usable within a piece  

A further method of variation which seems to be especially typical in the work of Berg is what has recently been termed by Katherine Bailey in her study of Webern’s serial music ‘value replacement’. This has been described by Neil Boynton:  

In addition to the techniques of motivic variation described above, there is what Bailey describes as ‘value replacement’. Bailey’s ‘value replacement’ is that technique of variation described by Spinner with reference to the fourth movement of Webern’s Second Cantata Op. 31 where part of the value of a note is replaced by a rest [...] The results of value replacement are most remote in the case of motives which are subsequently presented in retrograde form.  

One further form of variation for the Second Viennese School seems to have been the displacement of music across a bar. While this is clearly audible when some element of the piece remains constant, for example, at the opening of the second movement of Berg’s Kammerkonzert where the violin line shifts across the bar each time it is repeated while the

30 Schönberg, The Musical Idea, 199.  
31 Ibid., 241.  
32 Schönberg, Fundamentals of Musical Composition, 10.  
wind ensemble remains constant, it is not quite clear how this was to be audible when all elements changed together unless by emphasis of the bar-line in performance. However it certainly seems to have been of some importance to Webern who discusses it in relation to the reprise in the third movement of his Streichquartett Op. 28:

Note, particularly on the first appearance of the theme, as [occurs] in the canon[ic presentation of the theme], that by continually changing the metre each voice falls differently with respect to the barring, thus each voice gets totally different main stresses [or, ‘strong beats’] [to the others], as well as its character being completely changed.\(^{35}\)

This idea has obvious repercussions in the last movement of Berg’s Kammerkonzert.

A final description which sums up many of the points made above is the following passage from a treatise on serialism by the Schönberg pupil Josef Rufer, describing rhythm:

This type of variation, which sometimes goes very far, is a natural counterbalance to the continuous repetition of the series and the danger of monotony which this brings […] But the rhythm ensures that thematic formations which are varied in this way still remain recognisable to the listener as what they are. The part played by rhythm in building musical shapes becomes greater in twelve-note music (and in serial music generally), through the marked character and individual contours of the rhythmical motifs, in proportion to the importance of the part played in the piece by the shape itself. One can say quite simply “by their rhythm shall ye know them”—not only the musical shapes themselves, but also their functions and their position in the whole musical organisation of the piece. The straightforwardness or the subtlety of the rhythmical structure is not merely a general characteristic of the individual style of the composer; but the contrast and variation between straightforward and subtle rhythm often indicates the formal function of the shape. For example, a transitional idea is generally more straightforward and less complicated rhythmically, while a main idea is richer and has more subtle ramifications. Rhythm has a double function: it can create musical shapes […] and it can build forms, for instance as a motivic “main rhythm” in the last movement of Alban Berg’s Chamber Concerto; or as a kind of rhythmical “pedal-point” it makes larger sections of a form cohere, or helps to create them, as in the first movement of Schoenberg’s third String Quartet. This chapter on rhythm has yet to be written, and Schoenberg’s twelve-note works provide a wealth of material for the purpose; for they show quite new relations between melody and rhythm, as the two elements which create musical shapes.\(^{36}\)

\(^{35}\) Ibid., 195.

\(^{36}\) Josef Rufer, Composition with Twelve Notes Related Only to One Another, Humphrey Searle (trans.), (London: The Cresset Press, 1969), 64.
Here in brief one has the dual nature of rhythm exposed; on the one hand there is the facilitator permitting the comprehensible manipulation of other parameters and on the other there is the more adventurous use of rhythm itself for constructive purposes.

Several studies have demonstrated how clearly the results of Schönberg's teaching can be seen in Berg's student compositions. Rosemary Hilmar is particularly struck in her study of Berg's student years by the use he makes of rhythmic manipulation:

Taking motivic cells as well as fugue subjects, Berg explores an infinite number of contrapuntal techniques such as retrogrades, inversions, rhythmic augmentation, diminution, displacement of entries and so on.

Discussing a set of variations for violin and piano she notes:

The second part of the second variation inverts the theme and displaces it rhythmically as well as interchanging the order of entries between the violin and piano [...] The variations depend upon rhythmic motives for their various characters [...] It is the aspect of rhythmic variation on the unvaried intervallic basic shape—which in later compositions is the decisive factor in determining the musical form.

The importance of motivic working becomes very clear from looking at any of Berg's mature compositions dating from before the first world war. In the Sonate für Klavier Op. 1 Berg constructs his sonata-form movement from a number of motives, both pitch and rhythmic, which are heard at the opening.

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38 Hilmar, 'Studies with Schoenberg,' 15.

39 Ibid., 15–16.
The opening phrase is opened and closed by the same rhythmic motive, sealing it off at each end as it were, of a dotted quaver, semiquaver and crotchet. This coupled with the change in pitch structure of fourth-tritone to fifth-fourth and the placing of it on the bar instead of off the bar all combine to give a sense of resolution highlighting the appearance of the tonic, B minor, at this point. In the third bar we hear one of the other important rhythmic derivatives of this dotted figure, this time in conjunction with the significant idea of the repeated pitch and also the descending chromatic line. Indeed the chromatic descent dominates the opening; the bass line descends C sharp, C natural, B natural, A sharp, and a freer top line descends G natural, E flat, D, C sharp apart from the internal motive mentioned above.\(^{40}\) Already in these four bars we have much of the important material for the entire sonata. The dotted repeated-pitch motive has been traced through the sonata by Krämer.\(^{41}\) He notes how the fusing of different rhythmic shapes can produce variants of the rhythmic motives. Restricting ourselves to the rhythmic domain, there is one other important motive which gradually emerges in a typically Bergian manner in bars 11–12. This is the triplet motive (a), which gradually metamorphoses into a sextuplet semiquaver motive (b). This idea in turn is separated with the pitches split


from their original rhythm and provided with a new rhythmic figuration (c) to form the coda
music:


![Example 1.2](image)

Similar types of analysis can be carried out easily on the other Schönbergian early
compositions: the *Vier Lieder* Op. 2, the *Streichquartett* Op. 3 and the *Drei Orchesterstücke*
Op. 6. The *Altenberg Lieder* Op. 4 and the *Vier Stücke* Op. 5, while being more individualistic
in some respects, also provide clear evidence of such rhythmic working; indeed opus 4 has
attracted quite a lot of attention in this regard with rhythmic motives traced throughout the
score.42

With the onset of the First World War Berg began work on his first opera *Wozzeck.*
The composition of this work raised a lot of questions and problems for Berg as he struggled
to find a way in which to create a convincing large-scale structure using an atonal language.
His solution was to use a series of different forms to divide up the opera, scene by scene. The
first act was to be a series of character pieces suitable for the introductory nature of the scenes
as each of the *dramatis personae* is presented in turn. For the second and longest act where the
dramatic action reaches its most complicated and involved, the looser forms were abandoned

in favour of a symphonic structure. The last act resorts to a series of inventions each focusing on a particular element. They are respectively:

- Invention on a theme (seven variations and fugue)
- Invention on a single pitch (B)
- Invention on a rhythm
- Invention on a six-note chord
- Invention on the tonality of D minor
- Invention on an ostinato

The third of these forms, the ‘Invention on a rhythm’ was, as Berg himself describes it, the first place in which he ‘demonstrated that this devise of giving a rhythmic idea such a constructively important role works’. The entire scene is dominated by a single rhythm which is first heard on the bass drum before the curtain rises on the third scene:

Example 1.3 Berg, *Wozzeck* III.2, *Hauptrhythmus* of Interlude

\[\text{Example Image} \]

The construction of the scene is relatively straightforward in comparison with later examples. The rhythm is repeated (first appearing in the piano polka) in its original form, in augmentation and diminution. There are no retrograde appearances and changes to the configuration of the motive are restricted to alterations to suit the metre. Textures of greater complexity are created by layering several iterations either through use of canon or by using versions of the motive based on different pulse values. The most complex textures are to be found at bar 180 at the close of Margret’s song and then, after a pause, from bar 187 to the end of the scene. These two blocks are shaped around the text with the pause occurring at the

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moment when Margret notices the blood on Wozzeck’s hand. The rhythm continues to appear in the short interlude between the third and fourth scenes.45

Although this scene is quite simple in its application of the technique it marks an important point in terms of Berg’s expansion of his rhythmic technique. There is a clear distinction between the sort of rhythmic working which is found in earlier compositions and indeed in other parts of Wozzeck, for in this scene everything becomes subservient to the rhythm. Berg marks off this section by the single appearance of the rhythm by itself on the bass drum before the scene begins. This type of marking was to become an important signalling device in the later scores. Text setting and melody are all subservient to the obsessive repetitions of the rhythmic motive. In one sense it is perhaps more crude than the sort of motivic development one finds in other parts of the score but it is more experimental in other ways. If Berg is to be believed it was the first time that the possibilities of such organisation became clear to him. The fact that his next composition was to explore the ramifications of this discovery in great detail would seem to support this.

While Berg was composing Wozzeck Schönberg was developing a new technique to recapture the control which he felt had been lost with the atonal revolution of the early years of the century. Schönberg’s earliest attempts at creating a serially based method of construction and organisation date back to about 1914 when he worked on a symphonic piece, later abandoned.46 Parts of this abandoned composition were later subsumed into the unfinished Die Jakobsleiter which he began work on in 1917 and returned to on a number of occasions before also abandoning it. The real advancement in the codification of the new technique however gradually emerged as Schönberg began work on what was to become two

series of piano pieces (the *Fünf Klavierstücke* Op. 23 and the *Suite für Klavier* Op. 25) and the *Serenade* Op. 24. The *Suite* Op. 25 is often seen as the first fully serial set of pieces by Schönberg, while opus 23 with the exception of the ‘Waltzer’ is seen as proto serial and only the ‘Variationen’ and ‘Sonett’ from the *Serenade* relate in any way to the serial technique. However it is not quite as easy or straightforward to divide up these compositions into such groups, as can be seen from even a brief glance at the overlapping chronology of all the pieces.\(^{47}\) Indeed, as Charles Rosen has pointed out, the fourth of the opus 23 pieces is closer to traditional serial practice than the supposedly serial waltz which concludes the set,\(^{48}\) while Schönberg writing of the *Fünf Klavierstücke* declared:

> Here I arrived at a technique which I called (for myself) ‘composing with tones’, a very vague term, but it meant something to me. Namely: in contrast to the ordinary way of using a motive, I used it already almost in the manner of a ‘basic set of twelve tones’.\(^{49}\)

As defined by Josef Rufer, a Schönberg pupil, the serial system is based on the following criteria:

- A twelve-note series consists of all twelve tones of the chromatic scale in the sequence ordained by the primary musical conception, the basic shape.
- No note is repeated within the series.
- Each series can be used in four forms: the original or prime form, its inversion, retrograde and retrograde inversion.
- The series may be divided.
- The series, or any division of the series, can be stated horizontally or vertically.
- Each of the four forms may be transposed to begin on any note of the chromatic scale.
- Each note can appear within the series in any octave.
- In general octave doubling should be avoided.\(^{50}\)

It was also general procedure at first that each piece should be derived from only one row in order to ensure maximum unity.

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\(^{50}\) Rufer, *Composition with Twelve Notes*, 84–111.
This definition of serialism is supported by other late writings by Schönberg and
Webern. In a letter of 3 June 1937 addressed to Nicholas Slonimsky Schönberg wrote:

After that [1915] I was always occupied with the aim to base the structure of my music
consciously on a unifying idea, which produced not only all the other ideas but
regulated also their accompaniment and the chords, the ‘harmonies’ [...] What I did
was neither revolution nor anarchy. I possessed from my very first start a thoroughly
developed sense of form and a strong aversion for exaggeration. There is no falling
into order, because there was never disorder. There is no falling at all, but on the
contrary, there is an ascending to higher and better order.\(^5\)

He also writes as follows

But the relationship of the twelve tones to each other develops on the basis of a
particular prescribed order (motive), determined by the inspiration (idea!)…In twelve-
tone composition the matter under discussion is in fact the succession of tones
mentioned, whose comprehensibility as a musical idea is independent of whether its
components are made audible one after the other or more or less simultaneously.\(^5\)

In ‘Composition with Twelve Tones I’ Schönberg refers to the row in the following manner:

The basic set functions in the manner of a motive. This explains why such a basic set
has to be invented anew for every piece.\(^5\)

The idea that serialism was developed as a means to achieve Schönberg’s goal of organic
unity is endorsed by Webern’s general definitions of serialism in the series of lectures which
forms \textit{The Path to the New Music}:

To be very general, it’s a matter of creating a means to express the greatest possible
unity in music.\(^5\)
Composition with twelve notes has achieved a degree of complete unity that was not
even approximately there before. It is clear that where relatedness and unity are
omnipresent, comprehensibility is also guaranteed. And all the rest is dilettantism.\(^5\)

Schönberg also felt that the use of serialism as a constructive element in the
composition enabled him to revive and revitalise large-scale traditional forms. He believed
that atonal music denied one the ability to construct large-scale traditional forms. Serialism

\(^{52}\) Schönberg, \textit{The Musical Idea}, 375.
219.
\(^{54}\) Webern, \textit{The Path to the New Music}, 42.
\(^{55}\) \textit{Ibid.}, 18.
was invented in order to reappropriate the forms that had to be abandoned along with the 
abolition of tonality. In this sense serialism was a substitute for tonality and all its functions.

The discovery of an anonymous article contemporaneous with the development of 
serialism entitled ‘Komposition mit zwölf Tönen’ gives a clearer view of how serialism was 
perceived at the time rather than after many more years of development.\textsuperscript{56} This essay presents 
its ideas as a codification of the practice of atonal composition rather than the development of 
a new technique as such. It contains a number of key statements about such composition. The 
technique is described as being recognisable by the negative features ‘non-repetition of one 
tone, non-emphasis of one tone as keynote’.\textsuperscript{57} Polyphony will replace homophony which will 
only remain in ‘popular compositions and compositions in the folk style’.\textsuperscript{58}

In polyphony, equally important voices take the place of moving harmonies, which 
means that the content of the musical idea is divided among the voices that sound 
simultaneously.\textsuperscript{59}

Laws for the construction of \textit{Grundgestalt} and complementary \textit{Gestalten} are 
delineated. The issue of large-scale form is also mentioned:

There now follows the question of the formal possibilities of this new polyphonic art. 
It must be a form that, like the old forms (fugue, sonata), has meaning and can be 
comprehended […] These short pieces were found to be only a provisional form.

It was necessary to find laws that would allow for a larger form. Long works make 
greater demands on comprehensibility than do the short ones.\textsuperscript{60}

One further element which has, as Ashby pointed out, particular importance for later Berg is 
the passage about tonality and consonance:

Perfect consonance is to be treated with the same caution [exercised] earlier with 
dissonance […] Doubts still persist that the doubled tone becomes predominant. Yet it 
would perhaps be no misfortune if we wanted to compose ‘polytonally’ rather than 
‘atonally.’ It would be no surprise at all if in this music conforming to a monotonal

\textsuperscript{56} The essay with a translation and facsimiles of Berg’s own notes are reproduced in Arved Ashby, ‘The
Development of Berg’s Twelve-Tone Aesthetic as seen in the Lyric Suite and its Sources’ (Ph.D diss., Yale
University, 1995), 223–33.
\textsuperscript{57} \textit{Ibid.}, 229.
\textsuperscript{58} \textit{Ibid.}, 229.
\textsuperscript{59} \textit{Ibid.}, 230.
\textsuperscript{60} \textit{Ibid.}, 229–30.
[music], the after-effect of tonality is so strong that a tonality might *occasionally* occur [...] That we proceeded from these [precepts] is no guarantee that we will remain with them. Later a new kind of tonality can again be found. Triads, too, will likely become possible again.  

It is not entirely clear when Berg became acquainted with Schönberg’s new discoveries. There is also much debate about how much of Berg’s ultimate use of serialism derives from the Schönbergian model as opposed to others that were current at the same time. Ashby has suggested that much of Berg’s technique derived from the work of his pupil Fritz H. Klein, though ultimately he admits that it is impossible to establish to what extent Berg is indebted to Klein and to what extent the similarities of approach are due to independent thinking which produced similar results.  

The picture is complicated further by the figure of Josef Matthias Hauer, who devised his own method of twelve-note composition independently from, but at the same time as, Schönberg. It is certainly clear that Berg was familiar with Hauer’s techniques; the term *Bausteine* invented by Hauer to describe his tropes can be found in several Berg sketches.

In February 1923 Schönberg, prompted into action by the public announcements by Hauer about his new compositional discoveries, called together all his pupils to reveal his new method of composition. It would seem from the various accounts that Berg was present at this meeting and he also possibly had further meetings with Schönberg at which the topic was discussed prior to the commencement of the *Kammerkonzert*. The existence of Berg’s notes on twelve-tone composition and his corrections to ‘Komposition mit zwölf Tönen’ also

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suggest early knowledge of Schönberg’s ideas. There is also the letter which he wrote to Helene in early 1923 in which he noted:

Schoenberg was very nice and once more very friendly to me. But alas at the expense of other friends who (according to him) whenever he talked about his achievements in musical theory would always say: ‘Yes, I’ve done that too.’ As he doesn’t expect this sort of thing from me, he wants to show me all his secrets in his new works.66

It is however impossible to say exactly which pieces Berg was familiar with when in 1923 he began work on his Kammerkonzert.67 ‘Komposition mit zwölf Tönen’ makes reference to both the ‘Variationen’ from Schönberg’s Serenade and the Klavierstücke. Berg refers to the finale of the Serenade in his ‘Open Letter’ to Schönberg and there is also a short serial analysis of the variation movement among Berg’s papers.68

The ‘Variationen,’ which is the third movement of the Serenade, is one of two experiments with serial technique in the piece, the other being the Petrarch setting ‘Sonett’, which forms the fourth movement. The ‘Sonett’ is notable for the use of the row in the construction of its vocal line. It is made up of repetitions of the row in its prime form, however as each line of the poem has only eleven syllables and the text is set syllabically each line of the text begins with a different note of the row. This reminds one of the manner in which Berg repeats the twelve-note pitch collection at the opening of the second movement of the Kammerkonzert, varying it only by octave transposition and shifting its position relative to the bar and perhaps in a more direct manner of Berg’s first truly serial piece, his second setting of the text ‘Schliesse mir die Augen beide’. This song is based on a single row, with the vocal part consisting solely of a series of simple repetitions of the row without even the metrical shifting

68 F21 Berg 107, fol. 1–2r.
of either of the previous examples.\(^6^9\)

Schönberg’s ‘Variationen’ provide more interesting points of comparison and as already mentioned were without doubt studied by Berg. The work begins with an eleven-bar theme presented unaccompanied on the clarinet. This is itself constructed from a fourteen-note row made up of eleven pitches B flat, A, D flat, C, A flat, D, E flat, F sharp, G, E and F. The repeated pitches are A flat, D and F sharp. This row is heard twice, the second time in retrograde. Each variation is based on prime and inversional forms of the row with the missing twelfth pitch frequently appearing in repeated form in an ancillary part. As the variations progress the use of the row becomes more complicated. From the rhythmic point of view however there are some interesting features on display in the construction of the theme.

**Example 1.4** Schönberg, *Serenade* Op. 24/III, 1–11

![Example 1.4](image)

The second or retrograde part of the theme features many of the same rhythmic elements as the first but these have been rearranged. A rest in bar 5 has been filled in bar 9. A similar technique is used for bars 6 and 10. The rhythmic units in bar 2 have been reversed in bar 8. While it is tempting to draw a direct parallel between this and the sort of techniques used in the *Kammerkonzert*\(^7^0\) it is perhaps more accurate to merely describe these as typical of Second Viennese School handling of rhythmic ideas in their pieces. Other relationships noted by Floros include more superficial similarities such as the fact that both composer’s variation movements contain five variations and that the slow movements in ABA form are both

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\(^6^9\) See Constantin Floros, ‘Das Kammerkonzert von Alban Berg: Hommage à Schönberg und Webern,’ in *Musik-Konzepte 9: Alban Berg Kammermusik II* (Munich, Edition text + kritik, 1979), 86–7. Floros highlights many of the similarities between the two pieces though some of his examples such as the use of the term scherzando in two bars of the *Variationen* of the *Serenade* and the heading *Thema Scherzoso con Variazioni* for the entire first movement of the Berg piece seem a little tenuous.

\(^7^0\) Hilmar, ‘Metrische Proportionen und serielle Rhythmik,’ 357, mentions a rhythmic analysis of this movement among Berg’s papers but I have been unable to locate this.
marked Adagio and have muted accompaniment. There are also, however, more intriguing similarities such as the use of solo violin in both slow movements and the conclusion of the Schönberg Adagio with twelve low C sharps.\(^71\)

The movement which Berg singles out in his Open Letter as having any influence on the construction of the Kammerkonzert is however not one of these movements but rather the Finale. This, the seventh movement, is based primarily on the first movement; the thematic material of this movement is dominant and the meter and tempo indications are identical. Against the background of this varied reprise which gives the piece a sense of cyclic completion by return to the opening of the composition we also hear moments from each of the other movements of the Serenade flit past, often with rhythms and register altered to fit in with the prevailing march. Floros describes three types of reference within the movement: literal quotation, slight variation and complex combination where the rhythm of one idea is matched with the pitch from another.\(^72\) However it is not as simple as his description would imply. For example the following idea appears in the last movement, bars 23–6, at tempo minim = 100.

**Example 1.5** Schönberg, *Serenade* Op. 24/VII, 23–6

\[\text{\includegraphics[width=0.5\textwidth]{example1.5.png}}\]

This is described by Floros as a slight melodic variation on the opening of the sixth movement, the ‘Lied ohne Worte’ (at tempo crotchet = 40).


If one compares the two one can see that ignoring the high amount of pitch repetition in the example from the finale the same pitches appear in both with just the slight rearrangement of placing the F sharp after the A rather then before it. However, what this reading ignores is that the reconfiguration of these pitches in this fashion with so many repetitions of the first pitches brings it a lot closer to the material of the Ländler that appears at the centre of the ‘Tanzscene’ which forms the fifth movement (bars 63–6, quaver = 116).

This would imply something closer to Floros’s third category. Schönberg is here revelling in the ambiguity created by using variation to point the innate similarities within these ideas, leaving the listener unsure as to what exactly this brief reminiscence is referring.

In general the Schönberg movement is less sophisticated in its construction than Berg’s piece, something which one can only expect in a looser form such as Schönberg uses in his piece. As the first movement ‘Marsch’ dominates proceedings the references to other movements tend to be short and fleeting. One important exception to this also provides a striking similarity with Berg’s treatment of material in the last movement of the Kammerkonzert. Towards the close of the movement there is a sudden reappearance of the opening measures of the ‘Lied’, varied only by octave transposition and slight changes to the
accompaniment and marked by a sudden slowing to the Adagio tempo (crotchet = 40, bars 149–54). In the Berg Kammerkonzert something very similar occurs just before the coda (bar 698). The tempo slows slightly and bars 431–2 are heard written in augmentation to make it seem like the tempo has dropped to adagio.\textsuperscript{73} Berg’s Adagio reference is all the more striking because unlike the Schönberg example it is not varied in any way but is a direct quotation.\textsuperscript{74}

However, despite these various clues the extent of Berg’s knowledge is harder to gauge. In late 1925, long after the completion of the Kammerkonzert, Berg tells Schönberg:

> Casting a glance into your new score [the Quintet Op. 26] a while back was immeasurably exciting. How long will it be before I understand this music as thoroughly as I fancy, for example, that I understand Pierrot. For the present I am slowly familiarizing myself with your Opera 23–26, the only scores I have up here with me.\textsuperscript{75}

While it is tempting to accept Perle’s dismissive remark about the Kammerkonzert, that though Berg indicates in his open letter the existence of passages that correspond to the technique of composing with twelve notes related only to one another ‘it is obvious that at the time he understood nothing at all about the implications of these “laws”’, the reality is rather more complicated.\textsuperscript{76} It is the first piece which Berg composed after being introduced to Schönberg’s new ideas and while it does not apply any of the laws of pitch distribution in any doctrinaire way it does incorporate a number of ideas from the example of Schönberg’s own compositions. In its use of large-scale forms it also reflects the spirit behind Schönberg’s explorations. In addition to this it was the piece in which Berg was to try out for the first time the possibilities which his rhythmic experiments in Wozzeck had laid open to him.

\textsuperscript{73} Oddly enough Floros does not seem to notice this, the most striking resemblance between the two finales.
\textsuperscript{74} It is probably not a coincidence that this sudden appearance of the Adagio occurs in bar 698—adding the three numbers together gives one Berg’s personal number 23.
\textsuperscript{75} Alban Berg to Arnold Schönberg, c.13 September 1925, The Berg-Schoenberg Correspondence, 338.
\textsuperscript{76} Perle, Wozzeck, 3.
CHAPTER II
KAMMERKONZERT: THE USE OF RHYTHM FOR THE DELINEATION OF FORM

The Kammerkonzert was composed between early in 1923 and February 1925. The piece is scored for solo violin and piano with an accompanying wind ensemble consisting of piccolo, flute, oboe, cor anglais, E flat, A and bass clarinets, bassoon and contra bassoon, trumpet, 2 horns and trombone. As Berg declared in his ‘Open Letter’ to Arnold Schönberg, which deals with the structure of the Kammerkonzert, the number three determines not just the quantity of instruments used but also the number of movements, their proportions and their relation to each other. The third movement is the sum of the previous two not just in terms of numerical disposition but also in the literal sense that it is a conflation of the opening Thema Scherzoso con Variazioni and the second movement Adagio. It is in this third movement designated a Rondo Ritmico that Berg expands on the rhythmic techniques he had displayed in earlier compositions.

The first movement, originally designated Chaconne in Berg’s sketches, is preceded by a motto presented on piano, violin and horn (one instrument from each of the three families presented in the concerto—part of the ever-occurring trinity of celebration) making up as far as is possible the names, in musical notation, of Arnold Schönberg (piano), Anton Webern (violin) and Alban Berg (horn).

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79 See F 21 74 V, fol. 1. It is possible that the choice of title was linked to knowledge of Schönberg’s use of Baroque dance forms in the Suite für Klavier opus 25.
Example II.1  Berg, *Kammerkonzert*, opening motto.

Brief examination of the motto shows that the notes of both the Berg and Webern ideas are contained within the Schönberg motto. A result of this is the repeated emphasis on the pitches B flat, E and G as a closing idea.

The theme of the first movement subdivides into three sections separated by double-bar lines with the first section dividing further into two sections marked off by a phrase-end mark. It begins in a quasi-serial fashion with eight bars using a twelve-pitch row based on the Schönberg motto from the opening. As can be seen from the example above the Schönberg motto gives us eight pitches without any repetitions. This is prefaced by the four missing pitches, E sharp, F sharp, G sharp and C sharp.

Example II.2  Pitch collection for opening of Berg, *Kammerkonzert/I*

The first presentation of the row takes the form of a gradual unfolding, something which is common in Berg’s music but is also quite a feature of this particular piece. The cor anglais presents first one pitch, then two, then three and then four. The appearance of the fourth signals the sounding of the rest of the notes on the trumpet. The accompaniment for this first unfolding is made up of pitches 9, 10, 11 and 12. This fairly strict ‘serial’ approach
disintegrates on the second page as Berg begins to pull out the Webern and Berg motto ideas. The disposition of notes from this point onwards is determined by criteria other than that of the row. This is not composition with twelve tones but rather the gradual creation of a series of twelve-note fields. The use of the row is thematic rather than motivic and does not have the large-scale implications one would find in a serial composition.

At bar 8 we get a new idea. Jarman has described this as a retrograde of the flute part in bar 7 but this only accounts for the first two or three notes. The accompaniment, as he says, can be traced back to an arrangement of the row into four augmented triads. The melodic material however seems to be a new independent row.

Example II.3 Interpretations of pitch collections Berg, Kammerkonzert/I, 8

a) Augmented triads:

![Augmented triads](image)

b) Independent Row:

![Independent Row](image)

In bar 10 an eleven-note collection is played on the oboe which is then taken up in direct imitation on the flute. At bar 16 a new section and a new collection are begun. This note collection is unfolded in a manner similar to the gradual unfolding of the opening. Analysing this passage Jarman suggests that the row which finally emerges in bars 19–20 is also the basis of the previous bars.

Example II.4 Pitch collection from Berg, Kammerkonzert/I, 19–20

![Pitch collection](image)

By dividing the row as above and then taking firstly two notes from each segment, then three and finally all four we can construct the ascending parts of the melodic line in bars 16–20. This however presupposes the use of a fixed (interval) row in the section, something that is out of character with the rest of the movement and the composition as a whole. There is also another reading of this passage which ties in with the idea of gradual unfoldings and also takes into account the descending lines. If one counts through the entire melodic line we find that we are presented firstly with ten pitches on the E flat clarinet, then eleven pitches on the oboe and finally twelve on the A clarinet.

**Example II.5** Berg, *Kammerkonzert/I*, 16–20

![Example II.5](image)

Each element of each unfolding is shaped as follows: we hear groups of rising thirds, first two of them, then three, then four, each group separated by a semitone. In the case of the first two unfoldings the sequence ends with a falling figure that provides a mixture of extra pitches and repeated notes. The last time the twelfth note is the highest of the rising collection. This view is supported by markings in the sketches where Berg marks out underneath the stave the numbers of *different* pitches in each group of bars, with notes of ‘All twelve’ at the points where the complete chromatic has been reached.

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82 See F21 Berg 74 XI, fol. 6v–7.
The section is gradually liquidated with emphasis drawn to falling sixths and thirds, a preparation for the last section which begins at bar 25 with its heavy reliance on third collections causing Jarman to describe this section of the theme as tonal.\textsuperscript{83} It leads smoothly into the first of the five variations. With vague deference to the methods of serial row construction and modification the variations use the procedures of inversion and retrograde. By adding basic reprises Berg gives the movement the following shape:

Theme – First Reprise – Retrograde – Inversion – Retrograde Inversion – Second Reprise

This construction gives the movement a tighter shape than a simple set of variations suggesting to analysts an underlying sonata structure and to some even a symphonic construction similar to that found in \textit{Wozzeck} Act II.\textsuperscript{84}

This brief view shows how Berg organises sections of the piece marking them off from one another by use of different pitch collections. Each collection is an arrangement of the twelve pitches of the chromatic scale and they are not related to each other in the way that for example the various derived rows of \textit{Lulu} are related. However, it is noteworthy that each of the rows features the same pitch collection at its close (E, G and B flat) and this pitch collection is also the closing figure of the motto that heads the movement.\textsuperscript{85}

In some ways the organisation of pitch material follows a similar format in the second movement. A row of twelve pitches is used to construct the principal melodic line. There is no systematic handling of this row to derive the accompanying pitches. However there are several differences between the movements. There are no sections of gradual unfoldings as in the first movement. The row is generally stated as a melodic line and then repeated in unmodified form until the end of the section. Each section contains a new row.

The movement falls into two parts. The first part is a simple ABA form while the second part is a free retrograde of the first. At the beginning of the piece the violin states the first row:

Example II.6  Pitch Collection from Berg, *Kammerkonzert* II, 241–259

\[\text{\begin{music}
\bar{1} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B}
\end{music}}\]

This is played by the violin three times, each time displaced by a quaver and altered by octave transpositions. The move into the next section is triggered by the repetition of the final four notes of the row. The accompaniment is formed from groupings of the row which are then transposed chromatically.

At bar 260 the second row is introduced. Brenda Dalen has drawn attention to the similarity between this idea and some of the motives in Schönberg’s *Pelleas und Melisande* and has also pointed out the possible programmatic significance of this movement as a whole.\(^86\) This row appears twice in the wind parts, and as part of its programmatic role, returns at the turning point of the central palindrome.

Example II.7  Pitch Collection from Berg, *Kammerkonzert* II, 260–270

\[\text{\begin{music}
\bar{1} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B}
\end{music}}\]

The B section commences (bar 271) with the Melisande row in augmentation while the violin introduces an eleven-pitch row.

Example II.8  ‘Melisande’ row from Berg, *Kammerkonzert* II, 271

\[\text{\begin{music}
\bar{1} & \text{C} & \text{D} & \text{E} & \text{F} & \text{G} & \text{A} & \text{B}
\end{music}}\]

\(^86\) Brenda Dalen, ‘Freundschaft, Liebe, und Welt: The Secret Programme of the Chamber Concerto,’ in *The Berg Companion*, Douglas Jarman (ed.), (Basingstoke: Macmillan Press, 1989), 141–180 (161–3). In this paper Dalen argues that the movement is in some way a representation of Mathilde Schönberg, Schönberg’s first wife, and the central passage represents her death, which occurred during the composition of the movement.
At bar 277 a further row is introduced on the horn and a final row formation is introduced at bar 322:

**Example II.9**

a) Pitch collection from *Kammerkonzert/II*, 277

![Pitch collection from Kammerkonzert/II, 277](image)

b) Pitch collection from *Kammerkonzert/II*, 322

![Pitch collection from Kammerkonzert/II, 322](image)

The one section which stands out as an exception to this type of organisation is the passage between bars 282 and 321 (the middle part of the B section). Here instead of using a short pitch collection to structure the section Berg uses a rhythmic motive in a foreshadowing of what is to follow in the third movement. It is the only section of the movement which does not have an independent row collection, beginning instead with an idea on the clarinet based upon the row from bar 277.

**Example II.10** Berg, *Kammerkonzert/II*, 283–6

![Rhythmic motive in the middle part of the B section](image)

The opening of this idea is gradually isolated and in bar 291 the second horn and trombone take up an idea of three rising quavers leading to a semibreve. This is immediately echoed by the bassoon and first horn in the following bar, with three quavers leading to a minim tied to a quaver. It is passed to the trumpet, which after the three quavers has a rhythmic figure of a dotted crotchet followed by two quavers and a dotted crotchet.\(^{87}\)

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bassoon repeats its figure and at bar 294 begins to state this rhythmic idea (three quavers followed by a note of longer duration) on repeated notes (moving slowly up from G, through A flat and A natural, to B flat) forming units of seven quavers’ duration. At the same time the violin part takes the trumpet idea and alters it to form a figure that is also seven quavers in duration; dotted crotchet, quaver, semiquaver, dotted quaver. This is repeated (shortened by a semiquaver) after a seven-quaver gap. After a further four quavers the motive appears on a repeated A in the contrabassoon and trombone parts marked RH:

Example II.11  *Hauptrhythmus* from Berg, *Kammerkonzert/II*

RH is the symbol devised by Berg for this composition to indicate the presence of a *Hauptrhythmus* or principal rhythm. These rhythmic motives are treated in very specific ways in Berg’s subsequent compositions. Their importance as a motive is generally indicated by the clear articulation on their first appearance. This generally occurs either on an unpitched percussion instrument or on a single repeated note.88

What follows is a passage quite like the *Wozzeck* example discussed above, though without the same level of obsessive repetition of the rhythmic motive. This is due to the splitting of the passage between treatment of the rhythmic motive and the clarinet melody from bar 283. The *Hauptrhythmus* appears twice more on the note A in bars 299–301 on trumpet and trombone. From bar 303 it is set against canonic versions of the clarinet theme (each new entry using rhythmic diminution) appearing on A in the solo violin part in bar 304 and then on C sharp in the bass clarinet and bassoon parts in bars 306–7. A third appearance of it on the same instruments starting on C sharp and rising to D ends this subsection. The

88 In this movement for example, although the first real occurrence of the motive is in the violin part on a series of descending pitches (bar 294), the first occurrence marked RH in the score is on a repeated low A (bars 297–8).
appearance of a truncated variation in the solo line in bar 311 signals the beginning of the last
section in which Berg liquidates the figure.\textsuperscript{89} This is achieved by removing a quaver at a time
from the centre of the \textit{Hauptrhythmus} and coupling this with a gradual increase from one
semiquaver to a large rushing upward scale in the accompanying parts bringing the section to
its brief \textit{Höhepunkt}, an inversion of the clarinet melody. The section concludes in bar 321.

The return of this section in the second half of the movement occurs between bars 400
and 438. While the strictness of the retrograde varies from section to section of the movement
the return of this section remains quite close to the original version after some redistribution of
parts at the beginning. The liquidated versions of the \textit{Hauptrhythmus} appear in the solo part in
bars 408–9 with the addition of glissandi at their close. The other marked instances from the
first part recur on the same instruments and pitches as in the earlier section in a direct reversal
of the note values. Only the unmarked occurrences of the solo line from bars 294–6 are altered
slightly with their dotted crotchet split into a crotchet and quaver on the same pitch in bars
425–7.

Like the third-act scene from \textit{Wozzeck} the second movement of the \textit{Kammerkonzert}
provides a very simple example of rhythmic treatment. The motive is unchanged apart from a
single appearance in augmentation. The absence of a retrograde appearance in the first half is
explained by the return of the section in retrograde in the second half. It is unlike the
appearance in \textit{Wozzeck}, in that the rhythm’s appearances are too sporadic to be constructive by
themselves. They are part of an organisation built around two motives. It is the use of
repetition on a single tone for most of the appearances, which along with dynamics and

\textsuperscript{89} Schönberg, \textit{Fundamentals of Musical Composition}, 58: ‘Liquidation consists in gradually eliminating
characteristic features, until only uncharacteristic ones remain, which no longer demand a continuation.
Often only residues remain, which have little in common with the basic motive. In conjunction with a
cadence or half-cadence, this process can be used to provide adequate delimitation for a sentence.’
\textit{Ibid.}, 152: ‘This is accomplished by the technique of liquidation, i.e. by gradually depriving the motive-
forms of their characteristic features and dissolving them into uncharacteristic forms, such as scales, broken
chords, etc.’

42
instrumentation makes it seem like a dominant force in this passage. The third movement provides us with a completely different scenario; one which builds on the lessons of *Wozzeck* to create a far more complex rhythmic structure than anything Berg had written up to this point.

As mentioned before Berg decided that the final movement should be a conflation of the previous two movements. As all the pitch material would therefore be already familiar something else was needed to structure the movement. Berg decided to use rhythm as the constructive force in the movement to shape this great mass of sounds. He utilises rondo form to shape the movement describing it as a Rondo Ritmico while subsequent analysts have found in it traces of sonata form and indeed Jarman cites a letter from Berg to Webern describing the movement as a sonata-form movement.90 The use of a sonata-rondo form was of course in line with Schönberg's ideas regarding the use of such forms in conjunction with serialism as revealed in the essay 'Komposition mit zwölf Tönen'. However, it did present Berg with a challenge in that not only was the language of the work atonal and these forms were defined through their use in tonal practice, but he also had to find rhythmic equivalents for the old tonal practices in order for the form to be recognisable, as this was now the functional area.

In terms of Schönbergian theory, Schönberg distinguished between five different types of rondo ranging from small to larger more complex forms. These he labelled as the andante forms, the smaller rondo forms, the large rondo form which includes a trio (ABA C ABA), the sonata rondo with *Durchführung* (ABA C₁ ABA) and finally the great sonata rondo containing both trio and *Durchführung* (ABA C₁ C₁ ABA).91 For a large movement in which Berg has to both create a synthesis of the preceding material and form a satisfactory resolution for the two previous movements he had to utilise the format of the larger Sonata Rondo. It would also

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Schönberg saw the various sections of the rondo as having very definite characteristics. The large rondo forms generally express the character of the dance-song. The rate of movement is moderate or rapid, and the mood cheerful, playful or brilliant. The classical composers frequently used these forms as final movements in cyclic works (sonata, string quartet or symphony).

Occasionally the middle section (C) is comparable in size and structure to the B-section, providing an undifferentiated ABACABA [...] Usually, however, the C-section is longer and more elaborate, resembling the trio of a scherzo or the elaboration of a sonata-allegro. Thus the whole form becomes a complex ternary structure:

A----------B---------A
A-B-A -------C-------A-B-A

Although Schönberg has very clear definitions of the various sections in a movement it has also to be remembered that all of this takes place against a background of constant developing variation.

From a structural standpoint, changes in the principal theme when it recurs are not necessary. But variation for its own sake is one of the distinguishing features of higher art. In the larger forms an unchanged repetition seldom occurs.

The Schönbergian definitions are also based in the language of tonality. Berg’s task was to see how these ideas with their basis in the practices of tonality could be reapplied to rhythmic construction. The key elements from each section had to be taken and transferred to another language. The important thing was that the educated ear should be able to detect the various sections of the piece clearly.

The rondo is linked to the preceding movement by a large cadenza for the two solo instruments. This is the first time they have played together for any significant amount of

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91 Schönberg, Fundamentals of Musical Composition, 190.
94 Ibid., 193.
It is launched by the piano, which opens with a rapid ascent, beginning with the Schönberg motto that prefixed the composition. As befits the loose form of a cadenza the section is rhythmically diffuse. Apart from a series of three statements of the *Hauptrhythmus*, each one a diminution of the previous, on the violin in the opening three bars and a single augmented statement on the piano in the third and fourth bars the rhythmic forms on which the movement is to be based do not make an appearance. It does however begin the process of superimposing the previous two movements. The cadenza is broken into a series of sections marked by double bar lines in the score. The amalgamation sequence is as follows:

<table>
<thead>
<tr>
<th>III Rondo Ritmico</th>
<th>I Thema con Variazioni</th>
<th>II Adagio</th>
</tr>
</thead>
<tbody>
<tr>
<td>481–490</td>
<td>1–7</td>
<td>241–256</td>
</tr>
<tr>
<td>491–506</td>
<td>8–15</td>
<td>256–260</td>
</tr>
<tr>
<td>507–514</td>
<td>16–20</td>
<td>260–263</td>
</tr>
<tr>
<td>515–523</td>
<td>20–24</td>
<td>264–271</td>
</tr>
<tr>
<td>524–534</td>
<td>25–30</td>
<td>271–282</td>
</tr>
</tbody>
</table>

While most of the amalgamation tends to cloud the origins of the material used, the final passage (bars 524–34) gives the clearest reference back to the previous movements with the violin playing a very close derivative of the first movement theme conclusion before moving into the second-movement material with its distinctive microtones.

The exposition begins at bar 535. In his ‘Open Letter’ Berg describes how the argument uses:

Three rhythmic forms: one primary and one subsidiary rhythmic idea as well as one that is likewise a motive are applied to the melody of the *Haupt- and Neben-stimmen*, admittedly in the most diverse variants (extended and shortened, augmented and diminished, in stretto and in retrograde, in all conceivable forms of metric displacement and transformation, etc., etc.) and thus and through the rondo-like return, thematic unity is achieved that is by no means inferior to the traditional rondo form, and that—to borrow one of your *termini technici*—assures comparative “accessibility” of the musical events.

95 The violin briefly plucks the open strings in the first movement and the piano enters at the centre of the second movement to play twelve low C sharps.

96 Sally Pinkas has also constructed an amalgamation chart which differs from the one here mainly in terms of sectional division. Sally Pinkas, ‘A Rhythmic and Metric Analysis of the Rondo Ritmico, the third movement of the Chamber Concerto by Alban Berg’ (Ph.D. diss., Brandeis University, 1990), 68.

97 Berg to Schönberg, 9 February 1925, 336.
While Berg does not actually identify these rhythms it is quite clear from a brief examination of the score what Berg is referring to in his letter. The principal rhythm is the one we are first introduced to at the commencement of the rondo proper in bar 535.

**Example II.12** Berg, *Kammerkonzert/III*, R1

As this is the principal rhythm and in essence the first subject of the Rondo it shall be identified throughout as R1. The secondary rhythm that Berg refers to shall be referred to as R2; it first appears in bar 550.

**Example II.13** Berg, *Kammerkonzert/III*, R2

The rhythm which also acts as a motive is the *Hauptsrhythmus* (or RH) which first appeared in the second movement. This is a seven-quaver motive and this idea of a seven-quaver span or a seven-beat span (which thereby crosses against all metric patterns used in the movement whether they be based on three or four) dominates not just the appearances of this motive but is also the source of many other rhythmic formations. Berg’s use of the term motive can be explicated by reference to Schönbergian theory:

Motive is at any one time the smallest part of a piece or section of a piece that, despite change and variation, is recognizable as present throughout. Upon this alone does the expansion of a motive depend, even though one can occasionally assume that the motive will not make use of its full expansion. In reference to its use a motive will be designated as a complex of interconnected features with regard to intervals, rhythm, character, dynamic, stress, metric placement, etc. One must also recognize in the motive indications for its use, for the manner of its development, for variational possibilities, for “line,” etc., etc. The motive is independent of the phrasing.

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98 There is no standard terminology for these rhythms. Jarman, *The Music of Alban Berg*, 153 refers to them as RT and RS respectively, while Headlam *The Music of Alban Berg*, 235 uses the abbreviations MR and SR. Pinkas ‘A Rhythmic and Metric Analysis of the Rondo Ritmico’ meanwhile uses rA and rB and also re-labels the *Hauptsrhythmus* rM.

At bar 535 the main argument begins with the wind ensemble enunciating the first row of the first movement in steady crotchets (taken from the piano’s reprise of it in bar 33) while the soloists introduce R1. In the following bars R1 appears in altered and elongated forms. If we look at the amalgamation process for this section we see that the first exposition of R1 and the following transition utilise the passage from the second movement in which the *Hauptrhythmus* appeared.

<table>
<thead>
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<th>II Adagio</th>
</tr>
</thead>
<tbody>
<tr>
<td>535–549</td>
<td>33–45</td>
<td>282–302</td>
</tr>
<tr>
<td>550–570</td>
<td>46–54</td>
<td>301–313</td>
</tr>
<tr>
<td>571–576</td>
<td>55–60</td>
<td>314–321</td>
</tr>
</tbody>
</table>

As a result of this the *Hauptrhythmus* plays an important role in these opening sections also. Its first appearance begins on the last of the rising crotchets in the wind parts in bar 536 and is repeated by the bassoons in the following bar in diminution. R1 meanwhile counterpoints this in an altered form split between the violin and trumpet before an elongated form is taken up by the oboe and cor anglais in bar 538. This is followed by a very distinctive appearance of the *Hauptrhythmus* on the solo violin on a repeated A; typically of Berg it is the first occurrence in the movement marked with the RH sign.

At this point we get a new rhythmic form. It falls into two separate parts as indicated below:

**Example II.14** Rhythmic figure from Berg, *Kammerkonzert/III*, 540–41

It is generally preceded by a short, rapid figure. It is at once noticeable that this figure and the other primary rhythmic figures conclude in a broadly similar manner and so one can deduce

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100 See Brauneiss, ‘Überlegungen zur Rhythmik im Kammerkonzert,’ 556.
that there is a relationship by derivation between the various rhythms. Confirmation of this can be found in the sketches for this part of the movement. Berg spent some time trying to find the right rhythmic formation for the cor anglais part (bars 540–41), Plate II.1. The top two lines of the page consist of a reduction of the relevant part of the first movement while the fourth to sixth lines are taken from the second movement. The third movement appears on the rest of the page. This method of working out the amalgamation by first writing out the relevant passages of the preceding movements was abandoned by Berg as the composition progressed. At the end of the page we can see exactly how Berg derived the rhythm above from the RH (The full page is reproduced overleaf, Plate II.1).

This method of relating everything stems from Schönberg’s ideas about the importance of coherence:

I. Principle (recognizable: things, concepts, etc.)
   Two ideas cohere if one of them contains a part of the other.

II. The relationship is stronger {if}
   a) the more important (more essential) parts
   b) the more and possibly essential parts are held in common

As we move towards the end of this section R1 becomes more fragmented and the Hauptrhythmus becomes increasingly prominent. Between bars 542 and 549 the Hauptrhythmus appears in practically every bar. These appearances serve a dual purpose in that they are used as part of the transition to the secondary rhythm but they are also quotations from the second movement, both in pitch terms and rhythmically. This process begins with

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101 The previous occurrences use the H (Hauptstimme) and N (Nebenstimme) signs respectively.
102 Schönberg, Coherence, Counterpoint, Instrumentation, Instruction in Form, 17.
103 Brauneiss, ‘Überlegungen zur Rhythmik im Kammerkonzert,’ 556. I use the term quotation in the most literal sense in contrast to the paraphrasing that takes place elsewhere in the movement.
a literal quotation in the violin part at bar 542 of bar 294. The flute then takes up the rest of the violin line from the second movement with its repeated statements of the *Hauptrhythmus*. The next literal quote is the very distinctive sequence of *Hauptrhythmen* on the note A, starting on the contrabassoon and trombone in bar 545 and repeated twice with the trombone paired by the trumpet in bars 545–6 and 548–9. These direct pitch and rhythm quotations stand out from the rhythmically altered material around them. The fragmentation of R1, coupled with these instances of the *Hauptrhythmus*, acts as a sort of rhythmic modulation from R1 to R2. It is a rhythmic equivalent to the procedure of modifying a motive to create a connecting agent. The first signs of this occur at bar 540 in the clarinet and flute parts, where rapidly rising groups of three demisemiquavers echo the lead to the XY figure in the cor anglais. This prefiguring of R2 continues in bars 542–4 with figures of two semiquavers followed by a quaver in the piano part and a rapid rising figure in the flute in bar 544 derived from the close of the *Hauptrhythmus*. The feeling of transition is made explicit in the closing bars of the violin part as it gradually accelerates through diminution into the new figure at bar 550.

**Example II.15**  Berg, *Kammerkonzert/III*, 548–50

While R1 was clearly related to the *Hauptrhythmus*, being seven crotchets in duration at its first appearance, R2 is at a further remove being only five units in duration. It is interesting to note that in the sketches Berg emphasises the last six attack points of the idea, these being the closest link to the other rhythmic formations. It is accompanied by a group of notes each of three semiquavers’ duration, one of the many references throughout the piece to the number three, a symbol of the second Viennese trinity. The ending however as already mentioned does conform to the established pattern and it is rapidly joined by the XY derivation. Whereas R1 was primarily associated with material from the Adagio, R2 is
coupled with pitches from the first movement. The section is perhaps more rhythmically diffuse than the first section, as befits the looser structure of a subordinate group, with, for example, the thematic material of bars 304–6 appearing in the wind at bars 557–62 in something closer to rhythmic diminution of the original source material than anything from the third movement rhythmic source. As against this Berg avoids quoting the *Hauptsrhythmen* which occur in bars 301 and 306 in the second movement, and which therefore should appear in approximately bars 553 and 557–61. To have quoted these occurrences would have obscured the introduction of R2.

The piano does not take an active part in enunciating R2 and indeed its first entry, a statement of the *Hauptsrhythmus* in bar 564, triggers a whole series of quoted *Hauptsrhythmus* appearances throughout the texture. Of particular interest here is the appearance of the *Hauptsrhythmus* in the clarinet parts, a quotation of what appeared to be a truncated *Hauptsrhythmus* in the violin part of bar 311, revealed here as a complete statement of the motive.

**Example II.16**

a) Berg, *Kammerkonzert/I, II, 313*

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104 Pinkas, ‘A Rhythmic and Metric Analysis of the Rondo Ritmico,’ 7. Her later assertion (17) that the first movement provides the *Hauptstimme* for the entire movement, with the exception of parts of the development, contradicts this idea and is not supported by the score.
The liquidation of the *Hauptrhythmus* from the second movement bars 311–13 is transferred to the violin and oboe parts in bars 567–71. Meanwhile the other wind parts begin to rework the figure from the second movement to highlight its relation to R1.

This layering of rhythmic patterns closes the section and brings us to the last part of the first exposition. This short section begins with a return to R1 in the violin part against the *Hauptrhythmus* in the trumpet. The *Hauptrhythmus* passes between the horn and trumpet while R1 is split between the piano and violin forming an almost continuous string of dotted rhythms. An idea related to the closing figure makes a single appearance in the trumpet part of bar 575. The various rhythmic forms are gradually broken down in the other parts.

At bar 577 the section traditionally known as the second exposition commences.\(^{105}\)

However this is far from being a straightforward repetition of the opening section. In pitch terms it naturally continues the amalgamation of consecutive sections of the preceding movements:

<table>
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</tr>
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<tbody>
<tr>
<td>577–590</td>
<td>62–71</td>
<td>322–330</td>
</tr>
<tr>
<td>591–601</td>
<td>71–90</td>
<td>331–349</td>
</tr>
<tr>
<td>602–630</td>
<td>91–120</td>
<td>350–360</td>
</tr>
</tbody>
</table>

In rhythmic terms it is a development of the earlier ideas. Once again a major structural division is marked by Berg by almost exact quotation from the earlier movements, in this case the waltz of the first movement. The first section (bars 577–90) counterpoints R1 in the solo parts against the waltz metre of the first movement. In the next section (bars 591–601), a short

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\(^{105}\) A description found in all analyses before Jarman, *The Music of Alban Berg.*
transition, R1 is reduced further to a semiquaver-quaver figure to begin a series of canonic entries. This leads to the final section of the exposition (bars 602–30), which is based primarily on R2 with R1 appearing in fragments on the solo instruments. This division between the parts is emphasised by the use of pitches from the first movement for the wind parts and from the second movement for the solo parts. There is an interesting contrast between the two expositions made apparent at this point in the piece. In the first exposition very little time was given over to the articulation of R2, whereas R1 was very clearly delineated. In the second exposition R1 generally appears in derivations of varying degrees of closeness. The reappearance of R2 is however clearer and contains less variation resulting in a sort of reversal of the first exposition. The clear splitting of solo group from wind ensemble breaks down as we approach the close of the section. The accompanying three semiquaver figures from R2 reappear, first in the bassoons before moving to the solo violin at the close, and the *Hauptrhythmus* reappears finally in the piano part to close the section. The seven-quaver duration of the *Hauptrhythmus* in its prime form is emphasised by the notation Berg adopts for the final rest:

**Example II.17** Berg, *Kammerkonzert* III, 627–30

A pause marks the double exposition off from the following section.

The distinctions between the various sections of the development are again made through the use of different rhythmic forms. The first section of the development is based
totally around the manipulation of the *Hauptrhythmus*. Neither the primary (R1) nor secondary (R2) rhythms of the movement appear in this section. The exact techniques of development and variation used in this section can be seen in a chart Berg made of all the rhythmic forms for this passage. On the following pages are a reproduction and a transcription of the chart, Plate II.2 and Figure II.1. At the top left hand corner Berg writes out the *Hauptrhythmus*. It has 7/4 written beside it presumably a reference to the seven-unit duration of the idea. Underneath this Berg writes two variants based upon the idea of value replacement, where long notes are reduced to merely their attack followed by rests. This section is marked a) by Berg. Directly underneath this marked b) is R1 in its primary form. If we compare this with the rhythm’s first appearance in bars 535–6 we notice several things about Berg’s rhythmic handling of rhythm.

**Example II.18** Berg, *Kammerkonzert* III, 535–6

The two versions of R1 differ in their treatment of dotted notes and rests. The dotted notes in what shall be referred to as the prime form have been replaced with rests in bar 535. In the prime form a rest also replaces the tie. This is a good example of the use of value replacement.

---

Rhythmustafel:

a) 7
4

b) Figure II.1 Transcription of ÖNB Musiksammlung, F21 Berg 74/X, fol. 12

Umkehrung

3 Formen der Umkehrung

Motive

3erlei Formen a, b, c

Variante je eine a_i, b_i, c_i

Davon je eine Verschiebung um 1/16 = 6 a_v, b_v, c_v

= Summa 12 Formen
The other important point is that Berg splits the rhythmic formation between two distinct lines, the piano and the violin, in bars 535 and 536, a clear indication that he saw this as a viable technique.

At the top right-hand corner of the chart Berg reverses the *Hauptrhythmus*. Under this he writes out several other variants. These are arrived at by two methods. For some of the notes there is straightforward value replacement; so for example the quaver tied to a semiquaver on the first line becomes a quaver followed by a rest on the second. The other technique he uses is reversal of the attack point of a note, so that the dotted crotchet on the top line becomes two quaver rests followed by a quaver i.e. the attack comes at the end of the note rather than the beginning. This concept is used for the beginning of the idea on the third line. This is a peculiarly original application of the types of retrograde functions which so fascinated Berg and was to become a standard feature of his rhythmic technique in later compositions. In some ways this foreshadows the sort of work Pierre Schaeffer undertook on attack points using manipulations of tape in the late 1940s. To the right of these figures he describes them as three forms of the retrograde. Underneath this appear two further figures. These appear to derive from R1. The second one could be the last three notes from R1. Alternatively they could be some sort of prefiguration of R2 which does not appear on this sheet. They are labelled *motive*.

The second half of the page is taken up with the derivatives of the *Hauptrhythmus* that are used as the basis of this section of the piece. These are divided into three forms a, b and c. a is derived from the retrograde of the *Hauptrhythmus*. By adding a quaver to this Berg arrives at b. c seems to derive from the second and third forms of the retrograde of the *Hauptrhythmus*

or it could be just b with reversals of the attack points. It should be noted that the version of c used in the final piece is slightly different from the version presented on the sheet; the first rest is filled by a dot. Altering the ending with the technique of value replacement forms a second version of each of these rhythms marked a', b' and c' (the two quaver rests followed by a quaver is replaced in each case by a dotted crotchet). By shifting each of these six rhythms by a quaver a further six rhythms a'', a''', b'', b''', c'' and c''' are derived. This gives a total of twelve rhythmic forms as the note on the right of the page indicates.  

Moving from these first sketches to what appears to be an early version of the passage in which these rhythms are actually used (bars 631–51) we can see how Berg constructed this section of the movement, Plate II.3. This sketch shows the appearance of a' on a low C sharp followed by a in the treble clef in bar 632. As we enter bar 633 however we find Berg using patterns that do not appear in the final version. There are a number of triplet figures which continue into bar 635 where this page ends.

In Plate II.4 we come closer to the final version. Here, each motive is labelled by Berg. In addition he has listed all of the variants in the top left hand corner of the page and crossed off each one as he used it. This is precisely the same method which Berg used in relation to pitch in earlier parts of the piece constructed using all twelve pitches, Plate II.5. Lists of pitches were notated with each pitch crossed off as it was used. It would suggest that at this point he was considering the possibilities of using these rhythms in a quasi-serial fashion as a counterpart to the twelve-note fields created in the earlier movements. Of particular interest are bars 632–3 where Berg has notated a figure based on motive c. This appears in the final score but with different pitches and even a different pitch direction,

108 The different derivatives appear in several other sketches such as the notebook F21 Berg 479/56, fol. 18. Here the page is divided in two with three variants of the Hauptrhythmus on one side and opposite these their retrogrades which form a, b¹ and b respectively.

109 F21 Berg 74/VIII, fol. 2.

110 F21 Berg 74/VI, fol. 14.
indicating the primacy of rhythm over pitch. This is typical of sketches for this passage and indicates an important difference between it and a type of sketching which was frequently used by Berg. Patricia Hall in her breakdown of the various types of sketch to be found for *Lulu* has described a ‘type of compositional sketch [which] features a form of shorthand that apparently allowed Berg to map out the syllabic stress of the vocal line and/or the general contour of the pitches’. These contour sketches are quite common but the clear gap between the formation of the rhythmic structure and the assigning of pitches from the previous movements in these sketches for the *Kammerkonzert* is very different. As the passage progresses pitches disappear and there are only labelled rhythmic motives. Plate II.6 presents a more detailed sketch of the passage. This time the motives are not all labelled but there are more pitches. Again towards the end of the page the pitches begin to disappear and we are left with just rhythms. On the reverse of this page there is a passage approximating bars 639–44, Plate II.7, with rhythmic motives bracketed.

Plate II.8 shows a sketch for bars 640–44. The layout across nine staves would suggest that this was not originally intended solely for violin and piano. Indeed the violin part for bars 640–41 is written on two separate staves (the sixth and seventh). Some of the piano part for bar 640 appears above it on the third and fourth staves while the remainder appears on the seventh, eighth and ninth staves. The top part of the page is mainly devoted to bracketed rhythmic motives. F21 Berg 74/IX, fol. 3v contains a sketch for bars 645–7 and bars 648–57 appear on F21 Berg 74/IX, fol. 4, Plate II.9. On these two pages the violin part appears on the top line with an augmented version of the *Hauptrhythmus*. Underneath this and on the second line there are a series of rhythmic motives written out. On the fifth, sixth and seventh lines

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112 F21 Berg 74/VI, fol. 15.
113 F21 Berg 74/VI, fol. 1v–2.

56
Plate II.7 ÖNB Musiksammlung, F21 Berg 74/VI, fol. 15v
Plate II.9 ÖNB Musiksammlung, F21 Berg 74/IX, fol. 3v-4
these rhythms are assigned pitches. Bars 652–7 are sketched out on the tenth to fourteenth staves of the page. The point where the *Hauptrhythmus* appears in retrograde against its prime form is marked out rhythmically on the ninth stave.

The early sketches show Berg mapping out a rough rhythmic plan, which is then retained more or less intact in the later versions of the passage. The pitch element is far more uncertain and undergoes a lot more changes in the various versions. In the last two examples we get a further look at Berg’s method of constructing this passage. It would seem clear that the rhythms for each bar were mapped out first and when these were finalised the pitches were then appended to the passages. This is suggested by the way in which the top staves in F21 Berg 74 VI, fol. 1v and 2 are used to map out the entire passage rhythmically with pitches appearing on the lower staves. The same method is in evidence in F21 Berg 74 IX, fol. 3v though here the violin part has been written over the rhythmic mapping on the top stave (clearly at a later stage). This demonstrates once more that the sketching technique used here by Berg is rather different from the sort of contour sketching which one generally finds in his compositional sketches.

I have spent a considerable amount of time on this passage because it is the most complex passage rhythmically of the movement. We can see this by looking at the entire passage in the finished score, Plate II.10. This trio section divides into three sections, the first of which can be further divided into three. The pitch derivation is as follows:

<table>
<thead>
<tr>
<th>III Rondo Ritmico</th>
<th>I Thema con Variazioni</th>
<th>II Adagio</th>
</tr>
</thead>
<tbody>
<tr>
<td>631–637</td>
<td>121–127</td>
<td>361–370</td>
</tr>
<tr>
<td>638–644</td>
<td>128–133</td>
<td>370–377</td>
</tr>
<tr>
<td>645–651</td>
<td>133–136</td>
<td>377–392</td>
</tr>
<tr>
<td>652–662</td>
<td>136–144</td>
<td>392–402</td>
</tr>
<tr>
<td>663–670</td>
<td>145–150</td>
<td>403–407</td>
</tr>
</tbody>
</table>

In bars 631–51 the various sections are primarily distinguished from each other by their scoring. Bars 631–7 are scored for wind ensemble only. It is made up solely of the twelve
Plate II.10 Berg, Kammerkonzert/III, 623–68
Kammerkonzert © 1925 by Universal Edition A. G., Wien/PH 423
derivatives of the *Hauptrhythmus*. It should be noted that these are sometimes slightly altered. This is particularly noticeable with the c variants. The quaver, semiquaver rest, semiquaver figure sometimes appears as dotted quaver, semiquaver and sometimes as quaver, semiquaver. The first is a simple matter of value replacement. The second would seem to stem from the derivatives in the top right hand corner of F21 Berg/X, fol. 12. On the third line Berg has written out a modified version of the second line (the c variant) but with the semiquaver rest left out.

At bar 638 the two soloists enter and the ensemble is silent. As this section progresses it becomes clear that not only is this section also based on the twelve derivatives of the *Hauptrhythmus* but it also uses the same ordering of derivatives as the first section although of course the pitches are different. A large, fixed rhythmic structure is placed against the ever-changing recapitulatory pitch mechanism. This is reconfirmed when the third section, this time scored for both soloists and ensemble begins once again with the same rhythmic formations. The ordering used for each of the three sections is as follows:

<table>
<thead>
<tr>
<th>Section</th>
<th>Orderings</th>
</tr>
</thead>
<tbody>
<tr>
<td>631–637</td>
<td>(a^v a b^v a^{iv} c c^v b^i a^i b^v b^{iv} c^i b b^i c^{iv})</td>
</tr>
<tr>
<td>638–644</td>
<td>(a^v a b^v a^{iv} c c^v b^i a^i b^v b^{iv} c^i b b^i c^{iv})</td>
</tr>
<tr>
<td>645–651</td>
<td>(a^v a b^v a^{iv} c c^v b^i a^i b^v b^{iv} c^i b a^i a^i)</td>
</tr>
</tbody>
</table>

The end of the first section is marked by a gradual dissolve into a trill. The end of the second section is marked by the sudden appearance of the *Hauptrhythmus* in its prime form in the violin followed by a tremolo on the same pitch. The third section however is quite different as can be seen from the above chart. The ‘series’ of rhythmic derivations is broken off before the final two rhythms \(b^i\) and \(c^{iv}\) appear, an interruption to the cycle that is left temporarily unresolved.

The only other author to have examined the structure of this passage in any detail, Leopold Brauneiss, refers vaguely to a structure made up of a rhythmic chain of eight variants of the *Hauptrhythmus*, each of seven quavers’ duration, giving a total of seven bars. He then
views the accompaniment as made up of a haphazard arrangement of the missing four rhythms and three repeated rhythms which gives him a total of fifteen, one of the important numbers for the composition. He does not indicate what any of these rhythms are. It is therefore very unclear as to what he is referring but perhaps the eight principal rhythms of the chain are made up of all those rhythms marked Hauptstimme, with the exception of the opening statement on the contra bassoon, or perhaps not counting the final Hauptstimme mark in 636 as it is a repetition of b\textsuperscript{1}. This gives a chain of the following rhythms:

$$631 - 637 \quad (a^\upsilon) \quad a \quad a^\upsilon \quad c^\upsilon \quad b^\upsilon \quad a^1 \quad c^1 \quad b (b^1)$$

This idea of a primary chain of rhythms does not hold though for the following sections when the process of using the Hauptstimme mark for the same rhythms breaks down after the opening bars each time. Also despite the neatness of having 15 forms of the rhythms in play I find it impossible to make out such a total.\textsuperscript{114}

Returning to the passage under discussion the third appearance of this passage ends in bars 650–1 with three statements of a\textsuperscript{1}. a\textsuperscript{1} is closely related to the retrograde version of the Hauptrhythmus. It therefore acts as a form of rhythmic modulation from the twelve rhythmic derivations to a section constructed solely with the retrograde and prime forms of the original Hauptrhythmus. The prime form appears in the wind ensemble while the retrograde appears in the solo parts (the only exception to this is a brief appearance of the retrograde in the trombone part, bar 655). This section has its own organisational sequence based on shifting meter.\textsuperscript{115} The time signature moves from 3/4 to 4/4 to 5/8 with the rhythms altered to fit the length of each bar. This sequence is repeated before the music settles in 3/4 signalled by the repeated notes in the violin and A clarinet and the appearance of an augmented form of the

\textsuperscript{114} Brauneiss, ‘Überlegungen zur rhythmik im Kammerkonzert,’ 558. It may be that the inaccuracies here are caused by use of the transcription which appears in the Hilmar article ‘Metrische Proportionen und serielle Rhythmik’ which Brauneiss refers to in his article.

\textsuperscript{115} Brauneiss, ‘Überlegungen zur rhythmik im Kammerkonzert,’ 558.
"Hauptrhythmus" in the bass of the piano. The violin repeats the Hauptrhythmus shifting its position in relation to the barline each time before the section segues into the following part. The opening of this is marked by the appearance in the violin part of the first of the two rhythmic derivations missing from the series at bar 651, b'. This would seem to be a resolution of the earlier interrupted sequence. The second derivative c'' does not however appear in full though elements of it can be detected in the bars that follow. We then hear the concluding figure from R1. The piano brings in fragments of the Hauptrhythmus, a' and the concluding figure from R1. The rhythmic profile begins to blur as the section is brought to a close.

Overall this section fulfils in terms of rhythmic organisation the ideas expressed by Schönberg regarding the trio section of a Durchführung. It is ternary in structure beginning with the passage, thrice repeated, based on the twelve derived forms of the Hauptrhythmus. The central section returns to the original figure in prime and retrograde forms and the final section sums up the previous two. The second development which follows has a rather different function from the previous section. With the freedom to treat of more distant materials we find that this is the one section in which the pitch material seems to take a more important role than the rhythm with a much less complex rhythmic profile than the previous section. The section falls into two main sections. The amalgamation chronology is as follows:

<table>
<thead>
<tr>
<th>III Rondo Ritmico</th>
<th>I Thema con Variazioni</th>
<th>II Adagio</th>
</tr>
</thead>
<tbody>
<tr>
<td>671–684</td>
<td>151–165</td>
<td>408–417</td>
</tr>
<tr>
<td>685–710</td>
<td>166–180</td>
<td>418–440</td>
</tr>
</tbody>
</table>

The section also has to play the role of gradual retransition to the exposition. This is achieved by a change in the amalgamation process. Whereas the appearances of earlier pitch material were becoming more and more fragmentary, we gradually get to a situation where larger and larger elements are appearing in a more recognisable format. This change from constant development of earlier material to relatively 'static' repetition is perhaps somewhat analogous
to the tonal concept of fairly long sections stressing the dominant at this point in a formal
structure.

The first signs of this are at the opening of the section where the piano introduces the
violin line from bar 408 onwards, with the original rhythms as well as the original pitches. Of
course this is integrated into the surrounding texture by the fact that the rhythm is a close
relative of the *Hauptrhythmus* which then appears in bar 675 in the cor anglais and clarinet
parts. The section form bar 677 is rhythmically interesting for a number of reasons. It seems to
be based on a liquidated form of R1 where only the dotted remnants remain—the part marked
‘motive’ by Berg in his sketch perhaps. The rhythmic figure is marked with the
*Hauptrhythmus* marking RH in the violin part, even though it does not seem to be a relative of
the motive. If one looks at the amalgamation table for this section however one notes that this
utilises material from the retrograde of the b2 section of the Adagio; the passage which is
based on the retrograde of the *Hauptrhythmus*. The RH marking comes at the point where one
would expect the first of these retrogrades to reappear. Further appearances of the retrograde
*Hauptrhythmus* should appear in bars 680, 682 and 684. It is clear that just as Berg had
deliberately quoted each of the *Hauptrhythmus* appearances from the first half of the Adagio
he avoids quotation of the retrogrades at this point. Instead he has substituted a type of
retrograde of R1 in this section to act as the main rhythmic form. The use of retrograde refers
back to the earlier movement while avoiding anything too close to actual quotation for
important structural reasons. The one rhythmic element that seems close to quotation is the
link which Berg seems to point out between the retrograde of R1 and the retrograde figure
which appears in bar 416.

The final section at bar 685 is announced by a sweeping figure in the piano that lands
on a high A forming the *Hauptrhythmus*. This is using the *Hauptrhythmus* formation on the
note A which occurs in bar 417, but unlike the appearance in the Adagio it is not in retrograde.
This is repeated twice further by the piano in different octaves, each a quote of appearances of the *Hauptrhythmus* figure on the note A in the second movement, but each one in the prime form rather than the expected retrograde. At the third repetition the wind orchestra intones the Schönberg motive in the form in which it appeared in bars 166–8. A fourth appearance occurs in bar 689 in the piano again in lower octaves, this traversal of the piano’s range an echo of the appearances in progressively lower octaves in the Adagio on violin, trumpet and trombone and double bassoon respectively. This dramatic signalling with the repetitions of the *Hauptrhythmus*, the repetitions of the note A and the reappearance of the Schönberg motto with its opening fourth A to D all give a sense of reaching an important point of retransition.

After brief counterpointing of the two movements, which includes a single appearance of R2 at bars 692–3 in the E flat clarinet part, the texture gradually becomes saturated with elements of the second movement bars 425–30. There is a further appearance of the *Hauptrhythmus* at bar 695. Suddenly as the violin and horns hold a long chord the piano and clarinet and bassoon enter with an exact quote of bar 172. This is followed by an exact quote on violin and brass of bars 431–2. The sense of drama at this point is increased by the slight reduction in speed from the previous bar and the *quasi Adagio* performance direction over these bars. The material is also written out in augmentation to increase the impression of a sudden great reduction in speed. It is as if a window unexpectedly opened up on the previous movement after all the allusion to it in the previous sections of the movement. The piano and wind then retort with bars 174–6. The violin and brass continue with bars 433–5, this time without the augmentation or pulse alteration. Once again the two movements are counterpointed leading to the double bar line where Berg asks for a repeat of the entire exposition and development sections. Pinkas feels that the return to the exposition gives the
'psychological effect of a recapitulation'. The literal nature of the repeat does not however correspond with the nature of a recapitulation as the Schönberg school would see it. The fact that the repeat also incorporates the development mitigates the 'feeling of relief' that Pinkas associates with the reappearance of the exposition material after the first occurrence of the development. The sheer density of the material (moving at high speed) would seem to be the prime reason for the inclusion of this large repeat, though one cannot omit the possibility that it merely serves, as Boulez describes it, a 'numerical necessity'.

Berg marks the whole final section of the piece Coda. However the section also serves as a recapitulatory section after the repeat. The coda like the exposition is started off by an appearance of R1 but instead of this appearing in the violin line it appears in the lowest part of the orchestra the contrabassoon. The coda falls into two sections, the opening part and a stretto section. These break down further as follows, with the following amalgamation chronology:

<table>
<thead>
<tr>
<th>III Rondo Ritmico</th>
<th>I Thema con Variazioni</th>
<th>II Adagio</th>
</tr>
</thead>
<tbody>
<tr>
<td>710b–725</td>
<td>181–195</td>
<td>439–450</td>
</tr>
<tr>
<td>726–737</td>
<td>195–211</td>
<td>451-</td>
</tr>
<tr>
<td>738–750</td>
<td>211–219</td>
<td>451–456</td>
</tr>
<tr>
<td>751–765</td>
<td>220–228</td>
<td>456–460</td>
</tr>
<tr>
<td>766–779</td>
<td>229–238</td>
<td>462–468</td>
</tr>
<tr>
<td>780–785</td>
<td>239–240</td>
<td>Row elements</td>
</tr>
</tbody>
</table>

The first section is based solely on different formations of R1. While there are several complete appearances of the idea at the opening of the section these become more fragmentary concentrating on the dotted motivic features at the close. At bar 726 we get a section based on triplet semiquaver figures. While one could argue that this is unrelated to the previous sections of the movement it seems to me that this is a further distillation of R2, which does not appear

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117 Ibid., 48.
elsewhere in this part of the movement. This becomes particularly clear if one takes into consideration the speed (quaver = 120) of the section at this point.

**Example 2.19 Kammerkonzert/III, 725–30**

At bar 738 we enter the final section of the piece marked *Stretta*. At this point we return to R1 but it also marks the return of the *Hauptrhythmus* which becomes ever more prevalent over all other rhythms as we move towards the close. It appears firstly in the piano part in a series of statements from bar 738 while the violin tries to reintroduce R1 at bar 741 and then again at bar 751. At bar 751 the *Hauptrhythmus* moves up to the horn part which then isolates the end part of it and repeats it. At bar 759 it moves up again this time to the bass clarinet while fragments of R1 appear in the trumpet line. The clarinet like the horn echoes the concluding part of the *Hauptrhythmus*. This echo figure moves to the oboe and flute in the next section starting at bar 766, while the violin and trumpet take up the full *Hauptrhythmus*. The trumpet continues the echo idea while the violin continues a chromatic descent from D to the lowest note on the violin, G, in repeated statements of the *Hauptrhythmus*. The R1 fragments in the horn and trombone part are filtered out into a stream of neutral semiquavers and a final closing element is added by the piano. It has been playing rapid semiquaver figurations mostly derived from the second movement. At bar 775 it reaches a low E in the
bass and plays something which does not derive pitch-wise from either of the preceding movements, a statement of the all-interval cycle.

**Example 2.20 Kammerkonzert/III, 775–80**

This pitch collection had been published in the preface to the *Variationen* opus 14 by one of Berg’s pupils F. H. Klein in 1924.\(^{119}\) The form used by Berg is the form of the row used to construct the *Mutterakkord* in which all of the pitches and intervals appear as a single chord. The rhythm used is also the *Hauptrhythmus*. It is not clear why this pitch collection is used to finish the piece. It could be that as a *Mutterakkord* Berg saw this as a source for all his other arrangements of the twelve chromatic pitches in the piece, or it could be for some programmatic reason.

In the silence that follows the piano plays the four opening notes of the Adagio G, F, A, B, in a rhythm derived from the *Hauptrhythmus*. This signals the final liquidation of the piece. The main elements that appear, apart from the fragments of the end of the first movement, are the mottos of the three composers and the first row of the second movement of which the violin plays the retrograde. Both the pitch elements and the rhythmic ones are liquidated, the rhythms being derived from the \(b^1\), \(c\) and \(c^1\) versions of the *Hauptrhythmus* from the trio section. When the violin finally echoes the piano with the rising G, F, A, B the rhythm has been liquidated to four semiquavers, like all the other rhythmic motives of the movement.

\(^{119}\) For further discussion of Klein’s Preface see Ashby, ‘The Development of Berg’s Twelve-Tone Aesthetic,’ 119–137.
Turning to more general aspects of the third movement revealed by this type of rhythmic analysis, there are several different interpretations of the movement’s form current. As outlined above the traditional division of the form is into the following sections:

<table>
<thead>
<tr>
<th>Bar Numbers</th>
<th>Formal Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>481–534</td>
<td>Introduzione – cadenza</td>
</tr>
<tr>
<td>535–576</td>
<td>Exposition I</td>
</tr>
<tr>
<td>577–630</td>
<td>Exposition II</td>
</tr>
<tr>
<td>631–670</td>
<td>Development I</td>
</tr>
<tr>
<td>671–709b</td>
<td>Development II</td>
</tr>
<tr>
<td>710b–737</td>
<td>Coda</td>
</tr>
<tr>
<td>738–785</td>
<td>Stretta</td>
</tr>
</tbody>
</table>

This view was challenged by Douglas Jarman who came up with the following formal analysis of the movement.¹²⁰

<table>
<thead>
<tr>
<th>Bar Numbers</th>
<th>Formal Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>481–534</td>
<td>Introduction (entitled ‘Introduzione’ in the score)</td>
</tr>
<tr>
<td>534–539</td>
<td>Theme (R1)</td>
</tr>
<tr>
<td>540–549</td>
<td>Transition</td>
</tr>
<tr>
<td>550–570</td>
<td>Episode (R2)</td>
</tr>
<tr>
<td>571–590</td>
<td>Return of Theme</td>
</tr>
<tr>
<td>591–601</td>
<td>Transition</td>
</tr>
<tr>
<td>602–629</td>
<td>Return of Episode</td>
</tr>
<tr>
<td>631–662</td>
<td>Development Section</td>
</tr>
<tr>
<td>663–684</td>
<td></td>
</tr>
<tr>
<td>685–696</td>
<td></td>
</tr>
<tr>
<td>696–709</td>
<td></td>
</tr>
<tr>
<td>710b–737</td>
<td>Final return of Theme (entitled ‘Coda’ in the score)</td>
</tr>
<tr>
<td>737–785</td>
<td>Stretta</td>
</tr>
</tbody>
</table>

In the broadest outline this shares much with the traditional view of the work outlined in the chart above. The first important difference is his elision of the two expositions by the sharing of the motivic form of R1 across the passage from bar 571 to bar 590. Rather than being the end of one section and the commencement of another they are perceived as one large section by the merit of their similar motivic basis. The other main difference lies in his division of the development section. He does not see any connection between the passage at

bars 663–70 and the previous passage which deals with the derivatives of the *Hauptrhythmus*. Instead he links this with bars 671–84, overriding the traditional break between the two development sections. Also he sees the coda as falling into only two sections distinguished by appearances of R1 between bar 710b and bar 737 and appearances of both R1 and the *Hauptrhythmus* between bar 738 and bar 785. The idea of eliding over the traditional boundaries is partly retained in the analysis of Dave Headlam. The division between first and second exposition is not noted but seen rather as a grand reprise of R1. He also refines the analysis with further internal division of sections, splitting bars 677–84 away from the previous bars on the basis of their rhythmic content for example. Some of his allotment of rhythmic motives is however questionable, such as when he assigns R2 to bars 738–50, or R1 to bars 780–95.

Having looked at the rhythmic structure of the entire movement I would propose a slightly different division of the various parts:

<table>
<thead>
<tr>
<th>Bar</th>
<th>Formal Role</th>
<th>Rhythmic Unit</th>
</tr>
</thead>
<tbody>
<tr>
<td>481–534</td>
<td>Introduzione: Cadenza</td>
<td>R1</td>
</tr>
<tr>
<td>535–539</td>
<td>Primary Rhythm</td>
<td>R1, XY figure, RH and fragments of R2</td>
</tr>
<tr>
<td>540–549</td>
<td>Transition</td>
<td>R2 and RH</td>
</tr>
<tr>
<td>550–570</td>
<td>Secondary Rhythm</td>
<td>R1</td>
</tr>
<tr>
<td>571–576</td>
<td>Primary Rhythm</td>
<td>R1</td>
</tr>
<tr>
<td>577–590</td>
<td>Varied Reprise – Primary Rhythm</td>
<td>Liquidated elements of R1</td>
</tr>
<tr>
<td>591–601</td>
<td>Transition</td>
<td>R2, R1 and RH</td>
</tr>
<tr>
<td>602–630</td>
<td>Varied Reprise - Second Rhythm</td>
<td>Twelve derivatives of RH</td>
</tr>
<tr>
<td>631–637</td>
<td></td>
<td>Twelve derivatives of RH repeated</td>
</tr>
<tr>
<td>638–644</td>
<td></td>
<td>Interrupted repeat of twelve derivatives</td>
</tr>
<tr>
<td>645–651</td>
<td></td>
<td>RH in prime and retrograde</td>
</tr>
<tr>
<td>652–662</td>
<td></td>
<td>Conclusion of 645–51, RH</td>
</tr>
<tr>
<td>663–670</td>
<td></td>
<td>R1</td>
</tr>
<tr>
<td>671–684</td>
<td></td>
<td>RH and one appearance of R2</td>
</tr>
<tr>
<td>685–696</td>
<td>Development II – Durchführung</td>
<td>Juxtaposition of unaltered I and II</td>
</tr>
<tr>
<td>696–709</td>
<td>Coda/Recapitulatory Section</td>
<td>R1</td>
</tr>
<tr>
<td>710–724</td>
<td></td>
<td>R2</td>
</tr>
<tr>
<td>726–737</td>
<td></td>
<td>R1 and RH</td>
</tr>
<tr>
<td>738–785</td>
<td>Stretta</td>
<td></td>
</tr>
</tbody>
</table>

The main differences here are the development section, which is again brought into line with the traditional divisions and the Coda, which through splitting becomes closer to a traditional recapitulational section. The first development is like Schönberg’s etude-like trio section, which utilizes the motive in various contrapuntal combinations with itself, while the second development is both a type of Durchführung exploring the more remote relations of the motives used and also a sort of retransition preparing for the return of the principal and secondary themes. As for the final section, a Coda with the features of a recapitulation and the following stretto which takes on the liquidating feature of the coda, one cannot help recalling Schönberg’s remarks about Beethoven’s Sonata opus 31 no. 1:

It is difficult to determine whether all of the material between m. 205 and the end should be classified as coda. Fortunately, the musical result is not determined by conformity to analytical expectations. Ambiguity is sometimes a quality to be recognized, not necessarily to be explained away. 

Despite the ambiguity of Berg’s marking on the score, the use of rhythm clearly gives a recapitulatory purpose to the section.

The restoration of the traditional divisions makes sense on a number of levels. As noted in the course of the analysis above, Berg marks off the large divisions with appearances of material in a form close to their original appearance. The amalgamation tables also show up the fact that each of these divisions is marked by a move from one variation of the first movement to the next:

<table>
<thead>
<tr>
<th>Variation</th>
<th>Event</th>
<th>Bar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variation 1</td>
<td>Opening of First Exposition bar 535</td>
<td></td>
</tr>
<tr>
<td>Variation 2</td>
<td>Opening of Second Exposition bar 577</td>
<td></td>
</tr>
<tr>
<td>Variation 3</td>
<td>Opening of First Development bar 631</td>
<td></td>
</tr>
<tr>
<td>Variation 4</td>
<td>Opening of Second Development bar 671</td>
<td></td>
</tr>
<tr>
<td>Variation 5</td>
<td>Opening of Coda bar 710</td>
<td></td>
</tr>
</tbody>
</table>

122 Schönberg, Fundamentals of Musical Composition, 198.
The second movement divisions also support this; the openings of the second exposition and second development are both marked by use of the B\textsuperscript{2} material.

The Kammerkonzert is a piece constructed around the idea or conceit of taking large areas of music and applying the techniques of retrograde and inversion to them. The first movement variations are each based on a different combination of these while the second half of the second movement applies these ideas to the first half. The third movement extends this not just by combining the first two movements but by using these transformations on each of the rhythmic ideas to create large coherent areas. Rhythm is used decisively to articulate the various sections of the formal structure of the movement. The comprehensibility of the movement is ensured primarily by the rhythmic organisation.

Pinkas has put forward a different argument based on a listing of the various metric changes that occur in the movement:

In his open letter Berg emphasizes the importance of the movement’s rhythmic design; in actuality it is the unusual metric structure which renders the Rondo (and its rhythmic design) intelligible.\textsuperscript{123}

This argument ignores the difference in clarity and aural projection between an ever changing metre (particularly in sections which use what Pinkas refers to as basic metres such as 1/4, 2/8 and 3/8) and the three rhythmic motives. As she herself concedes there is also the question of how many of these instances of basic metres were determined not by musical reasons but by a need to match the combined number of bars from the first two movements in the last movement.\textsuperscript{124} This makes an argument of the supremacy of metre hard to maintain.

The brilliance of Berg’s solution to the compositional problem he had created for himself makes Perle’s complaints about the contrived nature of the piece, its inflexible formal

\textsuperscript{123} Pinkas, ‘A Rhythmic and Metric Analysis of the Rondo Ritmico,’ 2.
\textsuperscript{124} Ibid., 54. Her point that the greatest metric stability occurs during the development when motivic transformation is at its most active is, however, an important one, Ibid., 61.
design and lack of variety due to the ‘constant reproduction of the same relative formal
dimensions’ difficult to understand. Berg’s writing shows an astonishing inventiveness in
his application of pitch techniques to the rhythmic sphere; whether it be in the macro area of
formal definition or on the level of local detail. The extension of these techniques to include
retrograde functions such as the type of attack retrograde is particularly important.

However, perhaps the chart with the twelve derivatives of the *Hauprhythmus* is the
most intriguing of Berg’s compositional discoveries for this piece. It raises questions about
Berg’s perception of serialism and its possibilities and whether it could be taken as more than
a means of organising pitch material. Even if one leaves the latent possibilities implied by this
section of the *Kammerkonzert* aside the elevation of rhythmic processes from more basic
motivic principles to the level of large-scale construction is something which makes the
*Kammerkonzert* far more than a mere transitional composition in which Berg struggled to
master the basic elements of Schönberg’s new serial technique. It is a piece in which Berg
justified his earlier experiments in *Wozzeck* and is also the basis for a wide range of further
experimentation in the compositions which were to follow.

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125 George Perle, *The Operas of Alban Berg Volume II: Lulu* (Berkeley, Los Angeles and London: University of
Part II
The structural use of rhythmic patterns in the Kammerkonzert is beyond question; this immediately prompts the question of whether or not this has any relevance to the later scores. Was this simply a one-off experiment, a necessary solution to an elegant problem caused by the fusion of the two movements? Examination of the next two compositions to be completed by Berg instantly raises two questions about the nature of Hauptrhythmen and constructive rhythms. The first of these is the thorny issue of what is now known as secret programmes.

The idea of the Hauptrhythmus is generally taken by musicologists to have originated in the music of Gustav Mahler, music that was greatly admired by Berg. In his Sixth Symphony of 1903–4 Mahler used a short rhythmic motive throughout the work as a sort of recurring fate motto while the Ninth Symphony begins with an important rhythmic figure on cellos and horn:

**Example III.1**

a) Mahler, Symphony no. 6: Principal rhythmic motive

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\(\text{Example III.1 a) Mahler, Symphony no. 6: Principal rhythmic motive}\)
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b) Mahler, Symphony no. 9/1, 1

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\(\text{Example III.1 b) Mahler, Symphony no. 9/1, 1}\)
```

Hans Redlich has pointed out the clear relationship between this and the rhythmic figure which appears prominently on the trombone underscored by tam-tam at the opening of the Prelude from the Drei Orchesterstücke Op. 6.
while the fate rhythm of the Sixth Symphony is echoed in the third movement, Marsch, a work which on a surface level uses the Mahler piece as a template. The associations of death and fate that surround these rhythmic features of the Mahler compositions raise the issue of programmatic or symbolic meaning, a subject which has been at the centre of Berg studies since the late 1970s and the discovery of the secret programme to the Lyrische Suite. Like Mahler, it would seem that Berg frequently saw his rhythmic motives as being in some way representative of fate. A good example of this is the final song ‘Warm die Lüfte’ from the Vier Lieder Op. 2 with its sudden rhythmic figure on repeated B flats at the end of the piano at the word ‘Stirb’.

It has been shown how the second movement of the Kammerkonzert seems to be programmatically linked to the death of Mathilde Schönberg. Similarly the Hauptrhythmen marked in the scores of the Violinkonzert and Lulu carry the idea of harbingers of fate; in the

concerto they appear at the point where, according to the official programme, the death struggle of Manon Gropius is depicted, while the score of Lulu is permeated by Hauptrhythmen particularly in the many scenes of death throughout.

While the Lyrische Suite is the one composition for which we have the entire programme available to us in Berg’s hand, it is now clear that Berg needed some sort of external stimulus to prompt him to compose a piece and underlying most of his compositions there is some personal reference to his own life. With Wozzeck stimulus was provided by his wartime experiences and the existence of an illegitimate child whose mother was called Marie. With the Kammerkonzert we find references to the various members of the Schönberg circle throughout the piece. Der Wein like the Lyrische Suite concerns itself with his relationship with Hanna Fuchs Robettin. Lulu is full of details which had an autobiographical suggestion: the names of Schön and Alwa so close to Schönberg and Alban, the suicide of the painter recalling the death of Richard Gerstl, the creative figure of Alwa as author and so on. The Violinkonzert has more recently been found to have any number of secret programmes concerning issues as diverse as Berg’s youthful affair with a servant girl, his later affair Hanna Fuchs Robettin, a nationalist slogan and the death of Manon Gropius.

It is of course easy to get carried away with these elements of programmatic details
and the various numerological conceits that go with them. As Peter Stadlen mischievously
notes, it is just as likely that:

ever since *Wozzeck* he had come to regard these two [notes F and H] as his fateful
notes, that therefore he *did* after all persuade Klein to use this transposition [for the all
interval series] and that in due course he fell in love with the Prague industrialist’s wife
on account of her initials.

Too self-conscious an awareness of these elements can even have a detrimental effect in
performance of the music. Indeed the whole question of whether or not the private life of
the creator has anything to tell us about the work is one that is hotly debated in all artistic
subjects. In Brian Friel’s most recent play *Performances* Leoš Janáček debates this question
with a Ph.D. student anxiously trying to establish the connection between his Second String
Quartet and the letters he wrote to Kamila Stößlová.

Anezka: I did scruple over this, Mr. Janáček: is it an area of honest exploration or is it
just vulgar curiosity? And I came to the conclusion that it is totally honest.
Anezka: Because there must be a connection between the private life and the public
work, Mr. Janáček.
Janáček: Must there?
Anezka: Oh yes. Don’t you think so? And I believe a full appreciation of the quartet
isn’t possible unless *all* the circumstances of its composition are considered
—and that must include an analysis of your emotional state at that time —
and these letters provide significant evidence about that.

The opposing view is perhaps most energetically argued by Claudio Spies:

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135 The following rather bizarre passage from Perle, *Lulu*, 220–1, springs to mind: ‘In the penultimate bar we also
find a last reference to the Countess’s characteristic rhythmic figure, in its pseudo-*accelerando* phase only (Ex.
234). When the curtain rises on Act IV, in that ‘Ewigkeit’ where the Countess will join Lulu at last, it will be
signaled in the orchestra by the final RH statement and closing chord of the preceding act, as were the curtains
that rose on Acts II and III, and by the pseudo-*ritardando* on HF that will complete this last statement of the
Countess’s palindromic rhythm.’
137 It is interesting to note that early recordings such as that made by the Galimir Quartet or the Pro Arte Quartet
under Rudolf Kolisch tend to integrate the Zemlinsky quote in bar 46 of the fourth movement into its
surroundings unlike more recent recordings which tend to highlight it as a ‘significant’ quotation.
138 Brian Friel, *Performances* (Meath: The Gallery Press, 2003), 21–2. *Performances* was premiered in Dublin’s
Gate Theatre on 30 September 2003.
C-C, standing for *Dodo*, could as easily refer to a child, a dog, or a dodo, and it would not change those two middle C’s one whit. Similarly, the initials of the Tritone Lady, or the chambermaid’s name, or Mutzi, or Helene, or Alma, or Alban, or anyone’s name make not the slightest dent upon our prior cognizance or our recognition of a piece of Berg’s music [...] And as to the mysterious *amoroso*, recurring with every entrance of the last phrase of the chorale melody in the last section of the Violin Concerto, as is weepily pointed out on page 257, who is to say that it might not have alluded to H. F.’s, or M. G.’s, or A. M. G. W.’s, or even M. S.’s love for the Tchaikovsky Piano Concerto in B flat, especially at t°? In the end, does it matter?

Consequently, all this brouhaha over the Tritone Lady and related matters should be taken for what it is, but not for what it pretends to be. It serves all the purposes that have been so loudly paraded before the public, yet it adds mighty little to our musical knowledge.¹³⁹

This remains the central question surrounding these issues: does knowledge of the programmatic nature of any of these compositions add anything to our musical knowledge of the piece or does it merely satisfy the insatiable modern appetite for intimate details of the lives of the famous. The most obvious argument is that the *Lyrische Suite* made perfect sense to an audience before the programme was disclosed. On the other hand the revelations of Berg’s annotated score do help to explain such things as the *Tristan* quote in the sixth movement which can seem to be nothing more than a momentary lapse in musical taste; the programme makes its function clear even if it does not make it any more integral to the musical argument. In more general terms given the amount of pre-compositional planning which seems to depend on these programmatic elements, ranging from the placing of those elaborate mirror structures to determination of the number of bars per section, it would be foolish to ignore these discoveries altogether. They have their place as part of the conglomeration of building blocks available to the composer and as such should be recognised in the study of these pieces; as long as one remembers that ultimately they are subservient to any musical decisions which a composer has to make.

Berg’s published scores are generally carefully marked with indications of principal and secondary voices and in the case of the operas indications of various closed forms used. The Kammerkonzert introduces the new sign RH to indicate the presence of Hauptsrhythmen, the presence of which is backed up aurally by the introduction of the rhythm on a single repeated pitch or on an unpitched percussion instrument. As a result of Berg’s thoroughness in marking such things in his published scores it has been assumed by some that if something is not marked in the score it does not exist, a view which has been challenged somewhat since the emergence of the secret programme of the Lyrische Suite and the setting of De Profundis by Charles Baudelaire in the final movement.\textsuperscript{140} The final movement of the Kammerkonzert also challenges this view. Figure III.1 shows a complete list of the marked appearances of the Hauptsrhythmus in the third movement. At first Berg seems to be following the same rule he used in the second movement, of only marking the motive if it occurs on a repeated note, as all appearances marked up to bar 549 (with the exception of the piano clusters in bars 483–4) appear on the note A. This is mirrored by a series of appearances on A in bars 685–9. What is more interesting than the fact that some of the marked appearances are on melodic ideas rather than a single note is that many of the motives marked are quite far removed from the original form of the Hauptsrhythmus. An example such as that at bars 565–6 is an obvious example of the idea of value replacement, but the appearance at bars 677–8 is closer to R1 than the Hauptsrhythmus, while the markings at bar 631 and bars 632–3 mark appearances of a$^\prime$ and c respectively. In addition it becomes clear from the chart that the vast majority of the appearances of the Hauptsrhythmus even in its prime form are left unmarked in the published score.

\textsuperscript{140} Perle, ‘The Secret Programme of the Lyric Suite,’ 630.
Figure III.1: Appearances of the RH sign in the third movement of the *Kammerkonzert* as marked by Berg in the published score

<table>
<thead>
<tr>
<th>Bar No.</th>
<th>Notation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>481-2</td>
<td><img src="image" alt="Notation" /></td>
<td>Both on the note A</td>
</tr>
<tr>
<td>483</td>
<td><img src="image" alt="Notation" /></td>
<td>Low cluster: E sharp, F sharp, G sharp, C sharp.</td>
</tr>
<tr>
<td>483-4</td>
<td><img src="image" alt="Notation" /></td>
<td></td>
</tr>
<tr>
<td>539</td>
<td><img src="image" alt="Notation" /></td>
<td>All on the note A</td>
</tr>
<tr>
<td>545</td>
<td><img src="image" alt="Notation" /></td>
<td></td>
</tr>
<tr>
<td>546-7</td>
<td><img src="image" alt="Notation" /></td>
<td>E, F, F sharp, G, G sharp ascending figure</td>
</tr>
<tr>
<td>548-9</td>
<td><img src="image" alt="Notation" /></td>
<td>F sharp, F, D, E flat, D descending figure.</td>
</tr>
<tr>
<td>564-5</td>
<td><img src="image" alt="Notation" /></td>
<td>Low D flat From Adagio</td>
</tr>
<tr>
<td>565-6</td>
<td><img src="image" alt="Notation" /></td>
<td>Low C sharp Centre point</td>
</tr>
<tr>
<td>627-30</td>
<td><img src="image" alt="Notation" /></td>
<td>C sharp, F, A, B, C ascending figure</td>
</tr>
<tr>
<td>631</td>
<td><img src="image" alt="Notation" /></td>
<td>G, E, C sharp, B flat Chord</td>
</tr>
<tr>
<td>632-3</td>
<td><img src="image" alt="Notation" /></td>
<td>D and E cluster</td>
</tr>
<tr>
<td>685, 686 &amp; 689</td>
<td><img src="image" alt="Notation" /></td>
<td>All on A - piano</td>
</tr>
<tr>
<td>689</td>
<td><img src="image" alt="Notation" /></td>
<td></td>
</tr>
</tbody>
</table>
This becomes particularly relevant when we turn to the two other scores which Berg completed in the 1920s, namely the *Lyrische Suite* and the concert aria *Der Wein*. Although there are no markings in the published score, two of the six movements of the *Lyrische Suite* contain some form of important rhythmic structuring. These two movements are the two scherzo movements of the suite, the third and fifth. Both of these movements use a mixture of free atonal and serial writing, reflecting in themselves the alternating manner of the entire suite. In the third movement the outer parts are serial while the trio section is not and in the fifth movement this pattern is reversed.\(^{141}\)

Unlike the type of rhythmic constructions which have been observed in the *Kammerkonzert*, the fifth movement, which Berg described as depicting the ‘horror of the days with their racing pulses, of the painful Tenebroso of the nights, with their darkening drift into what can hardly be called sleep...this delirium without end’\(^{142}\) does not utilise a *Hauptrhythmus* for constructive purposes. Instead the composer uses a shifting sequence of durations and this sequence dominates most details of the movement’s construction.\(^{143}\) In this way it foreshadows some of the devices he was to use in *Lulu*. The most obvious way in which this idea operates can be seen in a passage such as the first Tenebroso where chords lasting five bars are followed by chords lasting four bars, three bars, two bars and one bar respectively before the process is reversed.

\(^{141}\) The fifth movement has two serial trio sections both marked *Tenebroso*.


The entire section is constructed by this method giving an aural effect of rapid accelerations and decelerations. This durational ‘series’ is used in several other ways in the course of the movement. Chords are gradually built up from one note to five as follows:

Example III.5  Berg, *Lyrische Suite/V*, 15–19
From bar 20 it is used to structure the melodic line with a note of five quavers' duration followed by one of four and so on, the effect moving from the first violin down through the instruments (cello bar 22, viola bar 25 and second violin bar 27).


![Example III.6](image)

There are several durational canons in the piece and in the final section of the piece the idea is extended to pertain to rhythmic groupings of notes to form ostinato-type patterns of between two and five quavers. This is evident at bar 341–5 and is also used as a technical device to close the movement, combined with two recurring figures in the cello part, one high and the other low, which gradually move closer together in recurrence by the same durational series. The movement concludes as all the parts (the first violin playing five note pattern, the second violin playing a three note pattern, the viola playing a four note pattern and the cello with its two separate two-note patterns) coalesce (Plate III.1). It is interesting that although the outer and trio sections of the movement are constructed using different techniques of pitch organisation the durational techniques are applied in all sections of the piece. The durational organisation is used as a unifying device across the two sections of the movement defined not just by their technique but aurally by the contrast between the more active outer sections and the quiet held chords of the central section. This is quite different from the situation in the third movement.

The third movement in Berg’s annotated score is headed by the inscription 20.5.25, which was the date upon which Berg and Fuchs-Robettin first became aware of their mutual feelings.¹⁴⁴ Like so much of the piece it is riddled with numerological references to the

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Plate III.1 Berg, *Lyrische Suite* V, 443–460

numbers 10 and 23. In this movement the rhythmic activity is constructed around the use of a *Hauptsrhythmus* which is restricted in use to the serial sections. We have seen how the *Hauptsrhythmus* of the *Kammerkonzert* was gradually derived from a melodic line. In this serial movement of the *Lyrische Suite* the *Hauptsrhythmus* and accompanying *Nebenrhythmus* are derived from a partitioning of the row. The row used begins on the note B flat and is written out as a group of semiquavers. The pitches higher than this are stemmed upwards to form a chromatic line and the pitches lower are stemmed downwards. Two different rhythms are thereby formed and these are used as the principal (RH) and secondary rhythms (RN) of the movement.

**Example III.7** Formation of rhythmic motives from the row in Berg, *Lyrische Suite/III*

![Rhythmic motives](image)

The movement is tripartite in structure. The final section is a retrograde of the first.

One of the first serious studies to appear on rhythmic organisation in the music of Alban Berg was Douglass Green's article ‘The Allegro Misterioso of Berg’s *Lyric Suite*: Iso- and Retro-rhythms’ which was published in 1977, 1977 being indeed a propitious year for both Berg scholarship and for study of the *Lyrische Suite* in particular as it was also the year in which George Perle first published his revelations about the secret programme to the *Lyrische Suite*. Green's article was important in highlighting some of the rhythmic innovations used

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145 Berg associated the number 10 with Hanna Fuchs-Robettin, while 23 was his own personal number.

by Berg in this composition. The article concerned itself with outlining roughly the form of the serial sections of the movement and then discussing the manner in which Berg used these rhythms backing up his observations with reference to the sketches. His main discovery was that in the retrograde of the *Allegro misterioso* Berg had not simply reversed the note order but had reversed the attack point of the notes. Green felt this was particularly important in view of the later developments in this area by post-war composers and also believed that this was the first time Berg had utilised this particular technique. He was evidently not aware of the use Berg had made of this technique to derive rhythms in the *Kammerkonzert*.147

The opening nine bars of the score are an introduction to the primary material of the movement in both pitch and rhythmic terms. It begins with the exposition of the principal pitch material. We hear three times the fragment B flat, A, F and B natural (or in German B, A, F, H), the musical letters that stand for Alban Berg and Hanna Fuchs-Robettin. These have been isolated from the three forms of the row used in this opening section.148 We then hear a first full statement of a row on the first violin—the row which is used to isolate the two rhythmic forms used. Gradually the second violin and viola enter with the two full rows which they have used at the opening. Each entry takes place five quavers after the last with the result that there is no sense of metric stability until bar 6, when the cello enters with a statement of the two rhythmic ideas one after the other, again restricted to the notes B flat, A F and B natural; an approach which is somewhat analogous in this situation to the entries of rhythmic figures on single repeated pitches in the other works. In a gesture typical of Berg’s compositional style we then get to hear how the rhythms relate to each other or were derived

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147 His claim is repeated by Perle, *Lulu*, 209 note 99: ‘It was evidently in the course of composing the palindromic *Allegro misterioso* of the *Lyric Suite* that Berg came to appreciate the ambiguous character of rhythmic retrogression and that the operation could be understood as affecting either time-intervals between attack-points or durational values’. Presumably this is another example of his dislike of the *Kammerkonzert* blinding him to the innovations of that piece.

as he plays the two simultaneously to get firstly a stream of quavers bar 10–12 and then semiquavers bar 12–13 as we hear the rhythm in simple diminution.

A second statement of the rhythms in the first violin and cello in quavers is altered in each part by the exchange of two notes in each part which still results in continuous quavers. When this appears in retrograde in bar 126 it appears as a retrograde of the ‘correct’ original form rather than the version presented in bar 12. The most likely explanation for this is that Berg wished to avoid the octave doubling of the A flat / G sharp which would have occurred.\footnote{Perle, Style and Idea in the Lyric Suite, 46–8, describes how Berg made several changes to avoid doubling in the movement with the exception of the tenth four-part canon, bar 62. See also Walter Levin, ‘Textprobleme im dritten Satz der Lyrischen Suite’ in Musik-Konzepte 4: Alban Berg Kammermusik II, Heinz-Klaus Metzger & Rainer Riehn (eds), (Munich: Edition text + kritik, 1979): 16.} This seems to have been his reason for altering several other passages of the score such as the E flat quaver at the end of bar 14 in the cello part which should be tied over into the next bar where it would double the E flat in the first violin part.

This passage leading up to bar 18 consists almost entirely of statements of both the principal and subsidiary rhythms in all parts generally with very little alteration apart from such as that mentioned above. The passage also illustrates value replacement with rests frequently substituting for the ends of long notes (Bars 15–6). In bar 15 the cello also overlaps the two rhythms. In bar 17 the cello instigates change with a rising sequence of quavers which then moves up to the viola part. The rhythms momentarily disappear and we return to the opening semiquaver movement. From bar 19 to bar 21 the three upper voices declaim in rhythmic unison the primary rhythm. Green describes this event as a homorhythmic presentation of the \textit{Hauptrhythmus} and adds ‘The addition in each part of two ‘extra’ notes leads into the next event. This description certainly applies to the upper violin part.
However if one examines the lower violin and viola parts one can see that Berg has dovetailed the end of the homorhythmic *Hauptrhythmus* with an altered presentation of both the rhythmic patterns in the second violin and viola parts.

This leads to a more contentious passage in rhythmic terms. The outer parts in bars 22–5 are straightforward in their rhythmic organisation.

The violin part has a statement of the principal rhythm in bars 22–3 and bars 24–5 are devoted to a presentation of the secondary rhythm. The cello begins in canon one quaver behind the violin and this is shifted further by another quaver in bar 24 for the secondary rhythm to ensure the two parts do not sound together. However the second note is reduced by a quaver
and three semiquavers, reminiscent of the closing gesture of the *Hauptidehrhythmus*, are added to the figure to close the section.

The inner parts are more complicated. This is one of two passages in the score where Berg has actually labelled and bracketed parts in what Green refers to as Berg’s *Studienpartitur*. These markings were not transferred into the published score and because they used the symbols RH and RN Green reproduced a transcription of the second violin and viola parts for this passage as follows:

**Example III.10** Berg, *Lyrische Suite* III, 22–4: Inner parts with RH and RN markings

![Example III.10](image)

Green interpreted the parts in the following manner. The extra semiquaver in the viola part (the F natural in bar 22) is to cover an otherwise dead spot in a passage of continuous semiquavers. The statement of the *Hauptidehrhythmus* in the violin part is marked by RH at the opening and a reverse bracket at the close. It then states the secondary rhythm which is marked at the opening but again has a reverse bracket at the close. Green then states:

The brackets at the second beat of measure 23 refer, presumably, to the close of RH and the beginning of RN in the viola part—marked (c). RH and the first four notes of

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150 Green, "The Allegro Misterioso of Berg's *Lyric Suite*," 508. The manuscript has since been re-catalogued as F21 Berg 23/I.
RN shift at measure 24 by one sixteenth note to a new metrical position, while RH in violin II is compressed by one sixteenth.\footnote{Ibid., 508.}

An alternative reading of this passage was suggested by Michael Taylor.\footnote{Michael Taylor to the Editor, \textit{Journal of the American Musicological Society} (Spring 1979): 170–72.} Firstly Taylor renotes the violin part changing the quaver B flat to two tied semiquavers. He then points out how, by switching the first and third notes of the \textit{Hauptrhythmus} and counting the final two semiquavers as one quaver, one reaches the figure in the violin part from the B natural in 23 to the E flat in 24 in the violin part. As a result the number of complexities which Taylor now espies in the passage from 22–23 is as follows: the already evident two statements of the \textit{Hauptrhythmus} and one statement of the \textit{Nebenrhythmus} in the second violin and one statement of the \textit{Hauptrhythmus} and two statements of the \textit{Nebenrhythmus} in the viola, plus a retrograde of the \textit{Hauptrhythmus} in the second violin an extra \textit{Hauptrhythmus} in the second violin and a further retrograde of the \textit{Hauptrhythmus} split between both inner parts.

Green disagreed with these suggestions on the grounds that Berg did not employ a direct retrograde of the sort which Taylor had highlighted (that is, a reversal of the notes rather than the attack points) in any other part of the piece and also Green declared that splitting of a rhythmic figure between two parts did not occur elsewhere in the piece either.\footnote{Douglass Green, ‘Reply to Michael Taylor,’ \textit{Journal of the American Musicological Society}, (Spring 1980): 211–12.}

Examining Green’s analysis of the passage the idea that the extra semiquaver fills in an otherwise dead moment in the score makes sense, as avoidance of ‘silent’ semiquavers seems to be an important consideration at this point. The other important point is that, in general, this can be very simply explained as a series of principal and secondary rhythms. The only manipulation to the regular patterns that seems to have occurred is in the second violin part at bar 24 when the pattern is shortened by one semiquaver with the repeated closing figuration.
entering early. Against Green’s theory is the placing of the brackets in the *particell*, as Berg was usually careful about such things in his scores.

One of Green’s arguments against Taylor’s analysis may be dismissed immediately.

Perhaps the most far-fetched of Taylor’s prescriptions is the retrograde RH which has to be shared by the viola and second violin. Nowhere else in the work is a rhythmic pattern broken up between two instruments.\textsuperscript{154}

Berg frequently splits voices among several lines—there are several examples of this happening on a pitch basis\textsuperscript{155} and this is also extended to the rhythmic sphere. An example can be found in bars 26–8 where a statement of the *Hauptrhythmus* begins in the cello part, is doubled for part by the upper violin and finishes on the first violin doubled rhythmically by the second violin.

**Example III.11** Berg, *Lyrische Suite*/III, 26–8: Violins I and II and Cello

There is an even more interesting example further on in bar 43, which shall be discussed later.

To make any further observation on this passage we must first examine Taylor’s example in detail.

\textsuperscript{154} *Ibid.*, 212.

In Taylor’s example the first rhythmic line and the fourth line refer to the easily identified appearances of the *Hauptsrhythmus* and *Nebenrhythmus*. The second line marks what Taylor describes as a retrograde of the *Hauptsrhythmus* which begins on the second semiquaver of bar 23 in the second violin line. It should be noted that all of Taylor’s retrogrades are of the note values rather than attack points. The only alteration which has been made to this is that the first two semiquavers have been notated in the score as a quaver. On the third line we see a retrograde of the *Hauptsrhythmus* which begins in the viola line on the eighth semiquaver of bar 22 and moves to the second violin on the second semiquaver of bar 23. This is followed by a statement of the *Hauptsrhythmus* in which the first and third notes have been exchanged. The last three semiquavers are notated in the score as a semiquaver followed by a quaver, in a similar fashion to the opening of the retrograde on the third line.

There are several possible arguments against this analysis of the passage. It presents us with three extra statements of the *Hauptsrhythmus*, two of them in retrograde, but no accompanying statement of the *Nebenrhythmus*. While this is not implausible as there are
several passages in which this occurs during the course of the movement, it would be a rare occurrence in this passage. The swapping of adjacent notes is something which happens quite often in this movement but the swapping of the first and third notes of the *Hauptrhythmus* would be rather more unusual. Also the fact that these are literal retrogrades would form an exception to the general rule of this movement. Literal retrogrades are of course not unknown by any means in Berg’s music—Taylor himself cites the example of the contrabassoon figure in the finale of the *Kammerkonzert*. Indeed this was the normal practice for the composers of the second Viennese School. Additionally Green states that ‘RH contains within itself the retrograde of RN and so, inevitably, RN makes up the greater share of the retrograde of RH’ which makes appearances of such formations less unusual than they might first seem, though there are slight differences between those and the ones marked by Taylor. Finally the only real evidence is those tantalising brackets over the second violin line, which could be interpreted yet another different way.

If one rejects Green’s thesis that this is merely Berg’s careless misplacing of the brackets marking the entry of the two rhythmic forms in the viola part and takes instead of the literal retrograde the attack point retrograde one can read the passage in a different manner. A statement of the *Hauptrhythmus* in retrograde starts in the viola part on the last crotchet of 22. It moves to the second violin on the second semiquaver of 23 and finishes with the eighth semiquaver of the bar. This does not align with the bracket in the *Studienpartitur*. If however instead of splitting the line one continues with the viola line the only alteration to the *Hauptrhythmus* is the filling in of the seventh semiquaver, similar to the filling in which occurs in the prime version in the viola part in 22. This concludes in alignment with the reverse bracket. The next open bracket is slightly more problematic. The most obvious expectation at this point would be some version of the *Nebenrhythmus*. Something quite close
appears to be shared between the second violin and viola lines, beginning at the eighth semiquaver in the violin line and moving down to the viola on the second quaver of 24.


a) III/22–3: Split *Hauptrhythmus* in retrograde  

b) III/22–3: Retrograde *Hauptrhythmus*

c) III/23–4: Possible retrograde *Nebenrhythmus*

The one change made would have to be the reversal of the first and second notes of the figure. As both Green and Taylor suggest in different ways the reason for such rhythmic complexity, if it was consciously intended, is to mark the twenty-third bar, 23 being Berg's personal number. There are certainly enough other examples of such planning in the movement supporting this view. The unfolding of the compositional procedure used to create the two rhythmic figures begins in bar 10, the homorhythmic statement begins at the conclusion of bar 19 and continues through to bar 21 (i.e. bar 20 is the centre of the figure), bar 30 marks the beginning of a series of canonic statements of the rhythmic figures, bar 46 marks the beginning of the four-voice canons, the tenth canon contains uncharacteristic octave doublings and so on.\(^{156}\)

The last bars of this section contain the statement of the *Hauptrhythmus* split between the parts as discussed above accompanied by the B, B flat, A, F cell in the viola. Bars 30 to 39

\(^{156}\) For further discussion of the tenth canon see Perle, *Style and Idea in the Lyric Suite*, 47–8.
are taken up by a series of canonic statements of the two rhythmic figures. In the outer parts
there is a series of seven complete statements of the *Hauptrhythmus* with the violin in canon
with the cello at one crotchet’s distance.\(^{157}\) There is an extra quaver added to the close of the
figure which ensures that the figure shifts position in relation to the barline at each appearance.
An eighth statement is incomplete.

Green’s analysis of the inner parts at this point is slightly misleading:

In the second violin and viola, RN begins as the “complimentary” rhythm to RH, as
before. But instead of adding an eighth note to its total durational value, Berg subtracts
an eighth note from it, bringing the length of RN down to the equivalent of five eighth
notes […] The situation is complicated still further in that only the viola states RN in a
straightforward manner each time. The second violin alternates normal versions of RN
with a variant of the time values of its first two notes: rather than beginning with a
sixteenth note and the equivalent of a dotted eight, the variant (RN’) begins with the
equivalent of two eighth notes.\(^ {158}\)

He then explains this with the use of a diagram in which:

Each note preceding a rest is lengthened by the value of the rest while the rest itself is
omitted. Since rhythmic patterns are delineated by the attacks of successive notes
rather than by their releases, “filling in” the rests by lengthened note values does not
alter the rhythmic pattern.\(^ {159}\)

This is correct as far as it goes, but by filling in the rests he clouds the similarity between the
parts.

\(^{157}\) Green curiously only counts six statements. Green, ‘The Allegro Misterioso of Berg’s *Lyric Suite*, ’ 511.


Instead of a series of alternating units this passage consists of a two-unit pattern which is repeated in both parts. The one difference is that the dotted quaver of the viola becomes a semiquaver rest and quaver in the second violin.


This pattern is interrupted in bar 34 with a sudden rising semiquaver pattern. Between bars 35 and 36 there are some unusual patterns that do not match with the previous material in this canonic sequence. The viola part renders the *Nebenrhythmus* figure twice but if one includes the extra semiquaver at the opening of the bar it becomes a retrograde version of the *Hauptrhythmus* based on attack points. From the last semiquaver of bar 35 in the viola line we can see two statements of the *Nebenrhythmus*, starting with the second form with the rhythm...
corrected’. The second iteration could be seen as cut short by the semiquavers that follow but Berg has placed brackets around these in the published score.

The second violin at first doubles the viola, but on the third crotchet of bar 35 it returns to canonic movement with the viola. As a result it does not quite give a statement of the retrograde form of the *Hauptsrhythmus* in rhythmic unison with the viola, the difference occurring on the third crotchet with the dotted quaver replaced by a semiquaver rest and a quaver. Following the Perle school of symbolic marking of numerical points one would have to ask why Berg would mark this bar as significant in any way. It is perhaps stretching a numerical point to note that the two rhythms form seven and five attack points which multiplied by each other gives one thirty-five though it would not be any more unusual than any of Berg’s other numerical games in this and other pieces.\(^\text{160}\) The next rhythmic event is preceded by a short episode of semiquavers. The first violin enters on the last crotchet of bar 42 with a statement of the *Hauptsrhythmus*. Underneath this the viola in bar 43 plays the secondary rhythm. The second violin has the following figure.

**Example III.16** Berg, *Lyrische Suite/III*, 42–4

![Example III.16](image)

Green has interpreted this as a statement of the *Hauptsrhythmus* with the concluding three semiquavers displaced to the opening of the figure. A simpler reading of this passage

\(^\text{160}\) Having said that one could push this particular numerological debate further. Twice thirty-five is seventy; the Trio Estatico commences at bar 70. Three times thirty-five is one-hundred-and-five; in bar 105 we get the only rest in the piece apart from the opening and closing bars and a sudden jump from the retrograde of bar 57 to the retrograde of bar 45. It is also interesting to note how the concluding groups of semiquavers in the four voice canons (bars 67–9) are grouped in sevens in the outer parts and fives in the inner parts.
would be to consider the figure as ending with the series of semiquavers in the cello line—a simple splitting of the line between two parts. The passage of four-voice canons which follows does not utilise the rhythmic forms of the rest of the outer part of the movement, instead forming a passage of continuous semiquavers. The trio also falls outside the scope of this study as it does not develop these rhythms further. However there is one exception to this rule which again is ignored by Green. This starts on the last crotchet of 78 and fills bar 79. Here we have a statement of the *Haupt*rhythmus that is divided among the various parts starting in the cello and finishing in the second violin line.

**Example III.16** Berg, *Lyrische Suite/III*, 78–9

This is the only instance of either of the two rhythms in the trio. Its appearance in bar 79 would again seem to have numerological significance, as it is the tenth bar of the trio. The idea that this might be marked in some way is supported by the fact that the twentieth bar is marked by the appearance of a quote from *Wozzeck* ‘Lauter kühle Wein muß es sein!’ (Nothing but cool wine must it be) which Perle suggests may be a reference to Herbert Fuchs-Robettin who had one of the most famous wine cellars in Prague, the contents of which seem to have greatly
impressed Berg.\textsuperscript{161} It would seem there are similar references to the Robettins behind the setting of the Baudelaire texts for \textit{Der Wein}.

The retrograde of the \textit{Allegro misterioso} begins in bar 93. Bars 46 to 57 are omitted in the retrograde. He also omits from bar 40 to second crotchet of bar 42, and bars 30 to 38, the most complicated of the rhythmic passages. All rhythmic figures in the retrograde section appear in a retrograde of their attack points. The retrograde of the contentious passage around bar 23 falls in bars 111–117. However an expectation of a simple solution to the problems of rhythmic identification outlined earlier is frustrated as much of this passage has actually been rewritten in a manner which cannot be explained by any ordinary system of retrogrades. Green tends not to discuss the inner parts at this point but concentrates on the clear derivation of retrogrades which is found in the first violin part. The rewriting begins in the cello line with the early entry of the F in bar 112 followed by the rewritten passage in bar 113. The F in bar 114 is late though the quaver shift here can be explained by the ‘missing’ quaver rest between bars 24 and 25. He then shortens the G to prevent the pattern spilling into the next bar. The E in 116 is again late by one quaver while the E flat which follows is early. The resultant pattern is an altered statement of the \textit{Hauptrhythmus} retrograde without its opening note running from bar 110 to bar 112, a short bridge of extra notes from the last quaver of bar 112 to the third quaver of bar 113, followed by statements of both retrograde rhythmic forms in the order \textit{Nebenrhythmus, Hauptrhythmus}.

The first violin part is regular apart from the early entry of the final F, forming both the \textit{Nebenrhythmus} and \textit{Hauptrhythmus} patterns in retrograde. The viola part is regular until bar 114–16 when it is extensively rewritten. The second violin part is also rewritten in bar 114 though bars 115–6 are a lot closer to a strict retrograde. The passage results in clear statements

\textsuperscript{161} The words from \textit{Wozzeck} were entered into the annotated score by Berg. See Perle, ‘The Secret Programme of the \textit{Lyric Suite},’ 711.
of the rhythmic forms in the second violin line in the order Hauptrhythmus, Nebenrhythmus, Hauptrhythmus, but the rhythmic working in the viola line is unclear. The sense of overlapping patterns is lost at 116–117 in the inner parts, but all the instruments form a homorhythmic statement of the Hauptrhythmus in retrograde, from the last crotchet of bar 117 to the second crotchet of bar 119.

The cello part contains a number of changes in the following passage, notably the switching of notes at the opening of bar 122, the appearance of an extra D flat at the opening of bar 123, the early appearance of the D at the close of the bar, and the extensions of the G flat in bar 124 and the G natural in bar 125. The presence of the A flat in bar 125 would appear to be a mistake (Berg had marked it and the G as extra notes in the Studienpartitur in bar 13) as it doubles the A flat in the first violin. It does not appear in the Studienpartitur. The A flat and A natural in the first violin have been swapped around at this point. The rest of the line is a direct retrograde apart from an extra D flat in bar 124. The second violin is unchanged. The viola has slight rhythmic alteration in bar 123 to form a statement of the Nebenrhythmus and the B flat is cut short in bar 125 to avoid the resultant octaves with the cello. Berg adds in an echo at this point. As mentioned before the rhythmic alterations of bar 12 are remedied in the retrograde of bar 123 as the octave doubling is automatically avoided in the retrograde form. The B flat and B natural of the second violin are swapped around, and the last two notes are altered to two quavers to form a statement of the Hauptrhythmus. As the various parts dissolve into semiquavers the cello iterates both rhythms in retrograde before the piece ends with the statements of the B, B flat, A, F cell with which it began.

Taking a broader view of the entire outer sections of the movement, we can see how Berg delineates the structure by the alternation of passages containing the two rhythmic

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162 Perle, Style and Idea in the Lyric Suite, 27.
motives and episodes of continuous semiquaver motion. Each new section of rhythmic development shows an increase in complication until bar 39 when the two rhythms are phased out with only two *Hauptrhythmus* and one *Nebenrhythmus* statement in the following passage. This leads to the longest passage of semiquavers which is the transition to the *Trio Estatico*. In a manner typical of Berg’s compositional style the trio contains a single reference to its surrounding ‘host’ with one statement of the *Hauptrhythmus* in its tenth bar. While the *Lyrische Suite* is smaller in scale than the *Kammerkonzert*, consisting as Berg himself said of ‘six rather short movements of a lyrical rather than symphonic nature’\(^{163}\) one still finds a lot of the techniques developed in the *Kammerkonzert* in use to construct the third movement. Berg’s derivation of retro-rhythms from attack points, his use of value replacement and splitting between parts can all be clearly discerned in the *Lyrische Suite*. The fact that Berg does not utilise the most complicated rhythmic passage of the third movement in the retrograde of the *Allegro misterioso* confirms the importance which Berg placed on the clear audibility of both the constructive rhythms used and the actual process of retrograde motion itself, providing interesting parallels with Berg’s careful use of retrograde forms of rows in his serial music.

The other 1920s composition *Der Wein* began life in a slightly different manner and also presents a different set of issues. In the summer of 1929 Berg interrupted work on *Lulu* to fulfil a commission from the soprano Ružina Herlinger to compose a concert aria. The commission came at a fortuitous moment for Berg who had run into difficulties with the composition of *Lulu* and seems glad to have been able to leave the opera aside for a short time in order to try out a number of new ideas about row transformation and orchestration.\(^{164}\)

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\(^{164}\) Patricia Hall, *A View of Berg’s Lulu through the Autograph Sources* (Berkeley: University of California Press, 1996), 38–42.
For texts Berg turned to a collection of poems by Charles Baudelaire in translations by Stefan George, the same collection he had used when composing the final movement of the Lyrische Suite. Baudelaire had written a cycle of five poems entitled Le Vin and from these Berg selected three: Die Seele des Weines, Der Wein der Liebenden and Der Wein des Einsamen. The resultant one-movement piece is clearly structured in three parts to reflect the three different texts set. The third song is a recapitulation of the ideas from the first song and the second song is a scherzo-type section, the second half of which is a large-scale palindrome.

Before he commenced work on Der Wein, Berg spent some time investigating the possibilities of introducing some element of jazz into his compositions. His main aid in this research was a jazz manual by Alfred Barasel entitled Das Jazz-Buch. From this book he obtained ideas about scoring for jazz instruments, rhythmic and melodic figurations which could be considered typical and the forms and speeds of the various dances. He consolidated this research by consultation of Kunstjazz compositions by composers such as Erwin Schulhoff and Wilhelm Grosz. Der Wein is the first fruit of this labour with important solo parts in the orchestra for saxophone and piano and two short sections of the score marked tempo di tango. This work acted as preparation for the dressing room scene of

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165 The final movement sets the poem De Profundis, with the vocal part distributed among the instruments, See Perle, 'The Secret Programme of the Lyric Suite,' 712.
167 Das Jazz-Buch was first published by J. H. Zimmermann in 1925. Berg's copy was from the fourth edition, published in October 1926.
168 It comes as no surprise that he was particularly excited by Barasel's recommendation that the tango should be taken at a speed of crotchet = 46. Both Der Wein and Lulu feature tangos. Berg was also much taken by Barasel's argument that the tango was the twentieth-century erotic equivalent of the eighteenth-century minuet.
Lulu's first act. The assertion frequently made that Berg also used Der Wein as a study for the vocal line given to Lulu in the eponymous opera is however fallacious; it seems if anything to be related to Alwa's lines, a view which is supported by the subject matter and Reich's statement that Berg 'frequently expressed the desire to hear it sung by a tenor'.

Der Wein has attracted less attention from musicologists, partly because it was not available in published format until considerably later than his other compositions and partly because many commentators from Adorno onwards view the piece as less significant or interesting. The score of Der Wein contains no RH markings and indeed one of the factors that may make the piece less immediately distinctive is the relatively plain rhythmic material involved. If one examines the passage between bars 8 and 10 in the clarinet lines it looks quite complex on paper but sounds as a steady stream of semiquavers, which has merely been split between the instruments. Unlike the Lyrische Suite example these different superimposed patterns do not take on a role of any importance in the rest of the composition. The obvious exception to this type of writing in the first and last songs is of course the jazz-based sections with their piano breaks and other jazz figurations borrowed from Barasel.

One can demonstrate how rhythmic patterns are developed in a manner typical of Schönbergian principles and in his article 'Alban Bergs Skizzen und Vorarbeiten zur Konzartarie Der Wein', Herwig Knaus has done this with a passage of the vocal line from the first song. Knaus has isolated three rhythmic patterns from the vocalist's opening lines which he labels a, b and c. He then labels the following bars as transformations of these rhythmic

170 Reich, Alban Berg, 155.
171 Adorno seems to base his disapproval on both the jazz elements and also the sense he had that the piece was 'one great "Ossia"', with even the music sounding 'transplanted from the French' as if the 'impressionist' traits which Adorno espies were not features of Berg's general compositional style. Theodor W. Adorno, Alban Berg: Master of the Smallest Link, Juliane Brand & Christopher Hailey (trans.), (Cambridge: Cambridge University Press, 1991): 117–8.
172 Knaus, 'Alban Bergs Skizzen und Vorarbeiten zur Konzartarie Der Wein,' 363.
units. Bar 24 is seen as a new unit and the following six bars are all described as derivatives of this bar.

**Example III.17** Knaus analysis of Berg, *Der Wein*, 15–25

The methods used by Knaus are questionable. Knaus tends to ignore rests in order to point up derivations. He omits the two crotchet rests in bars 28–9 in order to bring the pattern closer to that of bar 24 (Example III.18). This also involves, in aural terms, two separate units: the end of bar 27–8 and the beginning of bar 29–30. In any case, the unit from bar 27–8 is far closer to the c derivative than the unit in bar 24. ‘Doch bin’ is similar to the unit Knaus sets apart as the setting for ‘Bei Schweiß’ and ‘Ich weiß’. What follows is a close derivative of bar 24 and is a linking or integration of the free unit with the large bar 24 unit. This type of grouping is supported by the words and by the shape of the pitch collections used.
Des Wei - nes Geist be - gann im Faß zu sin - gen; 
Mensch, teurer Ausge sto - ß - ner, dir soll Durch 
mei - nen en - gen Ker - ker durch er - klin - gen. 
Ein Lied von Licht und Bru - der - lie - be voll! Ich weiβ: 
am sen - gerd heißen Ber - ges hange 
Bei Schweiβ und Mühe nur ge - deih ich recht. 
Da mei - ne See - le ich nur so emp - fan - ge; Doch bin ich niemals 
un dank - bar und schlecht.

Example III.18 Der Wein vocal part, 15–30
Dave Headlam in contrast distinguishes three separate structural rhythms in different parts of the score. The first of these is the three quaver upbeat figure with which the vocal part commences in bar 15. The second is the piano part at the introduction of the tango rhythm.

**Example III.19  Berg, *Der Wein*, 39**

![Example notation](image)

The third rhythm is the dotted crotchet, quaver, crotchet figure that appears in the second song. This brings into question the whole idea of what denotes a constructive rhythm and a *Hauptrhythmus*. An examination of Headlam’s three examples does not satisfy the general criteria in the strictest sense. All of them are rhythmic motives. The first one which he labels RH1 stems not from the vocal part but from the very opening of the piece where the three quaver group forms an important part of the texture providing not only the descending harp line but also the basis of the shifting bassoon ostinato which underpins the section. Also the piano solo, which enters in bar three, begins with a three semiquaver upbeat figure. The second rhythm, RH2, is undoubtedly an important feature of the tango, being one of the characteristic figures which Barasel highlights in his section on piano breaks.

The third of these rhythms is the most interesting from the structural standpoint. It is not entirely unique to then second song being prefigured at bar 19 in the first song. In this bar

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174 Headlam *Ibid.* rather clouds the issue by also marking the three quaver groups which introduce the tango RH2 with which they do not seem to hold much in common. See his Example 5.35, 299, and accompanying text, 300.
Berg has separated the last three quavers of the phrase from the rest by use of a comma. This is commonly used by Berg to mark off rhythmic units and appears many times in the Kammerkonzert. Its appearance here seems at first extremely strange as it splits both a musical phrase and a line of the poem before the last word. The line is

Durch meinen engen Kerker durch erklingen
(Ein Lied von Licht und Bruderliebe voll.)

Example III.20  Berg, Der Wein, 19–20

It seems that the dotted figure found on the words ‘Kerker durch’ is being separated from the rest to highlight it. While one could argue that this is merely to separate the final three quavers from the rest, this would not seem to be supported by the phrasing in the imitative and accompanying string parts. A similar dotted figure makes several appearances during the course of the rest of this song, notably at bar 52 as the poet speaks of hope rising within him (‘Nun kehrt die Hoffnung prickelnd in mich ein’), and this triggers a bout of dotted rhythms in the orchestra. The next one is at bar 65 at the words ‘Ich mache deines Weibes Augen heiter’\textsuperscript{176}, a moment of private significance for Berg marked also by a sudden slowing of the tempo and marked return to crotchet = 46–52\textsuperscript{177} and the appearance of a prominent B (H in German notation) and F pitch collection, Berg’s secret code for his muse, Hannah Fuchs-Robettin. These examples are to a certain extent merely isolated incidents of no great importance in the overall structure of the piece. However it is in the second song ‘Der Wein der Liebenden’ (‘The Lovers’ Wine’) that this motive really begins to become prominent.

\textsuperscript{175} Through my narrow prison shall resound (A song of light and brotherly love).
\textsuperscript{176} I make your wife’s eyes light up.
\textsuperscript{177} 46 being a multiple of Berg’s personal number.
The whole song is launched by the dotted figure in the vocal part which is immediately picked up by the strings.\(^{178}\) It moves through the percussion parts, the strings and piano in bars 90–93. After some development in the triangle and glockenspiel parts bars 94–8 it reappears in the harp and clarinet parts in bars 102–3 marked \textit{Wieder rhythmisch betont\textemdash} before moving up to the flute part in bar 104. At this point it disappears and is absent for the short central passage setting the words:

\begin{quote}
Wir lehnen uns weich auf den Flügel 
Des Windes der eilt ohne Zügel.\(^{179}\)
\end{quote}

Interestingly this is the passage which forms the main bulk of the retrograde passage of the palindrome.

At bar 123 the motive returns in the vocal part again marked \textit{Wieder rhythmisch betont\textemdash} underlined by doubling in the trumpet part and subsequent appearances in the cello and viola parts. It moves through the trumpet part in bars 128–9 to the bassoon in bar 129, the piano in bar 130, the viola in bars 132–3 and the timpani in bar 134. At this point we reach the central part of the song. The words for this passage:

\begin{quote}
Beide voll gleicher Lust  
Laß Schwester uns Brust an Brust  
Fliehn ohne Rast und Stand  
In meiner Träume Land!
\end{quote}

and the use of the palindrome all have private significance once again for Berg as revealed in his letter to Hanna Fuchs of 4 December 1929:

\begin{quote}
Adorno, \textit{Alban Berg: Master of the Smallest Link}, 118. It is interesting that Adorno refers to this song as being ‘characterised by the dotted tritone motive of the vocal entrance and the chordal catapult of triadic harmonies, reminiscent of the third variation of the Chamber Concerto.’
\end{quote}

\begin{quote}
\(^{179}\) We lean softly on the unbridled wind.
\end{quote}
Who does it refer to but you when I say (in ‘The Lovers’ Wine’): “Sister let us fly breast to breast without pause or rest to my land of dreams” … and these words accompanied by the sound of the lightest B and F major! - - What can only follow but the ‘Wine of the Lonely Man.’

Thus I am and shall remain: completely and eternally yours.  

The layout of this passage is quite close to that of the palindromic Filmmusik in Lulu. Seven bars before the central point of the Filmmusik the vibraphone plays the Hauptrhythmus, the central point is marked by an arpeggiated figure which reaches up to a high D flat on the piano and seven bars later the vibraphone plays the Hauptrhythmus; the one element which is not in retrograde. In Der Wein the central part is marked by a low D flat on the piano. Just before the central point the glockenspiel plays the rhythmic motive marked Nebenstimme. The return of the glockenspiel figure is in retrograde though it has an extra note (the crotchet rest transformed into a crotchet) which somewhat clouds this. The previous appearance of the motive in the timpani part at bar 134 also returns bar 148 in a free derivative rather than a strict retrograde. The other occurrences in bar 152 and the trumpet part of bar 159 are exact retrogrades of the figures in bar 130 and bar 123. The appearance in the cello from bar 124–5 is in retrograde but the previous one, bar 123, is not (bars157–9). Berg does not attempt at any point to derive a retrograde from attack points. The reason for these discrepancies probably lies in the nature of the motive itself; it is quite short and not as easily recognisable in both prime and retrograde form, unlike the motives used in the Kammerkonzert or Lulu. The retrograde based on attack points is particularly far removed from the type of dotted figuration which makes this motive aurally easily detectable.


Ja der bin ich und bleib ich, aber auch als der: ganz und ewig Dein.

Dave Headlam has noted the similarity in pitch content between these two central points of the palindromes, though he does not note the more immediate aural similarities; The Music of Alban Berg, 294.
The case for considering this to be one of Berg’s constructive rhythms is added to if one considers the programmatic significance generally attached to these figures. Indeed the underlying programme of this song with its address to Hanna followed by a palindromic negation leading to the wine of the lonely man is very close to that of the third movement of the Lyrische Suite, the movement which is also dominated by a rhythmic motive. Indeed Der Wein provides on the surface interesting similarities to the Lyrische Suite. In the sketches for both pieces there is evidence of rhythmic working which is not marked in the published score. However, at this point the similarities end. The differences are both in the type of motive the Der Wein figure is and the use to which it is put.

The motives relative lack of distinction compared to other Hauptrhythmen fails to give this section of the score the clear definition of similar passages in other scores. That the Der Wein rhythm is not distinctive enough to be easily recognisible in prime, retrograde and altered forms is something which it would appear Berg was aware of as demonstrated by its non appearance in the section of music which makes up the bulk of the retrograde in the palindrome. It is also unusually short in comparison with other Hauptrhythmen with only three attack points.

However, it is clear that despite surface indications in the score to the contrary there is enough evidence to indicate the presence of an unmarked Hauptrhythmus in Der Wein. Unlike Headlam’s R1 it has a rhythmic profile which in the context of the rhythmic simplicity of much of Der Wein is always recognisable aurally. While it does not make its first appearance on either a repeated note or an unpitched percussion instrument it does appear on the tambourine within three bars of the opening of the second song. Its use at the key structural point of the centre of the palindrome also supports this idea. Headlam’s R2 is also a distinctive dotted rhythmic structure, but its significance is purely local and it does not take on any grander significance over the course of the piece.
On the other hand, it has to be admitted that the R3 rhythm, which I have suggested is indeed a *Haustrhythmus*, does not play the sort of important constructive role that rhythms play in the third movements of the both the *Kammerkonzert* and the *Lyrische Suite*. The treatment is more like what occurs in the second movement of the *Kammerkonzert* where a rhythm takes on a sudden significance in itself, independent of the pitches it supports and gradually saturates the texture of the movement. In this sense it is not the primary mode of construction at this point sharing this function with the pitch material. This is not to deny the relative sophistication with which the rhythm is treated. To note only two examples the appearances in the glockenspiel are gradually expanded by the addition of extra notes while on the other hand when it passes to the clarinets at 102 the end is removed and treated separately from the rest of the motive. This is however, standard motivic development; the rhythm does not usurp the role of pitch construction.

In this way it differs from the third movement of the *Lyrische Suite*. In the *Lyrische Suite* the rhythmic figure is the most important constructive force at the opening. A series of rows, shapeless entities in themselves are repeated at first as semiquaver figures and then are gradually shaped into the rhythmic forms of *Haupt-* and *Nebenstimmen*. Various transformations take place to these rhythms until bar 46 when a series of four-voice canons take over signifying the exchange of importance from rhythm to pitch; the rhythm here being reduced back to the streams of semiquavers from which it had originally stemmed. This forms a transition to the Trio section which follows, where rhythm is subordinated to pitch. Rhythm is here used as the primary constructive force for a large part of the movement. In *Der Wein* there is no passage which is entirely comparable to this. While the rhythm may flood the texture at some points, it never manages to articulate the structure of the piece independently of the pitch content. For this reason I reject Headlam’s use of the *Haustrhythmus* terminology for every rhythmic pattern which happens to stand out as a motive.
CHAPTER IV

LULU: THE CREATION OF LARGE-SCALE UNITY

Lulu is Berg’s largest composition, with each of its acts lasting about an hour in duration. It is therefore not surprising that his work on this piece generated a number of sketches to rival the number which exists for the Kammerkonzert, though unlike the latter these sketches have come under a considerable amount of public scrutiny. This is probably primarily due to the unfinished nature of the composition at the time of Berg’s death coupled with curiosity driven by the long suppression of the third act material. Friedrich Cerha utilised the sketches in order to complete his realisation of the final act and published a short monograph describing the manuscript sources and explaining the various tasks and decisions which had to be made in the course of his work.\(^{182}\) Apart from many shorter articles, in recent time two substantial studies have been published by Patricia Hall and Thomas F. Ertelt.\(^{183}\) These studies have thrown much new light on the origins of Lulu and the compositional practices followed by Berg in its construction over the long period of its composition, the main points of which are summarised below.

When Berg decided to compose a second opera he spent a considerable amount of time trying to settle on a text, finally narrowing his choice down to either the Lulu plays (Erdgeist and Die Büchse der Pandora) of Frank Wedekind or Und Pippa tanzt! by Gerhart Hauptmann. His various vacillations between the two texts have been detailed elsewhere.\(^{184}\) It would however seem that he initially favoured the Hauptmann text and early sketches contain references to Und Pippa tanzt! After running into difficulties with Hauptmann’s publishers


over financial terms he switched to the Wedekind text and transferred some of this sketch material directly over to the new opera.\textsuperscript{185}

Work on the opera fell into a number of stages. While the general plan of the opera was worked out in advance, finalisation of the exact text to be extracted from the Wedekind originals tended to go hand in hand with the actual composition of the various scenes.\textsuperscript{186} After abandoning a brief sketch for the Prologue,\textsuperscript{187} the first main stage comprised the composing of the first scene and half of the second scene of the opera. At this point running into various technical problems and needing to try out the new serial techniques he had been developing, he was probably glad to take a break from the opera to compose *Der Wein*. After this break he developed new row derivations which were to be associated with Schön, Alwa and Geschwitz.\textsuperscript{188} He then composed the opera through from the point at which he had stopped to the end before returning to the Prologue, which was therefore the last music to be composed. The process of orchestration then began, interrupted in the spring of 1935 by the composition of the *Violinkonzert*, and then continued until his death in December.\textsuperscript{189}

Discussion of the *Hauptrhythmus* in *Lulu* is made more complex by the almost obsessional use of it in practically every scene of the opera. Whereas in other compositions the use of the *Hauptrhythmus* is restricted in use for delineation of a particular area, *Lulu* is completely suffused with occurrences of the motive. For the purposes of this study use of the *Hauptrhythmus* is divided in a number of categories.

The most basic treatment of the *Hauptrhythmus* is its use in a purely symbolic or referential role. Just as *Hauptrhythmen* are frequently associated with fate in other works,

\textsuperscript{186} Alban Berg to Arnold Schönberg, 6 August 1931, *The Berg–Schoenberg Correspondence*, 414.
\textsuperscript{188} Hall, *A View of Berg's Lulu*, 38–40 and 110–125.
whether courtesy of a secret programme or not, in the opera the *Hauptrhythmus* is associated with death; and so there are appearances of the *Hauptrhythmus* at every death in the opera, of greater and lesser complexity. To say, as Headlam does, that because the *Hauptrhythmus* appears at each death of a character each death scene ‘may be labelled, following Berg, as ‘monoritmicas’ shows a failure to distinguish between the various very different types of rhythmic treatment to which Berg subjects his motive during the course of the work. Apart from these death-laden moments *Hauptrhythmen* also appear whenever death or any related idea is suggested by the text.

Some of the more complex death scenes would fall into a second category of passages where the *Hauptrhythmus* is highly prevalent but where it is not the primary force of construction. Then there are passages where durational series are used for constructive purposes in a manner similar to the fifth movement of the *Lyrische Suite*. Lastly there are the passages where the rhythm is of chief importance, the *Hauptrhythmus* acting as a constructive rhythm.

Before these categories are explored in more detail the overall structure of the opera should be taken into consideration. While *Lulu* falls into three acts the opera is essentially in two parts, the second part of the opera was designed from the first as a type of loose mirror of the first half and is made up primarily of large-scale recapitulations of earlier material. The various character doublings that take place are used to emphasise this structure. Over this framework Berg has draped three large forms which act as controls or cohering agents, one per act. The first act is based around a sonata-form structure, the second around a rondo structure and the third around a set of variations on a song by Frank Wedekind. These are

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incorporated around the action of the drama in different ways. The Sonata appears in the second and third scenes of Act I while the Rondo is used for the two duets between Alwa and Lulu in scenes one and two of the second Act. In both instances the various parts of the large form are separated from each other by large amounts of unrelated music. The first of the third act's variations is heard near the opening as part of a series of (unrelated) chorale variations, the remaining variations are heard as an interlude between the two scenes followed by the theme, and variations two to four are then interspersed throughout the remainder of the act. Charts detailing the various forms found in each act are to be found in Figures IV.1–3.

With Wozzeck Berg had developed a number of solutions to the challenges encountered in creating large-scale atonal structures, one of which was the formation of a successful sense of closure at the end of each act.

The point in a tonal composition at which the return to and establishment of the main key is made clear, so that it is recognizable to the eyes and ears of even the layman, must also be the point at which the harmonic circle closes in an atonal work.

This sense of closure was first of all ensured by having each act of the opera steer towards one and the same closing chord, a chord that acted in the manner of a cadence and that was dwelled on as if on a tonic.193 In Lulu this closing figure is the Hauptrhythmus and as in Wozzeck the figure is also used to open the second and third acts.194 The form in which it appears at these points is the most important of several variants of the motive and shall be referred to throughout as the principal form:

Example IV.1 Berg, Lulu: Hauptrhythmus

\[ \text{Example IV.1 Berg, Lulu: Hauptrhythmus} \]

\[ \text{Example IV.1 Berg, Lulu: Hauptrhythmus} \]

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194 For information on the pitch constituents of these chords and their symbolic significance see Perle, Lulu, 190.
Act I Scene One:

Recitative → Introduction, Canon & Coda → Melodrama → Canzonetta → Duet → Arioso

Verwandlungsmusik: Interludium, Canon & Coda.

Scene Two:

Duet → Kammermusik → Sonata Exposition → Monoritmica → Sonata Exposition.

Exposition I

Ist Sonata Reprise: Ist Subject

Transition

2nd Subject

Scene 3:

Ragtime & Trio → Rondo → English Waltz → Recitative → Chorale → Ragtime Trio → Sonata.

Sextet

Development

Recapitulation

Figure IV.1
Act II Scene One:

- Introduction/Recitative
- Ballade & Kavatine
- Ostinato & Filmmusik.

Scene Two:

- Recitative & Largo → Spoken Passage → Kammermusik → Melodram → Rondo & Hymne

Figure IV.2
Act III Scene One:

Ensemble I  Chorale Variations 1-2  Ensemble II  Duet: Athlete/Lulu  Ensemble III

Lied des Mädchenhändlers  Intermezzo  Lied der Lulu  Chorale Variations 3-12

Interlude Variations

Scene Two:

Theme  Scene: Geschwitz  2nd Variation  3rd Variation  Nocturno

1st Customer  Rondo & Quartet  2nd Customer (Duet I/ii)  Scene: Geschwitz  Grave

Canzonetta  Monoritmica  3rd Customer (Coda & Kavatine)

Figure IV.3
Apart from these framing statements of the *Hauptrhythmus* there are many places in which it takes on a purely symbolic and localised role. Some of the most notable of these include Alwa’s recitative in Act I Scene III where he reflects on the deaths of Lulu’s previous husbands (bars 1095–1112) and most of the appearances in the Act II. This is particularly noticeable in the second scene where it is usually placed in conjunction with references to cholera or Lulu’s condition, the most conspicuous instance occurring when the Athlete tells the School boy ‘Wissen Sie denn nicht, daß die Frau seit drei Wochen tot ist?’ (bars 901–2).\(^{195}\)

There are also isolated instances during the Rondo underlining references such as Lulu’s ‘Ruhig! Ich habe deinen Vater erschossen’ (bars 1065–7).\(^{196}\) The *Hauptrhythmus* also appears in a referential manner during the Painter’s Arioso (bars 329–31 and 336–40). The *Hauptrhythmus* here is reduced to dotted quaver, semiquaver, quaver rest and two semiquavers (essentially 3311 in durational terms) at the opening of the aria and reappears in this form as the Painter cries ‘Wach auf!’ to the corpse of the Medical Specialist, Dr. Goll.\(^{197}\)

While there is no clear presentation of the *Hauptrhythmus* at the opening of the first scene of the opera it does play a role in the Prologue which is slightly more complex than the examples above. As previously mentioned the Prologue was the last part of the opera to be composed, an attempt dating from the beginning of the compositional process having been abandoned. One cannot help assuming that Berg quickly realised the difficulties involved in setting a long text delineating each of the characters of the opera by reference to a symbolic menagerie when he had no idea in what manner these people would be characterised musically. The final version of the Prologue had not only to introduce each of the main

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195 Don’t you know then that the woman’s been dead for three weeks?
196 Quiet! I shot your father.
197 Wake up!
characters, it also was to reflect the overall structure of the opera and then link into the already composed first scene.

The Prologue is therefore given a rough mirror shape, the second half being a free retrograde, in the sense that events recur in retrograde order rather than in literal retrograde. It begins with what Perle refers to as the ‘basic cell’ of the opera, a pair of interlocking rising fourths B flat, E flat, E natural and A natural with the rising E to A interval repeated as the rest of the orchestra provides a series of rapidly ascending and descending fanfare figures. After the Animal Tamer’s spoken introduction the orchestra enters with what is referred to as the ‘Circus Music’, because of its use for the circus barker opening and the similar menagerie of creatures at its recurrence in the third act, which of course compositionally predates the prologue.

Example IV.2 Berg, Lulu, Prologue, 9–11

This music is built upon repeated statements of the *Hauptrhythmus* on the pitches F and A. However, it is quickly displaced by various other rhythmic and motivic formations representing the various characters of the menagerie and only reappears with the appearance of Lulu heralded by the *Hauptrhythmus* on the piano doubled by the triangle. In accordance with the mirror principle the *Hauptrhythmus* returns on piano and triangle (with an additional appearance on the harp and an approximation of it in half of the celli) as Lulu’s handler is summoned to remove her. The return of the Circus Music follows in more muted tones than
before, again reflecting the macrostructure, with the F rising to the higher A rather than falling
to the lower, a weakening of the figure. The closing fanfares are an approximation of a
retrograde of the opening fanfares and the Prologue is linked into the first scene by a type of
retrograde of the *Hauptrhythmus* which Berg indicates as having similar temporal constituents
to Alwa’s ‘Darf ich eintreten?’, the opening line of the opera. The link is strengthened by
the addition of an A natural, which did not appear in the original particell of the first scene,
to the pitch collection of C and E a reference to the similar importance of the note A at the
opening of the Prologue.

Turning to the three ensembles of the third act, which are based upon the same music
as the Prologue opening, we find again that while the opening music is based upon the
*Hauptrhythmus* after the first few bars it only plays an incidental role. Something similar may
be said about the second ensemble though discussion of this passage is complicated by its
unfinished state at the time of Berg’s death. The opening of the third ensemble is notable for
being shorn of its underpinning statements of the *Hauptrhythmus* in favour of canonic entries
based on the upper parts. It is only later at the cries of ‘Ja, es ist rätselhaft, wo das viele Geld
hinkam’ (bars 623ff) that a modified version of the *Hauptrhythmus* begins to assert itself.

The ensembles utilise other means of rhythmic organisation, being based upon a series
of repeated ostinato patterns. A more complex form of this technique is found in Schön’s Act
II aria ‘Das mein Lebensabend’. This uses two durational ostinati to shape the music. The
outer sections use a 311142 figure while the central section (bars 45–53) uses a 11311134

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198 May I come in?
199 F21 Berg 28/XXIV: 2v. The alterations are clearly visible on F21 Berg 29/1: 9.
200 The use of C and E along with Alwa’s opening G would have been a typical Bergian conceit of starting off
this large opera from the very basic idea of a C major triad before expanding outwards, similar in a way to the
way in which the *Violinkonzert* expands from the simple opening statement of the open strings of the solo violin.
It would also tie in with the original abandoned version of the Prologue which would seem to have placed a
similar emphasis on this pitch collection See Ertelt, *Alban Bergs Lulu*, 53–6.
201 Yes, it’s a mystery, where has all the money gone?
202 This is the evening of my life.
durational series. The first figure then returns in bar 53 in the piano part. The exception to this isorhythmic structure is a short passage as Schön says ‘Gott weiß, wer mich jetzt wieder belauscht! Man ist ja seines Lebens nicht sicher’. This is the first of many instances of the Hauptrhythmus being associated with his sense of paranoia.

These passages with rotating sequences of pitches and rhythms of different lengths are similar in one way to the example discussed earlier in the Schönberg Serenade where a row of twelve notes is rotated against a vocal line containing lines of eleven syllables. There is also a similarity to the durational organisation of the fifth movement of the Lyrische Suite. Unlike the passages based upon Hauptrhythmen these patterns are never articulated separately before the commencement of the section and the passages also tend to be of a short duration.

More similar to the durational treatment in the fifth movement of the Lyrische Suite is the rhythmic figure associated with the Countess Geschwitz. This consists of a gradual accelerando-ritardando figure.\(^{204}\)

**Example IV.3** Berg, *Lulu*, II.1, 88–91

![Example IV.3](image_url)

Unlike the other isorhythmic figures which are mentioned above this pattern takes on a more important identity and is established throughout the opera as an important motif used to identify each appearance of the character with which it is associated, first appearing in the Prologue to underline the Animal Tamer’s reference to the crocodile. Some appearances utilise one half only of the figure. The idea appears prominently at the opening of Act II and again as Geschwitz returns to hide behind the fire screen at bars 88–93. Her reappearance at

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203 God knows who might be listening! One can’t be sure for one’s own life.

bar 427 triggers an occurrence of half the figure cut short by the fourth strophe of Schön’s aria, while a more striking full statement marks the moment of Schön’s death and Geschwitz’s emergence from the locked room. This leitmotivic usage of the figure continues in the second scene where it is pitted against metric ideas associated with the Athlete and Alwa and Schigolch, with the Geschwitz motive marked as a Hauptrhythmus in the score at bar 779 and again at bar 808. In Act III the same pattern of usage continues with occurrences at bars 78–82 when the Marquis asks her to leave and there are more extensive appearances during the scene between Lulu and the Athlete (bars 511–532) and the ensuing scenes with the Countess. These occurrences make clear the association between character and idea, which prepares the listener for the more important, constructive use made of it in the last scene of the opera. The motive first occurs when Geschwitz arrives with Lulu’s portrait and plays an important role in the subsequent music until it is supplanted by the recapitulation of the Rondo. With her return from the streets at bar 1123 Berg begins to utilise the motive in a constructive manner with the harmonic and melodic movement chiefly determined by application of the accelerando-ritardando formation. This is only displaced by the arrival of Jack the Ripper and its return in the Nocturno (1279–1291) is restricted to the vocal part. The dismantling of the death-chord following Lulu’s death again utilises the figure, complementing Geschwitz’s murder.

The Act I Scene I canon is based on a modified form of the Hauptrhythmus consisting of two minims a crotchet and a further minim (or 2212 rather than 3313).

**Example IV.4**  Berg, *Lulu*, I.1: Hauptrhythmus of Canon

\[ \ddot{\text{\textbullet}} \dddot{\text{\textbullet}} \dddot{\text{\textbullet}} \dddot{\text{\textbullet}} \]

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This version of the motive acts as a structural skeleton against which the activity in the more important vocal parts can be measured. These parts begin in canon a 3/4 bar apart at bar 156 and gradually move closer. At bar 166 a crotchet is eliminated from the second voice (the Painter) and a further crotchet is removed in bar 177, leaving the voices in canon at the crotchet. The gap is reduced to a quaver at the beginning of bar 184 and the canon ends with the voices in unison (bars 184–5). The *Hauptrhythmus* continues to be sounded into the coda. The music of the canon recurs as part of the recapitulatory interlude which follows the scene.

Returning to the *Hauptrhythmus* proper, the death of Schön exhibits the problems of labelling all death scenes as *monoritmicas*. Schön’s death is structured around a five-strophe aria. The appearances of the *Hauptrhythmus* during this scene are actually few and far between. It is mainly used as a signalling device to mark off the different sections. The first appearances are at the transition between the *Tumultuoso* and the Introduction to the Five Strophe Aria on the cellos, the attack points marked out by the tam-tam. This is then taken up by the horns and bassoons before moving up to the oboe, cor anglais and clarinets. The opening of Strophe I contains a number of figures which could be derivations of the *Hauptrhythmus*, such as the foreshortened retrograde in the strings, but the only unambiguous statement occurs in the horn part at Schön’s cry of ‘Du unabwendbares Verhängnis!’.

Strophe II begins with a statement of the retrograde in the cellos and basses. The end of the next *Tumultuoso* is marked by two *Hauptrhythmus* statements, one marked by the bass drum, the other by the cymbal. The beginning of Strophe III contains a *Hauptrhythmus* statement in the piano part. In Strophe IV there is again a retrograde statement in the string parts in bars 444–6. The *Hauptrhythmus* plays a more considerable role further on as Schön talks of the nature of the relationship between himself and Lulu but as this is linked to a return of music

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206 *You unavoidable fate!*
from the Sonata coda it will be dealt with below. The aria is interrupted shortly after this by the interpolation of the *Lied der Lulu*.

The fifth strophe is the only one in which the *Hauptrythmus* plays an important role and is presumably Headlam’s mini-monoritmica. The first statement has the last two attacks reversed in order to synchronise with the held notes in the vocal part. The main series of statements commences as Schön points the revolver in Lulu’s hands at her head. There are three statements of the *Hauptrythmus* in the strings, the first and third marked by the cymbals and the second by the tam-tam. The *Tumultuoso* that follows brings three statements of the *Hauptrythmus* on wind, brass and harp while the string lines determine the placing of the five shots that kill Schön. Bars 558–61 are devoted to canonic statements of the *Hauptrythmus* on double bass, cello, bassoon with bass drum and horn marking Schön’s exclamation ‘Und das ist noch einer’. A single statement on bass drum with violas underlies his cry to Alwa, while a modified *Hauptrythmus* comes at his call for water in bars 573–4 on the piano. Alwa’s first words and the subsequent confused dialogue between the various characters are all underpinned by further statements of the *Hauptrythmus* to bar 581.

The following section features the gradual absorption of Schön’s row into the basic set from which the various rows are ultimately derived. This is a graphic musical reflection of Schön’s dying moments, his life gradually ebbing away.

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207 And that is another.
208 *Perle, Lulu*, 159.
The same technique is used in the *Filmmusik*, where the rising fourths E natural, A natural, B flat and E flat are extracted from the rows of various characters which are presented in continuous semiquavers. The absorption of Schön’s row is primarily a pitch based event with symbolic function and this point in the opera demonstrates how Berg shifts interest away from the rhythmic sphere by omitting the *Hauptrhythmus* and using only crotchetts for the statements of the rows (or in the case of the *Filmmusik* only semiquavers).

The use of various rhythms utilising 321 durational patterns in the *Arietta* which follows gives the impression of foreshortened *Hauptrhythmen*. The *Hauptrhythmus* seems to gradually emerge from these at the conclusion, where it is split between the percussion parts. The scene demonstrates the problem of isolating instances of the *Hauptrhythmus* in *Lulu* where considerations of symbolic meaning are paramount. The *Hauptrhythmus* is not used to establish or articulate form in this scene.

The first scene of the opera contains some of the least interesting rhythmic writing as well as one of the more extended examples of rhythmic construction. It is clear from correspondence that Berg intended to overhaul the opening scenes of the opera when the work was completed and although there were some slight adjustments made to the opening scene it...

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209 Jarman, *The Music of Alban Berg*, 159. The method by which the *Hauptrhythmus* is used to mark the centre-point of the palindromic form is discussed in the previous chapter.
is possible that Berg intended to make further changes. On the other hand having spent so many years toiling over the work perhaps Berg was reluctant to start unravelling the threads at the opening.\textsuperscript{210} The most important change made to the opening entailed incorporating the rows of Alwa and Schön into the first scene at bars 98–9 and 119–23 respectively. It would seem from the sketches that these rows were only derived by Berg from the basic series of the opera after the opening of the opera had been composed.\textsuperscript{211} Apart from the perceived importance of associating these important musical ideas with their respective characters (or to put it another way the strangeness of having a scene for these characters with no musical reference to them) one can only assume that Berg was perturbed by the moribund atmosphere of the opening scene. This is particularly noticeable in performance after the virtuosic opening Prologue. The pace of events is slow, with gradual unfoldings of rows which have already appeared in the Prologue, and rhythmically the scene strikes one as being quite diffuse.

Standing out from this to some extent is a series of statements of the derived \textit{Hauptrhythmus} of the Medical Specialist, Dr Goll. This first appears at bar 91 in the first violin part, though as the first note is tied to a dotted minim and a minim and is accompanied by a descending quaver figure in the violas and celli it does not really stand out in the slow moving string texture as an important rhythmic pattern. It does not seem to serve a particular function either, marking the moment when Alwa comes forward into the room preparatory to greeting his father and the painter. The nebulous orchestral writing continues until Alwa’s enquiry about Lulu’s husband ‘Aber wo ist der Herr Gemahl? Ich seh’ Sie heute zum erstenmal ohne ihn’ which occurs in the twenty-third bar of the scene.\textsuperscript{212}

\textsuperscript{210} Hall, \textit{A View of Berg’s Lulu}, 56–8.
\textsuperscript{212} But where is your husband. It’s the first time I’ve seen you without him.
At this point the Hauptrhythmus associated with Goll appears in the clarinet parts. It is repeated before gradually fragmenting back into its surroundings. As Lulu explains his absence the rhythm is coupled with an aural demonstration of the process of its derivation. The derivation from a row recalls the derivation of the rhythms from the third movement of the Lyrische Suite though the fact that the row utilised is associated with the character of Schigolch rather the Medical Specialist himself has caused some to speculate as to whether Berg is implying something about the relationship between Schigolch and Lulu. Schigolch later seems to deny being her father (Act II, bars 186–90) and there is a clear reference to a sexual relationship between them in Act III Scene I when he asks her ‘Wie lange ist’s her, daß wir...uns nicht kennen?’ On the other hand the closeness of Schigolch’s row to the chromatic scale seems to refer to the ultimate source of all the musical material and thus suggests Schigolch’s own involvement in the original release of this particular Erdgeist. The Hauptrhythmus of the Medical Specialist, to add a further layer of confusion, is actually carried over from the Pippa sketches where it seems to be associated with the character of Huhn and it would seem most likely that the assignment of it to Goll could be merely is a result of the confused early days of the composition and a later change of mind about row association was never rectified.

The unfolding from the Schigolch row actually occurs in bars 113–4 at the words:

Lulu: Er sollte schon längst da sein.

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213 Jarman, The Music of Alban Berg, 166–7. I do not see the following string line as a distinct appearance of the motif as Jarman does. Jarman refers to it as a variant, but it is one which requires a lot of rewriting of the motif to be recognised as such.
214 Incidentally, this occurs in the twenty-eighth bar of the scene, twenty eight being another number which Berg viewed as containing symbolic meaning. See Jarman, ‘William Fliess and the Violin Concerto,’ in The Berg Companion, 181–94.
215 See for example Perle, Lulu, 105–6.
216 How long is it since we...were together?
217 Ertelt, Alban Bergs Lulu, 21. It is interesting to note that Huhn has a large amount of inarticulate cries and sounds throughout the play, perhaps making Berg associate his material with Goll who after shouting ‘Ihr Hunde’ has several inarticulate cries and gasps before dying. Huhn is the man who destroys Pippa by smashing a glass while she dances. According to Wahn he continues to pursue her after death a further connection between the two plays at least in the manner in which Berg perceived them.
It is accompanied by repetitions of the initial semiquaver rest, semiquaver, quaver figure, which continues into bar 114 marked echo. After this the rhythmic material disappears from the scene, though the closing figure on the piano in bars 130–1 foreshadows the form of the Hauptrhythmus on which the Canon is based.

The association of the rhythmic figure with the Medical Specialist is strengthened during the ensuing scene with the Painter (Introduktion zum Canon), with the figure being used to represent the absent figure’s presence in Lulu’s thoughts. It first appears at the words ‘Mein Mann wird gleich hier sein. Mir scheint da ist er! Hören Sie nichts?’, after which all the surrounding lines gradually begin to centre around a short section of this Hauptrhythmus namely two semiquavers followed by a quaver. It again becomes particularly prominent at bar 147 as the Painter and Lulu impatiently talk about his imminent arrival:

    Painter: Ach, warum kommt er nicht!
    Lulu: Ja, mir wär’es auch lieber, er wäre endlich da.

These occurrences disappear in bars 149–55 which form a small accelerando into the ensuing canon.

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218 He should have been here long ago. Then, give him my regards.
219 My husband will be here at any moment. I think that’s him coming. Can’t you hear anything?
220 Oh why doesn’t he come? Yes I’d rather he was here too.
Goll's rhythmic motif returns in bar 196 for the Melodram depicting his death. The sense of a major crosscut from one section to the other is emphasised by a change in practically every parameter at this point. Firstly there is an extreme drop in register from Lulu's high B flat to the low C and E of the double basses, there is a switch to spoken text from sung and the organisation of the section shifts entirely to the rhythmic sphere.

The first section of the Melodram is constructed with canonic statements of the Hauptrhythmus on four percussion instruments; bass drum, two timpani and one side drum. The form of the Hauptrhythmus used changes the semiquaver tied to a dotted crotchet by simple value replacement to a semiquaver followed by a crotchet rest and a quaver rest. The bass drum enters first in bar 196 and, after the pause of a crotchet and a dotted quaver, repeats the rhythm in bar 200. In the subsequent statements the pause is shortened to a dotted quaver with the third iteration taking place in bar 204 and the fourth in bar 208. The second timpani enters in bar 202 and has an similar long pause of a crotchet and semiquaver between the first and second appearance of the Hauptrhythmus in bar 206. An identical pause occurs between this and the third appearance in bar 210. This is cut short before its conclusion. The third voice to enter the canon is the first timpani, which has two complete statements of the Hauptrhythmus at bar 205 and bar 208 separated by a quaver. The side drum has its first statement at bar 206 and its second, following after a quaver’s rest, is again incomplete. The cumulative effect if taken as a single voice is of a gradual move from a clear rhythmic pattern to a series of semiquavers. If one retains the idea of them as separate voices however a different aural landscape appears.

The bass drum is in a sense the instigator of events or the primary voice. The other voices, orchestral and vocal, are placed around the rhythmic canon. The upper strings have descending and ascending figures in thirds (derived from the basic series of the opera) which are grouped in fives (i.e. giving us ten pitches each time). The bass drum is used as a signal for
each entrance of the Medical Specialist’s voice. The strings act in a similar manner for Lulu’s voice. There is a gap between the strings and the entrance of Lulu’s voice at bars 203–6 but this is because of the bass drum entry at the same time signalling the entrance of Goll’s voice. Only the final bass drum entry does not signal an appearance by him, indicating instead the single appearance of the other male voice in the scene, the Painter.

When the door is broken down at bars 210–11 and the Medical Specialist enters, the structuring changes. The *Hauptrhythmus* moves to the harp (doubling the double bass dyad) and is heard twice in full. The brass have repeated semiquavers, which can be interpreted as the missing conclusions of the previous unfinished percussion patterns. They also act to finish Goll’s unfinished cries of ‘*Ihr Hunde*’ (the rhythm of ‘*Hunde*’ appearing in the brass parts in bars 213, 215 and possibly 216–7).\(^{221}\) The strings fill the gaps between Goll’s gasps, with a double length flourish before the last two rasps.

After a pause marking Goll’s death the third section begins. In this section the *Hauptrhythmus* remains in the harp where it is heard six times spaced out across the section. At first there is a clear distinction between the characters. The Painter is associated with the *Hauptrhythmus* while Lulu is associated with the five-semiquaver figure, which has migrated from the strings to the wind. At bar 233 these distinctions begin to break down. The Painter enters after the harp has begun its third statement of the *Hauptrhythmus* but he takes the five-note pattern as his material. This continues for the next harp statement and then in bar 240 Lulu for the only time doubles the *Hauptrhythmus* (as she points out that her husband is indeed dead). The final statement on the harp of the *Hauptrhythmus* is lengthened by the addition of an extra crotchet rest at its centre and there begins a typical Bergian process of gradually repeating the figure derived form the accompanying strings (in turn derived from the

\(^{221}\) You dog!
double bass line of the previous section) until it dissolves into a series of trills. These trills seal off the Canzonetta from the music before and the music that follows. The Recitative which follows the Canzonetta contains some recapitulatory references to the previous sections but nothing of any rhythmic significance in the constructive sense.

It should be noted in passing that while the Medical Specialist is paired with the first customer from Act III Scene II the rhythmic figure does not reappear in Act III, Berg instead using the music of the Canzonetta to indicate the symbolic doubling. This presumably has to do with Berg’s linking of *Hauptrhythmen* to death in the opera. Despite his hypocritical moral nature and bizarre behaviour the first customer is the only one who actually pays Lulu for her services and treats her in a relatively tender manner. The Canzonetta is appropriately a demonstration of the tender side of Lulu’s relationship with the Medical Specialist.

The Melodram does not play any sort of developmental role like the later Monoritmica and because of its short duration and the extreme contrast it provides with the surrounding material it can seem to stand out as a special effect. For this reason Berg reintroduces the material at the opening of the duet between Lulu and the Painter (bars 284–304) and the Painter’s Arioso (bars 329–350) in order to integrate it more fully into the scene.

Act I Scene II of Lulu is the scene in which we encounter the first and most important of the three large-scale forms that dominate the opera, namely the Sonata. It is clear from the early concept sketches for the opera that the Sonata depicts various aspects of the relationship between Schön and Lulu; the principle subject group is associated with Schön, the bridge passage with the Painter and other men in Lulu’s life such as the Prince and the Medical Specialist and the second subject group represents Schön’s fiancée Charlotte Maria Adelaide von Zarnikow. The coda section is labelled in the sketch as ‘The Possession’ and represents

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222 *Die Zugehörigkeit*. See Hall, *A View of Lulu*, 93–5 for discussion of this sketch.
the strange unbreakable bond that exists between Lulu and ‘the only man she has ever loved’. The music plays an important role in the overall structure of the opera and is distinguished from the rest of the sonata music by a number of factors. In pitch terms it is anchored at the opening by a chord built on a D flat major triad. Rhythmically the opening is made up of successive statements of the *Hauptrhythmus*. Finally when it first occurs in bar 615 there is a slowing of the tempo and Lulu speaks the text instead of singing it. When the music recurs the tempo slows again, this time to crotchet = 38. Once more the three characters present speak their text. After two bars of this coda music the Sonata is interrupted and the *Monoritmica* begins. Although there is a silent pause between the two forms there is a sense in which the *Monoritmica* grows out of the Coda music sharing as it does the same rhythmic construction and a similar slow tempo at the outset.

The Coda is continued at the close of the Monoritmica, forming the interlude between scene two and scene three and appears again six bars from the close of the act though shorn of its characteristic sound, the double basses rooting the chord on the D flat an octave higher than in its earlier appearances. There are also brief occurrences to underlie textual references to ‘the possession’ in the first scene of Act Two at bars 82–3 and in the fourth strophe of Schön’s aria (bars 472–482). The sense of a full resolution to the Sonata being denied in the First Act by the short nature of the coda reprise as well as its weaker harmonic formation is explained by the use of the music in the final scene. At its first appearance in bar 1193 it is not based on D flat and more importantly in aural terms it is not shaped by clear statements of the *Hauptrhythmus*. This original form of the Coda music only occurs in bar 1235 in the more extensive recapitulation of the Act I interlude that underpins Lulu’s bargaining with Jack. The

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223 Just after shooting Schön in Act II Scene I Lulu says ‘Der Einzige, den ich geliebt’ (bars 564–7).
placing of this music and the fusing of it with Lulu’s music from Act II (bars 1264–1274) help to create a clear sense of unity and resolution.

The *Monoritmica* from Act One Scene Two is, at the point of its occurrence, the largest stretch of uninterrupted music thus far encountered, totalling 289 bars and approximately ten minutes of playing time. The section uses the principal form of the *Hauptrhythmus* and is in shape a series of related accelerations and decelerations wrought in palindromic form. In many ways this is the closest thing in all the later works to the sort of technique Berg used in the final movement of the *Kammerkonzert*. As in that piece a large section of music is created using pitches from previous sections of the work, the whole thing given shape by use of the *Hauptrhythmus*. For the majority of the *Monoritmica* Berg restricts himself to a single unit of durational measurement, namely the dotted crotchet. Just as in the Canon of Act I, where the constant repetition of an unchanging *Hauptrhythmus* highlighted the changes in the positioning of the canonic vocal parts, so the occurrences of the *Hauptrhythmus* in the *Monoritmica* enable one to measure the gradual changes in speed which occur over the span of the section. A number of variations on the *Hauptrhythmus* are used in this section. The most basic are formed by the use of value replacement, which can be seen at various points throughout the piece. Berg also utilises both the direct retrograde and the retrograde derived from the attack points of the *Hauptrhythmus* during the course of the section.

The *Monoritmica* falls into two sections, the second being a retrograde of the tempo structure of the first. The first half of this palindrome consists of the following accelerations:

- Seven sections increasing in speed from quaver = 76 to quaver = 132 \(^{225}\)
- Six sections increasing in speed from crotchet = 76 to crotchet = 132
- Five sections increasing in speed from minim = 76 to minim = 132

\(^{225}\) To obtain this pattern one has to include the coda music as the *Monoritmica* starts at crotchet = 84. Jarman, *The Music of Alban Berg*, 168.
As can be seen, the rate of change increases with the increase in tempo. The second half of the palindrome has a corresponding sequence of decelerations:

Five sections decreasing in speed from minim = 132 to minim = 76

Six sections decreasing in speed from crotchet = 132 to crotchet =76

Five sections decreasing in speed from quaver = 132 to quaver = 76

Dramatically the sections chart the gradual and brutal enlightenment that befalls the Painter regarding Lulu's past. The central section concerns his suicide in a locked room while the turning point marks the moment when the door is broken down by Alwa and Schön and his body is discovered. The selection of pitch material form the previous scenes is frequently determined by textual correspondences or references.226

The first part begins with three statements of the *Hauptrhythmus* on the bass drum with the vocal parts and wind chords made up from the basic set of the opera.227 With the first increase in speed at bar 672 the *Hauptrhythmus* moves to the pitched instruments, the first attack point given by the violins and cellos and the rest of the figure provided by the wind instruments. After a further two statements in the strings we reach the next increase in tempo at bar 675. Here Berg begins to split the *Hauptrhythmus* between the string parts with the opening long notes given by the double basses while the concluding section is given by the upper strings.228 The fourth section (bar 679) begins with the first retrograde statements of the *Hauptrhythmus* and indeed the retrograde is quite a feature of this section. The first retrograde statement overlaps with the end of a statement of the prime version from the previous bar,

226 *Ibid.*, 212. This is in line with the organisation in other parts of the score. For example, the sections of the sonata structure are delineated as much by Berg's reorganisation of the text as by musical means. This is undoubtedly why finalisation of the libretto only occurred as the music for the relevant scene was composed. Berg to Schönberg, 6 August 1931, 414.

227 It is typical of Berg's construction methods that the first statement of the *Hauptrhythmus* would be on unpitched percussion.

228 Jarman interprets these as retrogrades though the bracketing provided by Berg would suggest this is not the case; *The Music of Alban Berg*, 167.
something which happens several times in the Monoritmica. The next retrograde is determined by Schön’s declaration at this point ‘Ich komme nicht hierher, um Skandal zu machen. Ich komme, um Dich vor dem Skandal zu retten’, a palindromic idea which Berg typically sets as a short musical palindrome in bars 680 and 681. The section concludes with the Hauptrhythmus moving from the brass (bar 683) through the violas and cellos to the piano. The following section contains a series of successive statements of the Hauptrhythmus on various combinations of strings and piano (particularly notable is the instance in which a piano chord is spread out to form the Hauptrhythmus in bar 688). The final section of the first part 694–701 introduces more complex patterns of layering. The mention of Dr Goll at the outset is marked by an appearance of his form of the Hauptrhythmus on the cellos counterpointed against the principal Hauptrhythmus in the wind parts. The cellos then continue with the prime Hauptrhythmus while the wind use the retrograde. It is momentarily faded out towards the close before returning to end this section of the Monoritmica and open the next one on the words with which the part began ‘Du hast eine halbe Million geheiratet’. This is accompanied by the timpani, echoing the use of the bass drum at the opening of the part and helping to underline the textual sealing-off of the unit. The gradual move from unpitched statement of the Hauptrhythmus to pitched statement and from this to more complex forms is typical of the types of progressive method one finds in Berg’s treatment of motives.

The second part of the Monoritmica carries on the pattern set of continuing complexity while dramatically covering the passage leading to the Painter’s departure. The first section (bars 702–9) is mainly made up of statements of the prime form, sometimes with slight variation such as in the trumpet part at bar 707. The section concludes with another retrograde marking a textual negation, ‘Bei einer Herkunft, wie sie Mignon hat, kannst du unmöglich mit

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229 Ibid., 105. I have not come here to create a scandal. I have come here in order to save you from a scandal.

230 You have married half a million.
den Begriffen der bürgerlichen Gesellschaft rechnen'. This time the retrograde of the *Hauptrhythmus* is accompanied by the prime form marked RN in the score. The following section restricts the *Hauptrhythmus* in the form of attack retrograde to the cellos and violas giving a total of five statements. After this relatively rhythmically subdued section the following one (bars 717–23) begins with the *Hauptrhythmus* stated by the violins with timpani before there begins a series of rising canonic entries which make use of the metric disparity between the length of the *Hauptrhythmus* and the length of the bar. These begin in the viola in bar 718 followed by the saxophone at the opening of bar 719, the second violins at bar 720, the oboes at 721 and the first violins at bar 721. The flutes in the final bar while continuing the rising canonic entries are rhythmically doubling the first violins. The Painter’s cry of ‘Alles Lüge!’ (rhythmically forming a statement of the *Hauptrhythmus*) which opens the next section is accompanied by a brass statement of the retrograde, which figure is picked up by the violins in their treatment of the sonata first subject in bars 725–8. The prime form meanwhile appears in the bassoons, timpani and trombones and then twice in the piano and brass parts. From 728 the *Hauptrhythmus* statements divide into two strata—firstly the timpani joined by the brass in bar 729 and secondly the strings with their attack doubled by the piano. With the penultimate section of this part the retrograde appears in the trumpets accompanied by the prime form in the tuba. As constant repeated quavers begin to take over the texture the *Hauptrhythmus* retrograde drops once more to the double basses beginning gradually to rise up through the orchestra, but this time it is cut off by truncated forms of the *Hauptrhythmus* in both the strings and the Painter’s part (bar 737). The section ends with a retrograde statement on the bass drum. The final section continues the bass drum statements, doubled by the strings,

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231 With a background like Mignon’s one can’t expect the standards of bourgeois society.
233 All lies!
accompanied by a gradual reduction in the orchestral parts as the Painter exits. The part ends with the motive moving from the harp to the low wind and strings accompanied by the bass drum, all parts being in rhythmic unison.

The third and last part of the accelerando starts at bar 747. It begins with a series of percussion canons on the *Hauptrhythmus*, the increase in speed and layering of parts compensating for any drop in tension due to the reduction in forces. The first uses the prime form and unpitched percussion. After a pause the second canon begins, scored this time for timpani (with vibraphone and triangle joining in at the close representing the doorbell). This canon recommences after a pause and continues until the arrival of Alwa at bar 789. With his entry the process moves to the strings which have a canon based on the retrograde form of the *Hauptrhythmus*. The pattern is broken by the double basses which skip a beat and switch to the prime form in bar 796, triggering the entry of the wind with the prime form. A moment of indecision in the strings, accompanying Schön's cries of 'Walter' (itself a further statement of the *Hauptrhythmus*), is followed by a switch to the prime form in the strings before another series of canonic entries begins in the strings in bar 804. The section concludes with a statement of the motive split between the lower strings. The change in speed at bar 812 is marked by a shift to the wind instruments which instigate canonic activity. The clarinets begin, followed by then contra bassoon and later by the flutes. These entries are underpinned by a statement of the retrograde on the bass drum. A second series of entries begins in bar 818 with the horns followed by the cor anglais, the first bassoon and the oboe. A final series begins in bar 823, this time beginning with the trombone, followed by the saxophone, the bass clarinet and the trumpets, with extra doublings as it nears the close.

The final section of the accelerando begins at the moment the door into the Painter's studio is forced open. It is the central passage of the *Monoritmica* and its position in this large palindrome is marked by the first appearance in the entire piece of the *Hauptrhythmus* in
augmentation. This occurs in the bass drum doubled by the movement of the strings, while over it the timpani iterate the prime version, echoed at the bar by the horns. At the beginning of the ritardando in bar 843 the augmented version is repeated on the bass drum again accompanied by the strings’ movement (a movement down rather than up) and reinforced by the bass tuba. This time there is no accompanying statement of the *Hauptrhythmus* in its prime form (the timpani merely repeat the last two quavers of the figure). This way of marking out the central passage of his palindrome is a sort of purely rhythmic equivalent of the types of marking he used for the central moment of palindromes in the *Kammerkonzert, Der Wein* and in the *Filmmusik.*

The following section (bars 853–72) begins with a series of retrograde statements on the brass, which then move to the piano in bar 848. The attack of each of these is marked by the violas and cellos. As Lulu leaves, the prime form returns again on the brass and then the piano, both times with the attacks marked by the strings. It then moves to the tam-tam. In the following two sections (bars 873–909), Berg alternates the *Hauptrhythmus* statements between a small and a large tam-tam. These quiet statements make the motive seem a lot less prevalent in these bars and coupled with the decrease in speed help to dissipate the tension. Lulu’s return to the room is marked off by a ten-bar palindrome. It is made up of four statements of the prime form in the first half followed by the retrograde. These statements are the first actual retrogrades by note duration rather than attack. The tam-tams are used to mark the centre point and the close of the palindrome.

The following two sections set a trio which Berg constructed from the Wedekind scene, reassigning lines and inventing Schöhn’s telephone conversation from the close of

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234 Perle notes the existence of this augmented form of the *Hauptrhythmus* but does not seem to associate it with any structural significance. He also seems to imply that the fast speed at this point vitiates the augmentation to some degree though surely at this point the listener will be comparing it with the equally fast statements in the timpani. See Perle, *Lulu,* 214.

Wedekind's scene. During this passage there is frequent ambiguity as to whether it is the prime or retrograde of the *Hauptrhythmus* which is being performed by the instruments. The second piano statement of the prime version, which is doubling the strings, seems to be continued in the harp part in bar 923, but it overlaps with a retrograde statement in the clarinets which the harp also seems to be doubling. The addition of the attack retrograde in the vibraphone part gives a simultaneous sounding of the three forms of the *Hauptrhythmus* for Lulu and Alwa's exchanges about the Painter:

Lulu: Es ist ihm wohl ein Licht aufgegangen.
Alwa: Er wollte seinem Geschick nichts schuldig bleiben.

The piano then takes up the prime version again doubled by the trumpets and trombones as Lulu goes on to mention the Painter's constant thoughts of death. Similar overlapping of the prime and retrograde occurs between the truncated prime in the wind at bar 930 and the retrograde that also finished the prime statement in the piano, violas, trumpets and trombones. The retrograde is then taken up by the wind and harp with the prime following in the saxophone at bar 934, before spreading in quasi canonic fashion through the other wind instruments. The end of the motive is altered to ensure a unison statement to open the next section. The elongated version that opens the section is followed by several quieter statements in the lower strings, until the mention of the 'Extrablatt' which is marked by the return of the bass drum with two statements of the prime form. It then moves to the trombones followed by the vibraphone and piano.

The final part of the Monoritmica (which encompasses gradual changes in speed from crotchet = 60 to crotchet =38) begins with the *Hauptrhythmus* on the trombones. This

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236 For more on Berg's construction of the text for this scene see Susanne Rode, *Alban Berg und Karl Kraus: Zur geistigen Biographie den Komponisten der „Lulu“* (Frankfurt am Main: Peter Lang, 1988), 328–49.


238 It is interesting that the trombones seem to be used quite a lot in the first act to signal important moments of change, including the end of the Introduction to the Canon, the opening of the Sonata, the close of the Painter's Aria and of course the opening of the Prologue.
moves gradually up to the trumpets before being cut off by a descending retrograde in the strings. The last two bars of the *Monoritmica* are marked by a statement of the *Hauptrhythmus* on the horns on the note E (doubled by triangle) which is the first note of the upper part of the Interlude which follows.

The shape of the *Monoritmica* is clearly delineated through its use of the *Hauptrhythmus*. It's relatively unchanging shape points up the changes of pulse which occur throughout. The use of the augmented form distinguishes the central section from the surrounding material. It is also the treatment of the Hauptrhythmus which determines the level of tension in the first half and which along with the reduction in tempo reinforces the gradual sense of release in the second half.

Discussing *Lulu*, Jarman has noted:

Since many of the most important figures in *Lulu* are associated with characteristic rhythmic or metric patterns and instrumental timbres as well as characteristic sets, harmonic formations and melodic shapes, Berg is able to relate the different figures in the opera in a variety of ways. This is the key element which distinguishes *Lulu* from the other late works. Rhythms act in conjunction with a range of meanings in an overt way quite different from any hidden 'secret' meaning which Berg may have associated with rhythms in other pieces. The use of rhythmic patterns such as those mentioned above associated with Countess Geschwitz or Dr. Goll and different metric patterns with characters results in their use at certain points for purely dramatic or textual reasons. While the *Hauptrhythmus* also has this type of function, it is used to articulate forms free of such textual associations. In this sense it is like the *Hauptrhythmus* from the third movement of the Kammerkonzert which is free to move around other rhythmic patters which are fixed in their functional significance. Due not just to its ubiquitous appearances in each scene but also its part in the important sonata structure and the increasing

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use of it as the opera reaches its close, it plays an important role in ensuring unity of structure throughout the opera.
CHAPTER V
THE VIOLINKONZERT: A NEW SIMPLICITY?

It’s frightening the way this movement seems to grow of its own accord more than anything else that I have done.\(^{240}\)

Mahler’s despairing cry to Natalie Bauer-Lechner regarding his Third Symphony could well have been echoed by Berg in the 1930s as he struggled with the great sprawling mass of *Lulu* and one can quite see why a commission for a large-scale violin concerto may not have seemed terribly welcome to Berg at first. In the event it took a considerable amount of time, flattery and 1500 dollars to persuade Berg to accept the commission from Louis Krasner, the money probably being the deciding factor as these were rather lean times for the Berg family due to the worsening political situation.\(^{241}\)

Anthony Pople points out that the *Konzertante Choral-Variationen* of the third act of *Lulu* had yet to be orchestrated when Berg accepted the commission and he suggests that the concerto acted as a sort of sketch for this section of *Lulu* in the same way that *Der Wein* acted as a trial run for earlier parts of the opera.\(^{242}\) However the relevant passage in the opera would seem to have a greater connection with the acrobatics of the solo violin line in the *Kammerkonzert*. Indeed some passages such as the sixth variation would seem to have been lifted straight from the world of the earlier work. This impression is reinforced later in the same act during the confrontation between the Marquis and the Acrobat where the explosive writing for violin and piano is far closer to the cadenza of the *Kammerkonzert* than anything in the *Violinkonzert*, which never approaches that level of violence. The line of the concerto is almost exclusively lyrical even in the more turbulent opening of the second movement. When looking for concrete relationships of this kind between the opera and other works it is

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\(^{241}\) Pople, *Berg Violin Concerto*, 27.

\(^{242}\) Ibid., 27.
important to remember that the early part of 1935 had not been divided solely between the completion of the opera and the genesis of the concerto. It was also the beginning of this year that Berg had arranged the second movement of the Kammerkonzert for violin, clarinet and piano.²⁴³

The aura of death that surrounded the concerto at the time of its premiere, along with its sentimental dedication, helped to launch it successfully around the world. This was aided by the language of the work itself, teetering on the verge of tonality and brimming with folksongs real and imagined. The quotation of a Bach chorale harmonisation Es ist genug in the second part as the basis of a set of variations emphasises this sense of rapprochement with the past. The concerto has been seen as the most accessible of serial compositions for the general audience; a work which could be espoused by those uncomfortable with the world of atonality. It could be taken as a return by the prodigal Berg to a more conservative stance, the concerto forming the last link in the twentieth century with a grand heritage, even if this connection only arises by an accident of the tone row or by a submission to tonality. While Berg was conscious that Brahms had also composed his concerto overlooking the Wörthersee²⁴⁴ and studied many concerti in preparation for the composition from a technical standpoint the encroaching tonal references are not so much a neoclassical obligation demanded by the genre, as one finds with the Schönberg Piano Concerto, but are rather an intensification of the sort of trend in that direction one finds in Der Wein and certain sections of Lulu.²⁴⁵

²⁴⁵ From this point of view it is interesting to note the amount of time he spent immersed in tonal compositions in the late twenties, orchestrating the Sieben frühe Lieder and correcting the first edition of the Adagio and Purgatorio from Mahler’s unfinished Tenth Symphony. Indeed the use of one of the key motives of the Altenberg Lieder in Lulu also suggests a considerable amount of time spent in rediscovering his earlier music.
From the progressive point of view it is interesting to look at the description of Adrian Leverkühn’s violin concerto in *Doctor Faustus* by Thomas Mann. This bears some remarkable similarities to the concerto by Berg. Before writing Leverkühn spent time studying the works of Bériot, Vieuxtemps and Wieniawski. The final movement builds to a quotation of the first violin part leading into the finale of Beethoven’s Quartet op. 132, which then forms the basis of some sort of expansion or variations. Although the concerto has no key signature:

three tonalities are built into it: B flat major, C major and D major [...] Throughout long and complicated sections all three are superimposed one above the other, until at last, in a way electrifying to any concert audience, C major openly and triumphantly declares itself. There, in the first movement, inscribed “*andante amoroso,*” of a dulcet tenderness bordering on mockery, there is a leading chord which to my ear has something French about it: c, g, e, b-flat, d, f-sharp, a, a harmony which, with the high f of the violin above it, contains, as one sees, the tonic chords of those three main keys. Here one has, so to speak, the soul of the work.

The Adornoesque self-adoring biographer Zeitblom describes Leverkühn’s concerto as ‘the apotheosis of salon music’.

This is not far removed from the reaction of Pierre Boulez to Berg’s concerto in the late 1940s. More recently he has revised his opinion of the violin concerto and Berg’s music in general but still deplores the mixing of incompatible styles and grammars which one finds in the concerto. Adorno initially highlighted the rejection of modernity inherent in the use of a progression from disaster represented by dissonance resolving into consonance in the second movement as a weakness, but was ready to excuse what would no doubt have been dismissed in the work of any other composer with the argument that such things were caused by the speed at which the concerto was written:

On the other hand, there certainly has been no lack of works envisaged on a grand scale. Just as the twelve-tone technique seems to instruct the composer, so there is a uniquely didactic moment present in twelve-tone works [...] Productive interest is

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246 In preparation for the *Violinkonzert* Berg studied many pieces from the violin repertoire of the past, such as the works of Glazunov and Vieuxtemps. See Pople, *Violin Concerto*, 27–9


distracted from the individual composition and concentrated, rather, upon the typical possibilities of composition. This results in the transformation of the composition into nothing more that a mere means for the manufacture of the pure language of music. The concrete works are forced to pay the price for such a transformation. Clairaudient composers—not only the practical ones—can no longer completely trust their autonomy; it collapses. This can be clearly perceived even in works such as Berg’s concert aria Der Wein and his violin concerto. The simplicity of the violin concerto by no means signifies a clarification of Berg’s style. This simplicity is rather born of the necessity of haste and the need for understanding. The transparency is much too comfortable and the simple substance is over-determined by its exterior twelve-tone procedure. Dissonance as a symbol of disaster and consonance as a symbol of reconciliation are neo-romantic relics. There is no opposing voice which is strong enough to close the stylistic gap between the quotation from a chorale by Bach and all else. Only Berg’s extra-musical power was capable of transcending this abyss.\(^{249}\)

This was at a time when it was believed that Berg was a very slow composer. However we are now beginning to get a picture of a composer who composed very rapidly, with his low output attributable to other factors such as the short amount of time per year he spent composing due to teaching and other commitments.

Another side of the work which has only attracted attention in the last few years is the possibility of there being some sort of political statement embedded in the fabric of the concerto. Among Berg’s papers was a sketch for the original form of the concerto; a four-movement structure based upon a well known slogan associated with German nationalism; Frisch, Fromm, Fröhlich, Frei.\(^{250}\) The lack of any detailed working out of this idea leaves it open to any number of interpretations. Was this perhaps an attempt by Berg to reclaim his Austrian heritage from Nazi propaganda or perhaps was he attempting to prove his lack of musical degeneracy? Douglas Jarman who discovered this particular sketch has suggested that the fact that Berg notates the slogan in retrograde indicates a negation or rejection of the nationalist spirit with which Berg was surrounded at this time. He admits that this is merely the theory with which he is most comfortable.


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This original form of the composition was reluctantly abandoned at a late stage, Berg finding it a little hard perhaps to reconcile this idea with his official programme; not many requiems finish with a lively rondo allegro. The resultant structure is rather unusual for Berg who seems to have preferred ternary structures. That the concerto falls into two movements each further subdivided in two suggests a four-movement outline. However the first part of the first half is introductory in character. The second movement, which originally had a three-part structure (Chorale variations, cadenza and rondo allegro) now falls into two parts. The first part of this movement is now a large accompanied cadenza. To a greater extent than the opening of the first movement, it has the feeling of being a preparation for something rather than being an independent object in its own right.

Each part of the work is built around a piece of pre-existing music. The appearance of both these quotations is marked in the score by key signatures in parenthesis. As mentioned before the second part moves towards a Bach chorale harmonisation before proceeding from this with a series of variations. In the first part the found item is the Carinthian folk tune *Ein Vogel auf'm Zwetschgenbaum*. The Carinthian folk tune is heralded from the start of the piece and its presence is underlined by the use of the saxophone, the instrument that, according to Adorno, Berg was ready to submit to in an instant; yet it does not play the sort of soloistic role one finds in either *Der Wein* or *Lulu*. It only twice emerges from the murky depths of either its own register or multiple doublings: firstly at the opening of the first movement in a prefiguring of the little Carinthian folk tune, and secondly just before the arrival of the full quotation.

251 *ibid.*, 172–3.
An uneasy liaison is formed by Berg’s engagement with a lost language. The utilisation of these quotations is quite different from the referential treatment of jazz in *Der Wein* and *Lulu* or Ländlers in *Wozzeck* and other earlier works. It brings us back to the Boulez argument that one should only integrate the past into a work in the most abstract terms; an example being the relationship between the works of Paganini and Boulez’s own *Messagesquisse*. Berg’s piece with its literal quotations and passages suggesting fundamental relationships, such as that between tonic and dominant, is anything but abstract. The extensive tonal references built into the concerto could be interpreted as a means of ensuring that the emergence of the quotations in the course of the composition are not fatally disruptive to the overall flow of the piece. If one compares the two quotations used by Berg the Bach harmonisation, moving as it does at a different speed to the surrounding harmonisation by Berg and in a distinctive scoring of clarinets, has within it a higher quotient of disruptive forces than the Carinthian tune which is surrounded by music with a common point of origin. In a sense this part of the concerto moves from Austrian dance types to a real folk tune while the second part takes a chorale and gradually integrates it into a serial surrounding.

The two parts of the *Violinkonzert* demonstrate the different types of rhythmic working to be found in Berg’s late compositions. In the first movement one can trace various different levels of rhythmic working. A particularly noticeable feature of the first part is his use of the gradually diminishing rhythmic figure.

**Example V.1**  Rhythmic acceleration underpinning Berg, *Violinkonzert/I*

![Rhythmic Figure](image)

This type of gradual progression is very typical of Berg’s writing throughout his career. What is striking about this particular example is the scale on which it takes place. The solo violin part is structure in the passage from bar 28 to bar 78 as a gradual move from phrases utilising crotchets and quavers to tremolando figures. This encompasses almost the entire central sections of the movement with the framing A-sections using different structuring methods.

The first trio of the second half of the movement provides us with a different type of rhythmic working where Berg integrates the rhythmic ideas of the trio into its surrounding scherzo. The scherzo is based around a dotted figure while the trio uses a quaver crotchet motive.

Example V.2

a) Berg, *Violinkonzert* I, 104–6

![Example V.2a](image)

b) Berg *Violinkonzert* I, 137–8

![Example V.2b](image)

At bar 140 Berg integrates these two figures through an idea marked *ritmico* which can be heard as both a diminution of the trio motive and a hiving off of the dotted part of the scherzo material.

Example V.3 Berg, *Violinkonzert* I, 140–41

![Example V.3](image)

It appears again moving throughout the brass and middle string parts in what is effectively the *Höhepunkt* of the trio at bar 147. It does not recur in the return of the first trio (bars 167–72)
being held instead for a reappearance just before the end at bar 240 where it closes off the movement with a brief dismissal of the nostalgic mood evoked by the Carinthian song.

All of these rhythmic elements play their part in the construction of the movement, but nothing emerges as a clear *Hauptrhythmus* and the rhythm at no time becomes the primary constructive force in the first movement. The second movement does contain a *Hauptrhythmus* which receives extensive treatment over the course of its first half. This cadenza section is a tightly composed transition from the world of the concerto to the world of the chorale in three parts, which forms a movement from fragmentation through construction to liquidation. The movement begins with a rapidly rising gesture which is punctuated by a short figure in the timpani and harp.

**Example V.4** Berg, *Violinkonzert/I* II, 2

This punctuation mark or rhythmic fragment recurs throughout the opening section, at first always on the harp reinforced by other instruments. The figure is generally of one or two quavers' duration. The final appearances are on brass alone. This introduction is then closed off by a reiteration of the opening gesture in a reduced form while the violin rushes down its range leading into the next section.

At bar 23 the first statements of what is to become the *Hauptrhythmus* are presented. There are two important points about this first appearance. As with the first appearances in the second movement of the *Kammerkonzert* it is not designated in the score as a *Hauptrhythmus*, being merely marked out as the *Hauptstimme* of this passage. The second point is the manner of its presentation. The idea is split into different sections, each presented by a different colour, some of them overlapping. The *Hauptrhythmus* appears split among the orchestral
parts as a conflation of tiny motives. For convenience the sections of the *Hauptrhythmus* are referred to as follows: the horns have A, the wind parts have B, the side drum has C and the bass drum has D.\(^{255}\) The A and B motives also exist in slight variants, which are marked as \(A^1\) and \(B^1\).

**Example V.5** Constituents of the *Hauptrhythmus* from Berg, *Violinkonzert* II

At first Berg simply repeats these four patterns and together they fill a bar. In bar 25 he begins the process of moving through the orchestra, colonising the different lines. The B figure disappears from the contrabassoon and appears in the saxophone line. Once this pattern is established, Berg makes a bigger move in bar 27. Here the A motive replaces the B motive in the upper wind parts. The B motive moves to the contrabassoon, trombone and bass tuba parts. C moves to the bass drum and D appears in the orchestral string parts. The next change is triggered by an elongation of B onto the first beat of the next bar in the brass parts at bar 31. At this point the *Hauptrhythmus* proper makes its first appearance, without splitting between parts, in the contrabassoon and the double basses. The *Hauptrhythmus* is notated in two slightly different ways in the score due to value replacement. The double bass part is identical

to the first marked appearance in the score while the bassoon has the variant marked at the
Höhepunkt:

Example V.6

a) Berg, Violinkonzert/II, 31: Double bass

b) Berg, Violinkonzert/II, 31:Bassoon

This arrangement is alternated (in bars 32 and 34) with the Hauptrhythmus in all the wind and
string parts, except the contrabassoon which has D, and the cellos and basses which double
various other parts. The cellos with the trombones form a figure which accentuates the
descending shape in the solo violin line; again Berg uses the rapid chromatic descent to
indicate the conclusion of one section.

In bar 35 the Hauptrhythmus, having spread like a virus up through the orchestra from
the double bass and contrabassoon line, moves to the solo violin line. This continues the sense
of rising movement starting in the lower regions of the violin’s range and gradually moving
upwards. At this point Berg begins to filter the figure out. At first it alternates with bars of
regular quaver movement. The appearance in bar 42 is split between the violin which
articulates the first quaver and the brass parts which have the rest of the figure.
The next few statements appear in the solo violin line with the first quaver articulated by the harp. However with each statement the idea becomes modified with the end gradually extended, until it becomes unrecognisable. At this point we also get a reminiscence of the first movement's second trio. There are some further appearances of the *Hauprhythmus* or parts of it before the central solo section. At bar 57 we see the *ritmico* marking and C and D make their appearance in the side drum and tam-tam parts with the *Hauprhythmus* appearing split between the solo violin and the other string parts. The last semiquaver is also marked by the wind parts. This occurs again displaced from its position at the opening of the bar and split across the bar line (bars 59–60) doubled in the horn parts. At this point, with the possible exception of a liquidated form appearing in the accompanying viola and cello parts in bar 64, it disappears for the quiet central section. This improvisatory section concentrates on the mediating process between the two worlds of the second movement with hints of the chorale introduced. The section is closed off by a return to the first movement quotation.

At bar 96 the process described above begins again. The opening gesture returns but instead of being succeeded by reiterated groups of quavers, after a rapid descent on the harp, the *Hauprhythmus* appears (marked as such for the first time) on the timpani, celli and double basses. C and D are stated on the side and bass drums. Berg instantly dismantles this arrangement by progressively shortening the figure in the timpani and by dropping the accompanying figures.
The *Hauptrhythmus* appears, after being absent for one bar, in the solo violin part. After five bars it moves back to the orchestra appearing in the horn line with B on the cor anglais and saxophone and C on the side drum. This changes in bar 111 with the *Hauptrhythmus* moving to the trombone part. B moves to the clarinet lines with the altered form of B augmented by an accented first beat figure appearing in the bassoons. C moves to the timpani while D appears in the harp. This is the beginning of a long ascent in the solo violin line which reaches its peak at the *Hohepunkt* in bar 125. Between bars 115 and 117 Berg returns to the piling up of the motivic fragments with A in the horn parts, B in the trombones and tuba, C on the side drum and D in the oboe cor anglais bassoon and contrabassoon parts. An appearance of the *Hauptrhythmus* in the lower horn part triggers the next change. In bar 118 the *Hauptrhythmus* appears in the trumpet parts before moving to the saxophone, clarinet and harp lines in bar 119, the first quaver articulated by the brass. C appears on the gong. Reduction to single semiquavers and quavers in the following bar signals the shift to the final appearance of the opening frame figure which acts as a sort of huge upbeat to the *Hohepunkt*.

There then follows a series of restatements of the rhythmic figure but this time they are gradually broken down by a process of liquidation. The increasingly fragmentary statements of the idea have to compete against prefigurations of the chorale melody which eventually supplants it.\(^\text{256}\) These prefigurations also shift the position of the *Hauptrhythmus* in relation to the barline, thus helping the process of disintegration further. The process is underpinned by the percussion which act as follows: the cymbal enunciates the first beat, C appears on timpani and side drum and D appears on the tam-tam. Gradually Berg fillets off the opening of the *Hauptrhythmus*. By the time the rising tritone opening of the chorale has moved from the solo

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\(^{256}\) Headlam, *The Music of Alban Berg*, 373, has a chart plotting the gradual appearance of the chorale against the gradual liquidation of the *Hauptrhythmus*. 

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violin to the orchestral violas in bar 132 the *Hauptrhythmus* has been reduced to figures C and D. These are extended beyond the point of recognition as the Adagio commences.

**Example V.8** Berg, *Violinkonzert/II*, 132–6

![Example V.8](image)

The *Violinkonzert* stands apart from the other works discussed in a number of ways. An important feature of this second movement is the instability of the *Hauptrhythmus* throughout in comparison with previous examples. This may of course have something to do with the programmatic ideas behind the section; in his original programme note Willi Reich refers to groans and cries for help ‘choked off by the suffocating rhythmic pressure of destruction’ occurring in this movement.\(^{257}\) Despite dominating the texture for large passages of the music it is constantly being dismantled or dissolved.

In terms of the overall shaping of the movement it is noticeable that both parts of the second movement have a similar background structure. There is an important figure introduced; in the first part it is the *Hauptrhythmus* and in the second it is the chorale melody *Es ist genug*. A series of variations on the main idea follow becoming ever more distant from the original and leading to an echo of the first movement; in the first part a reference to the

\(^{257}\) Reich, *Alban Berg*, 178–9. This is supported by the sketches which contain references to groans and cries beside drafts of the *Hauptrhythmus*; see Floros ‘Die Skizzen zum Violinkonzert,’ 125.
second trio and in the second part the return at the close of the folk song *Ein Vogel auf'm Zwetschgenbaum*. This in turn leads to a restatement of the original idea.

There is also a quasi-symmetrical organisation of the rhythmic variants on either side of the central slow section (Figure V.1). On each side of this is a passage in which the *Hauptrhythmus* is broken down (bars 44–63 and 100–3). These passages are flanked by rising solo violin statements of the *Hauptrhythmus*. The part begins and ends with statements of both the *Hauptrhythmus* and the A, B C, and D fragments in the various orchestral parts; in both cases the rhythmic treatment can divide the passage into five sections. This type of symmetrical shaping would suggest that the rhythmic fragments which appear in the harp at the opening are the mirror of the final appearances of C and D in the percussion parts at the close of the part.

This type of symmetrical shaping is something of a feature of the concerto as a whole. It ranges from the echoing of the opening bars of the first movement at the close of the second and the general slow-fast, fast-slow design to the general shaping of each section in an arch shape. The obsessive mirror structuring of the composition may help account for the absence of a large-scale palindrome in the piece, the only one of the large mature works in which one does not occur.

Perhaps what makes the *Violinkonzert* stand apart more than anything else is the very thing that Adorno highlighted—the simplicity of the concerto. In rhythmic terms this simplicity is reflected in the relatively unchanging repetition not just of the *Hauptrhythmus* itself but also the large-scale repetition of sections forming the mirror structure. It is impossible to know whether this simplicity is due to a change in style or if it was something cultivated for this particular composition.

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Figure V.1 Structure of the first part of the Violinkonzert, movement II
CHAPTER VI
BERG IN CONTEXT: CONSTRUCTIVE RHYTHM

Here too, finally, we find the diversity and differentiation of the rhythms, of which we can only say again that besides being subject to their own laws, they are subject also to the laws of variation, thematic development, counterpoint and polyphony. So in this field too, Schönberg attains to an art of construction that proves how wrong it is to speak of a ‘dissolution of rhythm’ in his music.\(^{259}\)

Berg’s comments on the opening bars of Schönberg’s *Streichquartett* Op. 7 describe the manner in which Schönberg’s constantly active developmental procedures are applied to the rhythmic elements of the these bars as well as the pitch constituents. This continuous development helps the rhythmic elements to ‘attain to the level of construction’. Berg’s own attitude to the idea of letting rhythm attain to the level of construction was to develop greatly during his career. In his earlier compositions he was happy to let the rhythm play a straightforward motivic role; the rhythmic element worked in conjunction with all the other elements of the piece such as pitch organisation or orchestration, and together these various constituents helped to shape the movement and give it the coherence that was such an important part of the thinking behind the compositions of the Second Viennese School. The late works were to see a radical extension of this thinking.

The quotation does raise the issue of terminology which can be used in relation to the rhythmic treatment found in the music of Berg and his contemporaries; in particular to the use of the word construction. Of course the rhythms in Schönberg’s First Quartet or in an early composition by Berg play a role in the construction of the piece. The confusion arises with the use by various writers of terms such as rhythmic motive, *Hauptrhythmus* and constructive rhythm in a manner to suggest that they are all interchangeable. A *Hauptrhythmus* is certainly a rhythmic motive and rhythmic motives do play a role in musical construction. However the term ‘constructive rhythm’ does or at least should have very specific connotations in relation


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to the music of Alban Berg. Most of the rhythms that Berg intended as being constructive in any sense were all designated at some point in either the sketches or published score as *Hauptrhythmen*; but not all *Hauptrhythmen* are constructive in any real sense. This is particularly acute in *Lulu* where the symbolic role of the *Hauptrhythmus* and Berg’s need to aurally underline the textual concordances are paramount.

The different application of these terms is best demonstrated by reference firstly to one of the pre-*Wozzeck* compositions. The *Drei Orchesterstücke* Op. 6 is often cited along with the *Altenberg Lieder* as a prototype for the use of the constructive rhythms in the later compositions. The following rhythm emerges near the opening of the first of the pieces on the trombones having evolved from the opening bars of the piece:

**Example VI.1** Berg, *Drei Orchesterstücke* Op.6/1, 9

It certainly shares an important trait with the *Hauptrhythmen* of the later pieces, making its first appearance on a repeated single note. It reappears at a number of important points throughout the movement but it takes its place along with other motives rather than taking command of the emerging structure. This motive and several variants of it reappear in the remaining two movements, notably with the second of the three hammerblows in the *Marsch*. This is, however, a typical example of motivic unity in a collection of pieces achieved through reuse of ideas throughout the cycle, something which was to be brought to a higher level in the *Lyrische Suite* some years later, where each movement contains quotations from at least one other movement, reinforcing the unity brought by the use of similar pitch sets in each movement.

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The Marsch itself begins by presenting the listener with a series of motives of a primarily rhythmic nature. These motives are the main source for the material of the movement. However, they are all basically the rhythmic topics or characteristic features of a march as a genre. In particular, they conjure up quite readily the type of march to be found in many of the symphonies of Mahler. Although they appear and reappear from behind the various layers of material throughout the score, they do not have a larger constructive role to make them more important than the pitch argument also taking place. They act as traditional Schönbergian motives. Indeed, in the teeming polyphony of the Drei Orchesterstücke it would be difficult for the rhythmic patterns to take on any greater significance. This is part of the problem of having so many ideas in conflict with each other, the chances of one reaching primary significance are decreased. The motive quoted above could be seen as a Hauptrhythmus in the sense of a principal rhythmic motive that reappears throughout the piece, a motive of which the rhythmic constituent is an important part of its recognisability.

In contrast, Act III Scene III of Wozzeck presents a truly constructive rhythm even if it be in relatively crude form. It is possible to argue that this rhythm is subordinate to the dramatic element of the scene. The rhythmic structuring can be seen as a representation of Wozzeck's obsession and madness, the action forming a dramatic prop for the technical experimentation. The scene is also rather short. In this respect, the Kammerkonzert represents a major advance on the opera.

Berg's compositional outlook at this time in his life was of course coloured by a number of important changes, the most notable of which is his gradual adoption of serialism, while the opportunity that he had to actually hear some of his compositions involving orchestral forces performed is reflected in the increasing lucidity of the late works. It would seem that even the earliest tentative encounters with the serial technique opened up in Berg's mind the possibilities of greater complexities of construction. Numerical structuring and short
palindromic passages are to be found in *Wozzeck*. In the compositions which follow the scale of these mechanical structuring devices increases greatly; the *Violinkonzert* is the only one of the late compositions which does not contain a large-scale palindrome. In the *Kammerkonzert* there is greater restraint resulting in a more neoclassical feel. Only the third movement reaches the levels of density of the *Drei Orchesterstücke* and there the imposition of an iron structure of a rhythmic nature controls the music in a way not encountered in the earlier piece. The return to old forms in the serial works by all three of the Second Viennese School composers did raise problems (though not perhaps as many for Berg who had already composed free atonal music using the structural outline of such forms as sonata) as they tried to find new ways of articulating forms that had their basis in an abandoned language. As Bailey writes in her discussion of sonata form in Webern’s music:

> The outer sections of the sonata can perhaps be seen as more problematic to the twelve-note composer than the development, because tonal stability is traditionally maintained here, even though two keys are involved, and because the recapitulation is essentially repetition. The twelve-note technique offers nothing really analogous to the maintenance of one key over a period of time, except perhaps the reiteration of the same row over and over, and this is clearly too primitive to be practicable.  

In the *Kammerkonzert* Berg has found a brilliant solution to such problems by placing the functional element in the rhythmic domain rather than equating row transposition with the position of tonic and dominant in earlier music, or using a textual/thematic approach to the structure as he does with the sonata in *Lulu*. The triumph of the *Kammerkonzert* is the raising of rhythm to the constructive level, and to such a degree, without any dramatic idea behind it to justify it. This abstract elevation of the rhythmic sphere to a level where it is not dependent in any way on any other element of the composition is Berg’s most striking innovation in this composition. But does this extend to the compositions which followed or was Berg unable to realise (in both senses of the word) the full potential of his own discoveries?

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If one looks at Schönberg’s theoretical treatment of form and in particular at the structure of his composition classes it is clear that he regarded the various forms available to a composer as capable of being organised into hierarchical order with the great forms of sonata, rondo and sonata rondo being the largest and most significant. Berg inherited this type of viewpoint from his teacher and this is clear from the way in which he restricts himself to smaller forms for the Lyrische Suite; even the first movement utilises a sonata structure without any development section. This sense of the seemliness or otherwise of forms for various situations is also evident in the Kammerkonzert where the looser form of variations is tempered by the superimposed sonata structuring to give it greater weight as a first movement. The use of the large sonata rondo form for the third movement is necessary to bind together the two earlier movements. It remains a fact that of the works Berg composed in the years from 1926 until his death the only ones that are on a similar scale to the Kammerkonzert are Lulu and the Violinkonzert. The fact that the latter is much simpler and sparer in its construction adds to this sense of a shortage of really big pieces by Berg in his late years. Berg’s subsequent development of his rhythmic discoveries is undoubtedly subject to the same principles as his application of different standard forms to different pieces. It is clear that the degree of rhythmic construction encountered in the third movement of the Kammerkonzert would be wholly unsuitable for a composition on a significantly smaller scale.

Der Wein does not contain within its short twelve-minute structure, divided in three parts, the scope for any intricate development and of the late pieces it is the only one that does not have a constructive rhythm in the strict sense. There is, as has been demonstrated, almost certainly a Hauptrhythmus figure, a rhythmic motive which is used throughout the central section, but it does not acquire the sort of importance of Hauptrhythmen in the other works.

263 One tends to lose sight of the fact that when Berg composed it, the first act of Lulu was the longest single piece of uninterrupted music he had ever composed.
There is no point in the score where the rhythm takes over for a substantial period of time to delineate the structure. For this reason and because the rhythmic patterns of that particular piece are not as distinctive even as ordinary motives Berg’s decision to avoid the use of any Hauptrhythmus markings in the published score is understandable. The decision to remove the Hauptrhythmus markings from the score of the third movement of the Lyrische Suite before publication is less easy to explain for in this instance the rhythmic figures have an important constructive role albeit only for the outer sections of the movement.

Coherence, comprehensibility and clarity of articulation are ideas which constantly occur in the writings of the Second Viennese School and the third movement of the Lyrische Suite shows Berg using the rhythmic patterns to articulate the form of serial scherzo and freely atonal trio. There is a typical Bergian conceit in the movement from shapelessness to articulated form which occurs at the opening; the material of the movement emerging from a series of undifferentiated semiquavers rotating the pitches F, B, A and B flat. Each of the episodes of the scherzo is marked off by a return or reference to these amorphous semiquavers (notably at bar 17ff, bars 26–9 and bars 38–42) as if the movement is perilously perched on the brink of disintegration. The trio section, fulfilling its major requirement of providing a contrast with the outer parts, does not use the rhythmic construction of the outer sections necessitating a switch from one domain of control to another. This switch is bridged aurally through the appearance of a series of canons which rhythmically return to the undifferentiated semiquavers of the opening, thus minimising the rhythmic element while simultaneously elevating the pitch content through canonic imitation in preparation for the moment when the trio commences. As the return of the scherzo is in retrograde the canons have the same function here in returning the listener to the rhythmically constructed reprise.

This type of clear delineation of form is also the key to the structuring of *Lulu*. The opera gives one examples of all the sorts of challenges which one finds in other compositions but on a much larger scale. Each act consists of a chain of different forms one after another, some of them split up by the interpolation of other forms. The danger with such structuring is a lapse into complete incoherence at worst, or at best a sense of discontinuity. One could take Schönberg’s argument that in such cases the text provides the only structuring necessary, and indeed Berg’s formal arrangement seems at first glance to be dictated by the flow of the Wedekind text. A comparison of the libretto with the original text however, reveals the extent to which Berg not only cut but also reordered and reshaped the text to align it with the dictates of the musical forms chosen. In the Act I sonata for example, the text is rearranged by topic with a different subject assigned to each section of the musical form. This emphasises the primacy of the musical structuring over the text. There is also a very careful scheme of balancing followed throughout the acts achieved through his formal arrangement. Each of the acts, as previously mentioned, is dominated by a single large-scale form; sonata in Act I, rondo in Act II and variation in Act III. There has been much debate about the ability of these forms to be recognised as forming any type of coherent pattern that could be recognised by the listener. Charles Rosen notes:

In his *Lulu*, sonata form is used to characterize the important role of Dr. Schoen. Since the pattern is worked out intermittently through various scenes of the first two acts, it is difficult to hear it as an integral form. The purely textural aspect is now supreme: sonata form for Berg here is a texture characterized by thematic development, using the classical procedures of such development; and exposition and return have necessarily a limited effect placed so far from each other.  

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265 See for example his statement that he learnt how to ‘construct larger forms by following a text or a poem. The differences in size and shape of its parts and the change in character and mood were mirrored in the shape and size of the composition, in its dynamics and tempo, figuration and accentuation, instrumentation and orchestration. ‘Composition with Twelve Tones I,’ in *Style and Idea*, 217–8.

It is however clear that Berg has isolated these large forms aurally by preceding each of them with music of a lighter and looser form; the bath duet and *Kammermusik* of Act I, the operetta-like scena between Lulu and her various admirers in Act II and the circus music of Act III. These help to mark off the weightier forms which follow. A similar process is found for example in the looser collection of forms preceding the development and recapitulation of the sonata in Act I Scene III.

Act I has far greater formal diversity than the latter acts and this would seem to suggest a greater awareness of structural concerns as Berg progressed with the work. The second act’s mirror structure provides a simple balance over the entire span of the act. While the variations would be the loosest of the three forms in theoretical terms, its organisational role in the third act is to an extent overridden by the recapitulatory macro structure which has at this point taken the prime position. The opening scenes of the first act in particular provide a lot of loose material which is ultimately unrelated to the sonata form that is to provide the main structure for the act. It is also notable that a greater time span elapses before the introduction of the sonata than for either of the other main forms in their respective acts. It is interesting to note therefore that it is in this act that Berg positions the largest of his rhythmical forms.

Its actual position after the sonata exposition is an important structural juncture. In ways this section of the opera is the closest example to the third movement of the *Kammerkonzert* in role and function. It takes the disparate material from the first two scenes and begins the process of integrating it into a comprehensible and unified whole. It is in a sense a grand development or *Durchführung* for the first act. The first half of the rhythmical palindrome concentrates on the previous scenes between Lulu, Dr. Goll, Schön and the Painter.

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267 One cannot help noticing that Berg becomes much more conscious of such matters as he progresses; for example the use of threefold statements of the jazz material in the third scene of Act I acts as a binding agent for what would otherwise become a rather diffuse scene in a similar way to his use of the three ensembles in Act III.
and binds these disparate threads together through their rhythmic reshaping. The second half has a different function; the Painter whose music had dominated is now dead and the piece moves instead in the world of Schön, Lulu and Alwa, casting glances forward to the second act’s rondo but concentrating primarily on the sonata form of the first act, which is associated primarily with Schön. The sonata becomes the musical form to which the rhythmic form returns and this helps to place the sonata music as the musical goal for the entire act.

The other question around this that needs addressing is whether or not the moves from one area of control to another in Lulu are actually audible events signalled clearly by Berg as opposed to abstract notions existing on paper. In some places the change from one sphere to another is made extremely clear. The articulation of the Melodram of the first scene is achieved by a simultaneous change in all the parameters, the music moving from sung to spoken text, from high instrumentation to the lowest, from pitch to rhythmic motives. The move out is achieved by returning to the higher instrumentation, in this case coupled with a figure that accelerates into trills which frames both sides of the ensuing Canzonetta, as well as to sung pitches and clear melodic lines.

The Monoritmica again gives us a much more complex example of Berg’s differentiation of form through its unusual position between statements of music which are marked as belonging to a different form, the Sonata, but which share rhythmic features with it. The beginning of the Monoritmica uses the simplest of devices to cut itself off from the preceding sonata coda. When the coda stops there is a moment of silence signalling the end of one form and the beginning of another. The Monoritmica then commences with a solo bass drum introducing the Hauptrhythmus in isolation before the first wind chords are heard. The change in priority in constructive terms is plainly audible.

The close of the Monoritmica is more complex. The second part of the Monoritmica has seen an increase in emphasis on the music of the sonata. Unlike the opening of the piece it
is actually joined to the coda music, the *Monoritmica* slowing to the speed of the coda. The shift from the rhythmic to the pitch domain is still clearly articulated. Firstly as one reaches the speed of the coda, crotchet = 38, it becomes increasingly difficult to pick out the rhythmic motive (based on repeated dotted crotchets) at so slow a speed when it is combined with a melodic formula as opposed to being played in a percussive manner. The last instance of the *Hauptrhythmus* in the *Monoritmica* is played by the horns on a repeated E natural making it a clear statement of the *Hauptrhythmus* but also emphasising the first pitch of the principal line of the coda. The contrast between the sections is accentuated by the switch from this purely rhythmic utterance to the luxuriant D flat major triad at the opening of the coda throwing extra weight onto the pitch domain.

**Example VI.2** Berg, *Lulu* I.2, 958–9

![Sheet music example](image)

The music of the coda forms along with that for Alwa the most tonal music of the opera. The instant switch to the retrograde of the *Hauptrhythmus* after its first statement in the coda at this speed again tends to obscure the rhythmic basis of the section. The *Hauptrhythmus* is not used for the central section of the coda.

The gradual shift in the second part of the *Violinkonzert* is in a way similar. The *Hauptrhythmus* of the first half is contrasted with the chorale of the second half. Here I feel the emphasis is not so much created by the harmonic elements attached in particular to the Bach harmonisation, which appears on the clarinets, but by a purely rhythmic move from the active *Hauptrhythmus* to the passive, even crotchets of the chorale. The rhythmic domain loses
its place as a focus of interest and is replaced by the rich pitch manipulation of the chorale variations.

The other element to Berg's use of rhythmic structures after the *Kammerkonzert* is his linking of them to palindromic structures. The rhythmically organised sections of the third movement of the *Lyrische Suite* return in retrograde form in the second part of the movement. The largest rhythmic structure in *Lulu* is a palindrome while the other major palindromic movement the *Filmmusik* also contains features of rhythmic development. It is also worth noting that the second movement of the *Kammerkonzert* in which the *Hauptrhythmus* first appears is also a loose palindrome. It seems Berg realised that the ability of the ear to process rhythmic ideas before melodic ones and hence the fact that a clear rhythmic motive would be easier to hear in retrograde than a melodic idea.

Placing Berg in the context of the Second Viennese School highlights the innovative nature of his approach to rhythmic writing.

Although those who denounced him thirty years ago have now fallen silent, he is dismissed today as someone who already belongs to the past. The deepest reason for this rejection is probably that the standards he set for composition are felt to be extremely irksome. People would now like to escape from their constraints and from his insistence on the spontaneity of the imagination, an escape they would justify by appealing to the spirit of the age. At the same time, it was he who was responsible for one of the innovations about which so much fuss is made today, namely the inclusion of the element of rhythm as a constructive feature. Of all the composers of the Schoenberg school, it was he who was the most willing to involve himself in quasi-geometric formal experiments.²⁶⁸

These lines from Adorno's reflections on Berg twenty years after his death identify his rhythmic working as one of the key differences between Berg and his fellow composers. Berg's ideas clearly originate largely in the teaching and work of Schönberg but Berg saw a potential for development which Schönberg did not pursue in his serial compositions. In his

early works his links to traditional tonality precluded any extensive experimental rhythmic treatment:

Coherence in classic compositions is based—broadly speaking—on the unifying qualities of such structural factors as rhythms, motifs, phrases, and the constant reference of all melodic and harmonic features to the centre of gravitation—the tonic.\(^{269}\)

The gradual move to atonality necessitated the use of other factors as the prime organisational force and opened up the possibility of independent use of various musical parameters, however Schönberg’s own approach to rhythm during this period was always less independently constructive.

The *Fünf Orchesterstücke* Op. 16 provide a clear glimpse of his rhythmic working at this period. As Philip Friedheim points out, areas of a composition were frequently marked off by particular rhythmic treatment, with sections based around fragmented, non-repetitive rhythmic patterns contrasted with passages which use a predominantly smooth undifferentiated rhythmic writing.\(^{270}\) The first of the orchestral pieces typifies this method of working with a series of rapid unrelated rhythmic/melodic fragments placed in juxtaposition with one another. These are then repeated in varied form. In bar 26 this introduction is replaced by a large integrational section in which we hear again the various fragments but this time against the steady quaver ostinato in the strings. This quaver ostinato continues with a brief interruption at bar 100 before resuming again in bar 103 and a further gap of five bars from bar 120, before continuing to end the piece. The second piece pits two ideas against each other, the first being the slow regularly pulsed section heard at the opening. This is followed by a section notable for its layering of different rhythmic fragments based on different pulsation on top of each other, the layering becoming increasingly complicated with each

\(^{269}\) Schönberg, *Style and Idea*, 87.

reappearance of the section. The slow, even-pulsed section returns at figure 2 and again at figure 11. After this final reappearance Schönberg layers the two sections on top of each other bringing the piece to its conclusion by an integration of the two rhythmic areas.

In neither piece however is the rhythm an independent element working as the prime organiser of the structural material. In the second piece the slow, even-pulsed section uses the same distinctive melodic fragment at each of its appearances at the same pitch level:

Example VI.3 Schönberg, *Fünf Orchesterstücke* Op.16/II, 1–2

![Example VI.3](image)

It is the pitch constituents as much as the rhythmic ones which make the motive recognisable. Similarly the ostinato in the first piece is defined clearly in pitch terms. There are two different versions of this motive which both stem from the first appearance of it in the cellos at bar 26. The first appears in the upper parts and is based on the opening shape of the cello line with its distinctive drop of a seventh. The second is the pitch sequence which the cello line settles onto from bar 34.

Example VI.4

a) Schönberg, *Fünf Orchesterstücke* Op. 16/I: Ostinato figure

![Example VI.4a](image)

b) Schönberg, *Fünf Orchesterstücke* Op.16/I, 34ff: Ostinato figure

![Example VI.4b](image)

This motive and transpositions of it remain in the bass line for much of the piece. This firm linking of a pitch motive with a rhythmic motive enables him to create complex canonic
layerings of motive forms such as the passage from figure 10, bar 79, where the a motive appears in the string parts in a series of canonic entries while the trombones have the figure augmented to crotchets and the trumpets have it augmented to minims. This is played against the background of a pedal chord on the bassoons and the b motive augmented to crotchets on the harp and timpani. In one sense it is a bit like the sort of rhythmic treatment one finds in Berg, but the rhythmic and pitch constituents are never divorced from each other and indeed could not be as it is the pitch content which articulates the rhythmic shape of the motive. Without the pitch content there would simply be a single stream of quavers from one end of the piece to the other.

The other pieces of the set are structured in a different manner. The central piece attempts a complete elimination of the rhythmic sphere in favour of a gradual series of shifting colours, in some ways a prefiguration of the types of writing one finds in the work of Ligeti in the early 1960s. The fourth piece is the most unstable with its constant alteration of rhythm further complicated by constant changes of tempo, something which is found in a number of Schönberg’s compositions of this time. The last piece in contrast to this is the most metrically stable. It is a good example of Schönberg using a relatively unchanging rhythmic basis against which he can produce a radically changeable pitch structure. The rhythmic stability of the piece mitigates the athematicism which is often attributed to it.

Unlike Berg who viewed the invention of the serial technique as an opportunity or tool to extend his experiments in abstract geometric constructions, Schönberg seems to have viewed serialism as a means of returning to the classical forms. This idea is extended to his rhythmic treatment which also returns to classical norms of motivic interdependence on the other parameters of the composition. In opposition to this argument one might place that transitional composition which is cited by Berg as an influence, the Serenade. However, it has to be remembered that Berg had already started to experiment in the area of rhythmic
construction in *Wozzeck* and his reference to the *Serenade* implies justification after the event. What occurs in the *Kammerkonzert* is at a much greater level of sophistication. It has also to be noticed that Schönberg utilises this particular form of rhythmic organisation in a lighter piece using smaller forms whereas Berg has grafted his rhythmic structuring onto the much bigger and more complicated template of a sonata rondo structure.

A more direct comparison of the two composers can be achieved by comparing the works which were written by Schönberg at the same period as the composition of the Berg works discussed in this thesis (i.e. c. 1925–35). This was the period in which Schönberg consolidated his discoveries and composed his first large-scale serial works. Between 1934 and 1936 Schönberg wrote his *Violinkonzert* Op. 36, making it roughly contemporaneous with Berg’s work on *Lulu* and his own *Violinkonzert*. In three movements this composition presents a picture of Schönberg’s lack of interest at this period in rhythmic experimentation. The opening bars of the piece present a fairly typical gradual expansion of a motive, identified by its rising semitone attached to a dotted note followed by a reiterated pitch. As the motive gradually grows longer the dotted crotchet–quaver element is gradually diminished but retains its distinctive long-short-long rhythmic formation. After this however the concerto does not use the rhythm for constructive purposes or even to create levels of differentiation within the piece. There is a certain amount of large scale contrast built up by different types of rhythmic treatment in the sense that the opening uses longer note values in general frequently coupled with some dotted figuration, while the second subject group (starting at bar 52) uses shorter note values, a contrast which is held in the recapitulation but which is a rather static one. The third movement, which is a type of march, is particularly four-square in its use of rhythm and is a piece which Boulez could well point to as he laments the neglect of rhythm in

Schönberg’s ‘one-sided’ approach to serialism. The return of the concerto’s opening motive in this movement is again primarily a pitch phenomenon.

Schönberg’s *III Streichquartett* of 1927, composed at the same time as Berg’s *Lyrische Suite* at first glance provides a contrast with this. The first movement is one which has been cited in Schönberg’s defence when the topic of functional rhythmic organisation is raised, such as in this statement by Josef Rufer:

Rhythm has a double function: it can create musical shapes […] and it can build forms, for instance as a motivic “main rhythm” in the last movement of Alban Berg’s Chamber Concerto; or as a kind of rhythmical “pedal point” it makes larger sections of a form cohere, or helps to create them, as in the first movement of Schoenberg’s third String Quartet. This chapter on rhythm has yet to be written, and Schoenberg’s twelve-note works provide a wealth of material for the purpose; for they show quite new relations between melody and rhythm, as the two elements which create musical shapes.

The first movement is based on an ostinato figure introduced in the first bar by the second violin.

**Example VI.5** Schönberg, *III Streichquartett/I*, 1

After sounding by itself for the opening four bars alternating between the second violin and the viola in the lower octave this becomes the accompaniment for the opening theme on the first violin, remaining unchanged in rhythmic profile and pitch content for the first twelve bars of the movement. After this it begins to change in pitch content though for some time retaining the same contour. The contour is then changed sometimes by inversion but the grouping of repeated notes within the ostinato pattern (i.e. single note, pair, pair single note) is retained for

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273 Rufer, *Composition with Twelve Notes*, 63–4.
much of the movement. For the majority of the movement the pattern also remains subservient to the bar, something one rarely finds even in the early works of Berg. From this are developed several other figures the most important of which is the three-quaver idea which appears as early as bar 24 and becomes increasingly important as the development progresses, metamorphosing into the quasi-waltz section in the recapitulation at bar 311. The rhythmic figure while omnipresent is however static in the structural sense. It forms, as Rufer suggests, a sort of pedal point around which the movement is constructed without actually playing an active role in this construction. It is analogous to the pitch pedal points that Schönberg sometimes used in his early atonal music in an effort to hold together the material. The chord which underpins most of the first of the _Fiinf Orchesterstücke_ springs to mind as an example of this types of construction and, just as in the case of the quartet, one has to question whether this chord is in any way functional.

Erwin Stein in his introduction to the score has noted that the approach to form in the work is novel in that themes generally do not return in their original form, adding:

The original rhythm, to be sure, is frequently retained for the repetition; the melodic line, however, is generally altered, often inverted, or otherwise changed.

Against this relatively unchanging background of quavers Schönberg presents each of the main themes in longer notes both starting on the offbeat, giving them a sort of superficial similarity which perhaps suggested to him the more unorthodox approach in nineteenth-century terms of presenting the themes in the recapitulation in reverse order. This type of similarity is very different from Berg who tends to make sharper distinctions between the various part of his forms, whether it be the different rhythmic ideas of the _Kammerkonzert_ third movement or the various parts of the sonata form from _Lulu_ which are differentiated in

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274 See for example Krämer, _Alban Berg als Schüler Arnold Schönberrgs_, 235–244.
terms of rhythm, pulse and metre as well as by thematic material. The second theme of the quartet at bar 174 is an example of Schönberg retaining the rhythm while the intervallic material undergoes an inversion. The recapitulation of the first theme at bar 239 does not however do this but shuffles the various components of the theme, resulting in a more fragmented return. This is similar to the idea from Schönberg’s writings, expressed at the opening of this thesis, that when developing an idea elements of it should be altered but some aspect of it must remain recognisable for the listener. It is therefore not as a radical move on Schönberg’s part as the wording of the preface might lead one to suppose.

The rhythmic patterns of the first movement are recalled in the Rondo finale which is perhaps a prime example of the type of rhythmic stagnancy which is to be found in much of Schönberg’s music of this period; this is the sort of writing which no doubt Boulez was referring to when he wrote:

The depressing poverty, even ugliness, of rhythms in which a few tricks of variation on classical formulae leave a disheartening impression of bonhomous futility.276

The opening of the movement has also been singled out by Friedheim as an example of the type of parallel phrase structuring and atavistic rhythmic treatment of this period of Schönberg’s serial writing. This type of writing with its roots in the nineteenth-century repertoire was responsible for the perception of Schönberg as less intrinsically important to the development of the serial technique than Webern or those who followed, a person of whose works it could be said:

Paradoxically, the central experiment of his work is premature precisely in so far as it lacks ambition.277

Schönberg spent much of his time trying to accentuate the link between his music and the grand German tradition, trying to prove that there was no break between his twelve-note

276 Boulez, Stocktakings, 213.
277 Ibid., 209.
technique and the past and this effected his approach to musical structure. Berg on the other hand, who was perceived as retaining the closest links with the nineteenth century through his musical language, was simultaneously pushing the boundaries of musical construction through his examination of the abandonment of the traditional interdependent methods.

Webern's own compositions from this same period, however, do not provide us with such a clear example of progression in the face of Schönberg's historicist approach. In the entry on Webern Boulez made for the *Encyclopédie Fasquelle de la musique* he noted:

Thus the biggest innovation in Webern's vocabulary is the treatment of each phenomenon as at once autonomous and interdependent, a mode of thought radically new to western music. To make the most of this feature, he attaches great importance not only to the register in which a given sound occurs, but also to its position in the work's temporal unfolding, since a note surrounded by silence assumes, by its very isolation, a much stronger significance than a note submerged in its immediate context: this is why Webern's innovations in the realm of silence appear more relevant to the morphology and pitch-succession than to the rhythm, an aspect which never greatly interested him.  

Webern's approach to metre in particular is very different from the other composers of the Second Viennese School. The origin of many of his rhythmic techniques can though be traced quite easily to his training with Schönberg.

Whereas Schönberg's adoption of the serial technique resulted in a return to much more stable metrical construction Webern's music retains the metric instability one finds in some of the key works of Schönberg's atonal period such as the second of the Op. 11 *Klavierstücke*. This is not caused by constant alteration of the time signature but rather by the placing and grouping of notes against the notated time signature. In the second movement of the *Variationen* Op. 27 for example the grouping of quaver, quaver, quaver-rest which dominates the movement coupled with the equal stressing for each note of each pair gives an aural sense of triple time which is only momentarily contradicted by the 'hesitation' which

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occurs in bar 3 and the groupings of five which occur with increasing frequency as the movement progresses.\textsuperscript{279} The 2/4 metre of the movement is not suggested at any point. The other point to notice in this movement is the constant use of the quaver unit, variety being provided by the use of rests (mostly of a quaver's duration) rather than by the use of any other rhythmic duration. This is not unique to this particular composition. The second movement of the Streichquartett from 1939 demonstrates an even more insistent use of a single rhythmic unit, namely the crotchet, in its outer parts, thereby drawing the listener's attention away from the rhythmic domain to the four-part canonic pitch construction. The music does not in this case strain against the metre as the previous example did. The central section although notated primarily in 3/8 and in quavers is actually at the same speed as the outer sections as the quaver here is equal to the crotchet of the outer sections, giving the aural impression of a single durational unit used in both sections.\textsuperscript{280}

Music which does strain against the metre can be seen in the first movement of the Variationen Op. 27, not just in the middle section which Webern described as ‘freely improvisatory’,\textsuperscript{281} but also in the opening and closing sections where the grouping and placing of rests again contradicts the stated time signature of 3/16.\textsuperscript{282} The contradictions between a movement whose pitch placement rarely articulates its triple metre and a duple movement which seems to suggest a triple metre are resolved in the final movement in which a wider variety of rhythmic and metric organisation is encountered. The importance Webern placed on the barline and the eyewitness accounts of his own approach to performance of his music seem

\textsuperscript{279} The difficulties of perception in this movement are increased by the speed of the movement, crotchet = 160.
\textsuperscript{282} It is interesting to note in this regard that the movement was originally notated in 5/8. Bailey, ‘Rhythm and Metre,’ 262.
to contradict and further complicate the situation. One notes for example Steuermann’s memory of being unable to follow the score of Op. 24 because of the freedom of Webern’s performance or Peter Stadlen’s recollection of what he called Webern’s ‘curious relationship with musical time’:

He experienced fluctuations of tempo even during rests and would, for example, every time we arrived at the empty bar III, 44 continue the preceding acceleration by excitedly shouting “one, two three!”; only then did he indicate, silently, the fermata over the following bar line.

Despite this unusual approach to metre there are many instances where his music does follow Schönbergian principles in his use of rhythm. The Symphonie Op. 21 which Webern worked on from the winter of 1927 to the summer of 1928 falls into two movements, the second of which is a set of variations. The theme is interesting from a rhythmic point of view in that it is rhythmically symmetrical with the midpoint occurring in bar 6. If one looks at the ensuing variations it is evident that the most clearly audible method of differentiation used by Webern in the move from one variation to the next is the use of different rhythmic units in each variation. As in the pieces mentioned above Webern uses the principle of structuring large sections around a repeated rhythmic unit. The first variation uses a mixture of crotchets and quavers, the second uses only quavers, the third semiquavers, the fourth returns to crotchets (with the exception of bar 50 which is however tempered by a molto rit. marking), the fifth uses a semiquaver ostinato pitted against triplet quavers, the sixth uses single semiquavers followed by notes of longer duration and the final variation uses a broader mix of rhythmic figures coupled with extensive ritardandos.

In her study of the serial music of Webern, Bailey has noted that from Das Augenlicht Op. 26 onward Webern moves away from the more direct type of canonic imitation of the earlier

serial works to a more subtle one in which only rhythm is duplicated and this tends to be treated with increasing freedom in later compositions.\textsuperscript{286} She sees this as an extension of the rhythmic technique found in the final movement of the \textit{Konzert für neun Instrumente}, Op. 24 of 1934, which she sees as constructed around two rhythmic motives:\textsuperscript{287}


\begin{align*}
\text{a)} & \quad \begin{array}{c}
\text{.} \\
\text{.} \\
\text{.}
\end{array} \\
\text{b)} & \quad \begin{array}{c}
\text{.} \\
\text{.} \\
\text{.} \\
\text{.}
\end{array}
\end{align*}

These are then treated to variation by value replacement. It is notable however that motive b is also a variant of motive a altered by value replacement, the second crotchet replaced by a quaver rest followed by a crotchet. This type of rhythmic working plays a very important role in Webern’s penultimate work the \textit{Variationen} Op. 30, and although it dates from 1940, five years after Berg’s death, it provides interesting comparisons with Berg’s work.

The \textit{Variationen} were to prove very influential after the Second World War as they seemed to provide a prototype for the extension of serialism to parameters other than the pitch domain. The row could be seen as having a rhythmic equivalent:

\textbf{Example VI.7} Webern, \textit{Variationen} Op. 30: Row structure

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example VI.7}
\caption{Webern, \textit{Variationen} Op. 30: Row structure}
\end{figure}

Webern described the construction of this idea in a letter to Willi Reich in relation to the statement which occurs in the opening bars of the piece:

\textsuperscript{286} \textit{Ibid.}, 107. \\
\textsuperscript{287} \textit{Ibid.}, 203.
Now everything that occurs in the piece is based on the two ideas given in the first and second bars (double bass and oboe!). But it’s reduced still more, since the second shape (oboe) is itself retrograde; the second two notes are the cancrizan of the first two, but rhythmically augmented. They are followed, on the trombone, by a repetition of the first shape (double bass), but in diminution! And in cancrizan as to motives and intervals. That’s how my row is constructed—it’s contained in these thrice four notes.

But the succession of motives takes part in this cancrizan, though with the use of augmentation and diminution! These two kinds of variation now lead almost exclusively to the various variation ideas; that’s to say motivic variation happens, if at all, only within these limits. But through all possible displacements of the centre of gravity within the two shapes there’s forever something new in the way of time-signature, character, etc. Simply compare the first repetition of the first shape with its first form (trombone or double bass!) And that’s how it goes on throughout the whole piece, whose twelve notes, that’s to say the row, contain its entire content in embryo! In miniature!288

This essentially gives us two rhythmic motives.

**Example VI.8** Webern, *Variationen* Op. 30: Rhythmic motives

\[ \begin{align*}
a) & \quad \text{\textbullet\textbullet\textbullet} \\
\text{b) & \quad \text{\textbullet\textbullet\textbullet} \\
\end{align*} \]

Bailey in her study of the piece has identified the various ways in which the motives are transformed through augmentation, diminution and value replacement, though it is now clear from Boynton’s study of Webern’s sketches that many of her more elaborate transformational techniques, such as the development of motives for Variation 3 by reordering the elements of the motive and from ‘negative’ forms of the motive created by swapping the longer durations with the shorter ones, are actually more straightforward examples of value replacement.289 The proportions of the piece can then be set out as a series of statements of the rhythmic motives in the primary voice which follow the same pattern (a repeating aba shape)

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288 Webern, *The Path to the New Music*, 62.
in the Theme and Variations 1, 4, 5, and 6. The second and third variations form a subsidiary group and are based on derivatives of the b motive.

In some ways this type of rhythmic treatment recalls the works of Berg and it is interesting to note the possibility suggested by Boynton that this piece may have been intended as a tribute in memory of Berg. Berg’s unfoldings of rhythmic ideas from rows in the Lyrische Suite and Lulu are rather different from Webern’s imposition of rhythmic patterns upon the row. His construction of a principal voice for the main sections of the piece in which the two rhythms are assigned to their original pitch forms (with a single exception at the opening of the first Variation, violins bars 24–6) is also very unlike Berg’s method of proceeding. This identification with the row caused many to see it as a forerunner of integral serialism but as Dalhaus noted:

The row is divided in two ways: abstractly, as mentioned above, into 6 + 6 notes, the second half being the retrograde inversion of the first; and concretely, into 4 + 4 + 4 notes, the three groups being divided from each other by pauses and changes in instrumentation. The concrete, not the abstract division is the basis for the rhythmic changes that correspond to the inverted and retrograde forms of the whole row. The correlative to the retrograde of the whole row is not a retrograde of the individual durations but a retrograde of the rhythmic groups. Group 1 (the crotchet-crotchet-quaver-crotchet rhythm) appears unaltered as group 3.

Thus the basic rhythmic shape for Webern is the four-note group as a closed form, not the series.

The other aspect of this is that the subsidiary voices do not keep to the strict identification of rhythmic motive with original pitch intervals. However, the use of an identical pattern of combination (of rhythm with pitch) in the principal voice and the similarity of the two rhythmic motives (particularly as they begin to appear in retrograde and with value replacements) coupled with Webern’s curious phrase in his letter to Reich when he says that

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290 Ibid., 21.
291 Ibid., 218–9. He bases his argument on the prominent use of the pitches A and B flat, the rhythmic formation in the piece and the similarity of the a) rhythm to the Hauptrhythmus from the Canon in Lulu Act I Scene I among other things.
variation occurs if at all only within the limits of augmentation and diminution, hint at one of the basic differences between the type of construction in Webern’s piece and the earlier compositions of Berg. In the Webern there is a constant process of integration as part of his search for the utmost in organic unity and coherence. In Berg’s music while there is also a concern with unity and comprehensibility there is also an important weight thrown on dramatic contrast with blocks of material placed in sudden juxtaposition with each other. This applies not only to the dramatic pieces; one thinks for example of the play he makes of the contrast between primarily natural pitches with flat pitches in the first movement of the Lyrische Suite.  

Does all this necessarily mean that Berg was attempting to create a type of complete structural integration? Adorno suggested this possibility in his defence of Berg as an innovator rather than the tradition-bound composer he was viewed as by others at the time:

But he also explored the expansion of serialism beyond the organization of intervals. He had already used rhythms thematically in the Three Pieces for Orchestra and subsequently in Wozzeck, the Chamber Concerto and in the monoritmica of Lulu. In the latter a large-scale form is dredged from the rhythmic variation in conjunction with a total retrograde. Likewise the treatment of the instrumentation often has an underlying ‘serial’ feel. For instance, in the prelude of the Three Pieces for Orchestra, a percussion introduction moves imperceptibly from pure noise to a definite, comprehensible tone, whereas the end of the piece reverses the process, back into amorphousness. The principle of the smallest possible transition, which Berg inherited from Wagner and applied universally, transferring it to every parameter, incorporates the desire for a comprehensive musical continuum.

Rosemary Hilmar meanwhile has described the rhythmic workings found in the Kammerkonzert as being thought out in a strictly serial way, and says that this was something which Berg was to continue to do in his other late works.

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293 See for example Jarman, The Music of Alban Berg, 82.
295 Hilmar, ‘Metrische Proportionen und serielle Rhythmik,’ 360.
The idea of extending the dodecaphonic method from being a twelve-note technique to an all embracing serial one was one which had its greatest currency in the 1950s. The first important European product of this type of concept, Olivier Messiaen’s *Mode de valeurs et d’intensités*, is not in fact serial, being constructed as the title suggests around a series of modes. To three pitch modes, each containing twelve pitches, are applied three groups of gradually increasing durations, the first division moving from one to twelve demisemiquavers, the second from one to twelve semiquavers and the third from one to twelve quavers. These are applied in a pragmatic fashion with the highest notes coupled to the shortest durations. Finally dynamics and methods of attack are also applied to these modes. While the method of construction found in this piece was to prove an exception in Messiaen’s music, rhythmic structuring was to form the basis of much of his musical work for the rest of his life.

Messiaen’s approach to rhythm offers a fascinating comparison with that of Berg:

In conventional, ‘metrical’ music, he observed duration without regard for metre or accent, or regarded accent as the beginning of a duration and continuing silence as resonating sound, the whole all together comprising a single durational identity […] Such ideas are of great importance for the understanding of Messiaen’s own work. When he selects a sequence of durations, as for example in the *Mode de valeurs et des intensités*, or in the *Livre d’orgue*, he composes them by arranging them in a specific order. The result is to be understood as a kind of melody of duration, coloured by chord and repeating figuration […] From this notion of duration, or side by side with it, arises the concept of the rhythmic cell, so important in his analysis of the *Rite of Spring*, in his own work and in the early work of Boulez. A ‘cell’ is not, as for example in metrical music, or even as in Berg’s *Hauptrhythmus*, a rhythmic motive, but a complex of durations to be constructed and continued independently of metre. While Berg never constructed without regard for metre or accent the idea of Messiaen’s perception of attack and silence recalls Berg’s ideas of the validity of value replacement and the way in which rhythms can be reversed by reference to their attack points and total durations.

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The example of *Mode de valeurs et d'intensités* coupled with what was seen as a similar thought process behind several of the serial compositions of Webern, notably the *Variationen* Op. 30 and the *Konzert* Op. 24, was enough to impel the younger generation of composers to take up this challenge of total integration, with all elements of the piece determined by the row. Pierre Boulez in his *Structures Ia* took Messiaen's first pitch mode and to this added a series of gradually increasing durations from one to twelve demisemiquavers in order of duration from the smallest to the largest in a similar fashion to the Messiaen example.

When Boulez derives the various transpositions of the row the note durations are applied to the same pitches as in the original row as a sort of rhythmic equivalent to such transposition (i.e. the note E flat is always coupled with the duration of a single demisemiquaver). Thus while the interval duration remains the same the durational relationship from one note to the next is different in each row.\(^{298}\) In contrast to this Karlheinz Stockhausen devised a method of linking duration to pitch based on observation of the equal ratio which exists between adjacent notes of the chromatic scale coupled with knowledge of the acoustical properties of time phases. From these basics Stockhausen created the concept of a time-octave which was to be used in compositions such as *Zeitmasze* and *Gruppen*.\(^{299}\) Luigi Nono in his *Il canto Sospeso* avoids the additive type of construction used by Boulez by constructing different series of durations which then undergo a variety of methods of permutation in each movement of the piece.\(^{300}\) These are merely some of the best-known examples from the period when integral serialism was at its height, but does Berg's rhythmic manipulation really have anything in common with this manner of thinking?

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Berg certainly used rhythmic patterns which were derived in an 'organic manner' from the row itself in both the *Lyrische Suite* and *Lulu*. Taking the example of the Lyrische Suite third movement the first appearance of the two rhythmic forms appears on repeated statements of the notes B flat, A natural, F natural and B natural and in the context of the movement this can be equated to the appearance of a rhythm on an unpitched instrument or repeated note in other pieces. In bars 10–17 the two rhythmic forms always appear in two parts which are derived in pitch terms from the same row; in other words, the first rhythm (RH) always uses notes 1, 4, 5, 7, 10, 11 and 12 while the second rhythm (RN) is coupled with notes 2, 3, 6, 8 and 9.\textsuperscript{301}

**Example VI.9** Berg, *Lyrische Suite*/III: RH and RN

\begin{center}
\begin{tikzpicture}
\draw (0,3) -- (1,3) -- (1,2) -- (0,2);
\draw (0.5,1) -- (1.5,1) -- (1.5,0) -- (0.5,0);
\draw (0,0.5) -- (1,0.5) -- (1,0) -- (0,0);
\draw (0.25,1.5) -- (0.75,1.5) -- (0.75,0.5) -- (0.25,0.5);
\end{tikzpicture}
\end{center}

While the homorhythmic statement in bars 19–21, which does not use such splitting, could be seen as a transitional figure to which such rigours do not apply, the two large sections which follow (bars 22–5 and 30–40) also abandon this strict application of rhythm to pitch position. For example in the first section the first violin plays the two rhythms in succession with pitches 9, 10, 11, 12, 1, 2 and 3 of $I^5$ applied to RH and 4, 5, 6, 7 and 8 attached to RN. The passage from bar 30 places RN in the inner parts with the notes A natural, B natural, F natural and B flat while the outer parts use RH coupled with statements of all four rows used in the movement excluding the four notes used for the inner parts. The sense of duration attached to note position is therefore totally abandoned after the opening section.

\textsuperscript{301} The reordering of $P^7$ in bar 15 maintains this split with notes 1 and 4 reversed but still coupled with RH.
The Kammerkonzert provides a slightly different type of comparison as it does not utilise the twelve-note technique in any strict fashion. Berg does reserve the primary rhythm for second-movement pitch material and the secondary rhythm for first-movement material at first, but this is not kept to strictly throughout the movement. The chart of twelve rhythms derived from the Hauptrhythmus does seem to suggest that Berg was considering a rhythmic equivalent to serial pitch organisation. His use of twelve-pitch fields in the earlier two movements parallels this idea of creating a passage using a row of twelve rhythmic cells. The use of the same ordering for the three statements of these cells increases the sense of the rhythmic cells being perceived as forming a row. There cannot be any attempt to link the same pitches to the same rhythms because of the nature of the pitch construction of the movement, but Berg also avoids maintaining the same rhythmic cells in the Hauptstimme for the complete duration of the three passages. His construction of a rhythmic chain is in some ways similar to the rhythmic structuring one finds in early pieces such as First Construction in Metal by John Cage. Here phrases are formed from rhythmic cells grouped in circles of four in order to control the sequence of motives.\(^{302}\) This type of construction was never used again by Berg—he preferred something simpler with greater clarity in line with the metre of the piece.

In some ways Berg’s organisation of durational patterns is closer to the later movements in music than the rhythmic forms marked by Hauptrhythmen. This similarity is not so clear in instances such as the fifth movement of the Lyrische Suite and the durational pattern associated with Countess Geschwitz in Lulu which are closer in concept to the rhythmic motives of other pieces, but can be found in places such as Schön’s aria ‘Das mein Lebensabend’ where durational patterns are rotated in a manner which is independent of metre.

\(^{302}\) While much of this derived from his work with choreographers and also the natures of the sound obtained from percussion instruments one can’t help wondering if his two years of study with Schönberg (during which he did not study the serial technique) had any influence on his thinking. See James Pritchett, The Music of John Cage (Cambridge: Cambridge University Press, 1993), 9–18.
as well as pitch organisation. Berg clearly felt the difficulty of creating a clear, large shape with this type of structuring and used the more easily audible idea of accelerations and ritardandos for these structures in *Lulu* and the *Lyrische Suite*. With this type of figure it is also easier to control the tension at each point of the piece simply by extending the figure, something which is clear in the Nocturno from *Lulu*.

Comparisons of Berg’s techniques with those of the post-war composers demonstrate that while rhythm is elevated to a more important position in his music there is no attempt to create what could be seen as a forerunner of integral serialism. Bailey in attempting to identify the reasons for Schönberg’s contradictory attitudes to Berg’s Op. 5 identifies a key aspect of Berg’s compositional attitude:

Could it be that Berg’s systematisation of musical materials, which was anathema to Schoenberg in 1913, found more favour with him in 1919 as he approached his own Op. 23, in which he would for the first time compose with note-rows? It would certainly appear that Berg took the step to a more regimented way of composing, where many things were predetermined, ahead of his colleagues. In his case this was a move directly from the strictures of tonality to those of a highly structured atonality, bypassing altogether the period of atonal freedom that formed a step in the progress of both Webern and Schoenberg. Thus the man who has often been considered the least adventurous of the three seems, in one respect at least, to have led the way.\(^\text{303}\)

This statement could be applied to Berg’s rhythmic techniques. Berg moved very quickly towards a highly structured application of rhythmic technique. One could suggest that this was an accidental discovery, a by-product of the challenge posed by the fusing of movements in the *Kammerkonzert*, but the seeds of the idea are already present in such moments as the third scene of Act III from *Wozzeck*. His interest in this type of predetermined structuring ensured that this type of technique was to be continually used and adapted to differing situations for the rest of his compositional career. This is not to say that it was in any way serial. Berg was too conscious of the importance of metre for the clear articulation and organisation of his

motives. There is always an underlying sense of something against which the foreground movement can be measured. He also was not interested in maintaining a strict link between pitch and rhythm except for short-term purposes. Finally if one is to compare his work with the extreme of integral serialism such as is found in *Structures Ia*, Berg always reserves the option to alter any structural element, thus avoiding the type of automatism which is present in some of these Darmstadt compositions. Berg may borrow ideas of pitch structuring to apply to his rhythms or may even derive his rhythms from pitch sets but the concept is not carried further.

Comprehensible, coherent structuring was of paramount importance to Berg. He was the first of the Viennese School to tackle the problems inherent in creating large-scale traditional forms without the use of tonality. This early exploration of atonal structuring led him to the discovery of various methods of organising rhythm, enabling it to take over the main constructive function for large passages of music. The analysis of the rhythmic structure of the third movement from the *Kammerkonzert* demonstrates both the methods derived by Berg as well as the way in which rhythmic organisation occupies the functions normally controlled by either pitch or by all elements working in an interdependent fashion. The following chapters demonstrate the way in which Berg's rhythmic techniques altered and developed during the last ten years of his life. New light is thrown on the construction of these late pieces by examination of their rhythmic treatment. The *Lyrische Suite* shows how he linked his rhythmic usage to his adoption of serialism. The *Violinkonzert*’s mirror structuring becomes clear through this type of examination. The extensive study of Berg’s rhythmic technique in the years after *Wozzeck* does not just clarify the way in which Berg handled rhythm, but also gives a new view of other aspects of Berg’s composition, such as the manner in which Berg approached formal construction, the type of weight he threw on different forms, and how they were picked to serve different purposes. This is particularly important for our understanding of
Lulu which utilises such a wide variety of set forms over the course of its three acts. Berg scholarship has moved in the last twenty years from a position where pitch construction was almost the sole item considered to a position where a broader approach is favoured. Despite this the exact nature of Berg’s rhythmic organisation has never been thoroughly examined. By highlighting this area of Berg’s construction this thesis contributes to a more complete picture of Berg’s approach to construction and form.
Dear esteemed friend, Arnold Schönberg!

Composition of this concerto, which I dedicated to you on your fiftieth birthday, was finished only today, on my fortieth. Overdue though it is, I ask that you nonetheless accept it kindly; all the more so as—dedicated to you since its inception—it is also a small monument to a friendship now numbering 20 years: in a musical motto preceeding the first movement three themes (or rather motives), which play an important role in the melodic development of the piece, contain the letters of your name as well as Anton Webern’s and mine, so far as musical notation permits.

That in itself suggests a trinity of events, and as a matter of fact—for it concerns your birthday, after all, and all good things that I wish for you come in threes—it also applies to the work as a whole:

The three parts of my concerto, which are joined in one movement, are characterized by the following three headings, or rather tempo indications:

I. Thema scherzoso con variazioni;
II. Adagio;
III. Rondo ritmico con Introduzione (Cadenza).

In exploitation of the trinity of available instrumental genres (keyboard, string and wind instruments) each part [of the work] is associated with a particular sonoral quality, in that sometimes the piano (I), then again the violin (II), and finally in the Finale both solo instruments are juxtaposed against the accompanying wind ensemble.

This [wind ensemble] (which together with the piano and violin comprises a chamber orchestra of fifteen, a sacred number for this type of scoring ever since your Opus 9) consists of: piccolo, large flute, oboe, English horn, E flat, A and bass clarinets, bassoon, contrabassoon; two horns, trumpets and trombone.

Formally, too, the trinity or multiples thereof keep recurring.

Thus in the first movement the sixfold return of the same basic idea [Grundgedanke]. This idea, a tripartite variation theme of 30 measures presented in the exposition by the wind ensemble, is initially repeated (1st recapitulation), i.e. varied for the first time by the piano alone exploiting its virtuosic potential. Variation 2 presents the melody of the “theme” in inversion; variation 3 in retrograde, variation 4 in retrograde inversion (whereby these 3 middle variations can be regarded as a quasi-development section of this “first movement sonata form”), whereas the last variation returns to the basic shape [Grundgestalt] of the theme. Because this occurs by means of a stretto between piano and wind ensemble (—these are canons in which the voice that enters later tries to pass the one that entered first and indeed achieves this and leaves the other far behind—), this last variation (or recapitulation) takes on an entirely new dimension corresponding to its simultaneous structural function as a coda. Which really needn’t be stressed particularly, since each of these thematic transformations obviously takes on its own character, even though—and this I consider important—the Scherzo character of the first part generally predominates and must be adhered to during performance. The formal structure of the Adagio, too, is based on “the da capo song form”: A₁ - B - A₂, where the A₂ is the inversion of A₁. The return of the first half of the movement, comprising 120 measures, occurs in retrograde, either as free presentation of the thematic

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material spooling back, or, for instance during the entire middle part (B), in exact mirror image.

The third movement, finally, is a combination of the two preceding ones (see table). Due to the resultant return of the variation movement—though enriched through simultaneous return of the Adagio—the overall formal structure of the concerto is likewise tripartite.

On the whole the union of movements I and II results in the following three types of combinations:
1. Free contrapuntal treatment of the corresponding parts.
2. The consecutive juxtaposition of literal repetitions of individual phrases and passages, in other words a quasi-duet, and
3. the precise transfer of entire passages from both movements

The attempt to bring all of these disparate components and characters together (—consider, esteemed friend: on the one hand a basically scherzoso variation movement of c. 9 minutes duration, on the other a broad, lyrical, expansive Adagio lasting a quarter of an hour!—), in other words the attempt to create out of that a new movement with its own individual character resulted in the form of the “Rondo ritmico.”

Three rhythmic forms: one primary and one subsidiary rhythmic idea as well as one that is likewise a motive are applied to the melody of the Haupt- and Neben-stimmen, admittedly in the most diverse variants (extended and shortened, augmented and diminished, in stretto and in retrograde, in all conceivable forms of metric displacement and transformation, etc., etc.) and thus and through the rondo-like return, thematic unity is achieved that is by no means inferior to the traditional rondo form, and that—to borrow one of your termini technici—assures comparative “accessibility” of the musical events.

It was in a scene of my opera Wozzeck that I first demonstrated that this devise of giving a rhythmic idea such a constructively important role works. But that it is also possible to achieve an extensive kind of thematic transformation on the basis of a rhythmic idea, as I attempted in the present rondo, was revealed to me by a passage in your Serenade, where in the last movement—to be sure, with entirely different motivation—a number of motives and themes from preceding movements are joined with rhythmic ideas not initially associated with them; and vice versa. And when I learned from Felix Greissle’s article on the formal structure of your wind quintet (Anbruch, February issue, 1925), which I only just saw, that in the last movement “the theme always returns with the same rhythm, but each time composed of pitches from a different row,” that strikes me as further justification for such rhythmic construction.

Another device for giving the finale of my concerto its independence (despite the dependence of all its pitches on those of the first two movements) was in choice of meter: Whereas the variations were in triple meter throughout and an even-numbered meter predominates in the Adagio, the rondo is characterized by continual fluctuation between all conceivable even and uneven, divisible and undivisible metric forms, thus emphasizing even in the metric aspect the trinity of events.

This [trinity] is apparent even in the harmonic aspect, where next to long stretches of completely suspended tonality there are also individual shorter passages of tonal character that correspond to the regulations established by yourself in the “Composition with 12 notes”. If I mention, finally, that divisibility by three also applies to the number of measures in the entire work as well as within sections, I’m sure that—to the extent I make this public knowledge—my reputation as mathematician will rise in squared proportion to the demise of my reputation as composer.

But seriously: If in this analysis I discussed almost entirely matters relating to the trinity, that is: first, because they are the very events that would be overlooked by everyone (in
favour of musical events). Second, because it is much easier for an author to speak of such structural matters than of the inner processes, though this concerto is surely not poorer in that regard than any other piece of music. I tell you, dearest friend, if anyone realized how much friendship, love, and a world of human-emotional associations I spirited into these three movements, the proponents of program music—if indeed there are still such—would be delighted and the “linearists” and “physiologists,” the “contrapuntists” and “formalists” would come down on me, incensed at such “romantic” inclinations, if I hadn’t at the same time divulged that they too, if so inclined, could find satisfaction.

For it was my intention with this dedication to present you on your birthday with “all good things,” and a “concerto” is precisely the art form in which not only the soloists (including the conductor!) are given the opportunity to display their virtuosity and brilliance, but for once the composer, too. Years ago, dear friend, you even advised me to compose one—and with chamber orchestra accompaniment at that—little suspecting (or did you?) that, as always, your advice anticipated a time when—as is true everywhere today—precisely this art form would be infused with new life. So that in presenting it to you, as a token moreover of the initially mentioned threefold anniversary, I hope I have found one of those “better opportunities” of which you say prophetically in your Harmonielehre:

“And so perhaps this activity, too, will eventually return to me.”
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