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Musical Invention and Poetry in the Late Vocal Works of Anton Webern.

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**Musical invention and poetry in the late vocal works of Anton
Webern**

Kronick, Melanie S., Ph.D.

The Louisiana State University and Agricultural and Mechanical Col., 1992

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MUSICAL INVENTION AND POETRY
IN THE LATE VOCAL WORKS OF ANTON WEBERN

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Philosophy

in

The School of Music

by
Melanie S. Kronick
B.M., Mississippi College, 1978
M.M., Northwestern University, 1980
December 1992

This is for Joseph.

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My pleasure in completing this manuscript is exceeded only by that of acknowledging those whose guidance enabled its fruition. To my director, Wallace McKenzie, I am greatly indebted for sharing with me his immense knowledge of Webern and for challenging me to see, but to look again; for encouraging me to answer, but to value the asking.

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There is a climactic scene in Kubrick's "The Shining" (1980) where the long-awaited manuscript of an increasingly deranged writer is revealed. It consists only of pages filled with one typewritten line: All work and no play make Jack a dull boy. I gratefully acknowledge those who have kept me from becoming a dull boy during this project: Henry Ehrlich, Gaylynn Metts, Ron Lindsey, Michelle Massé, Kathryne Lindberg, Murray Jackson, Ben Legett, Bainard and Christine Cowan. For her guidance and friendship, I thank my beloved teacher, Nadean Rule. Deepest thanks also to my family, Sherman and Bernice Kronick and Max and Rose Steinberg, for their constant encouragement; most of all, I thank Phillip Stanberry, my father, and Joyce Stanberry, my mother, for their love and support now and always.

* * * *

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ABSTRACT

From the time of his composition of Op. 23 (1933-34) until his death, Anton Webern composed a series of important twelve-tone vocal works whose texts are drawn exclusively from the poetry of Hildegard Jone. Yet Webern scholars typically ignore the texts of these works when analyzing the scores in which the poems are embedded. My discussion shows, however, that Webern made important musical choices as a result of the poetic content of his texts.

While Jone's poems are plentiful in metaphors of natural phenomena and images from German romantic poetry, I argue that they are concerned as much with poetic interpretation and expression as with spring, flower, and sky. In fact, the Webern vocal texts that seem most evocative of seasonal regeneration and fruition of plants can easily be read as meditations on artistic creativity. Thus, Webern's texts refer to the musical compositions of which they are a part: this self-reference deliberately calls attention to Webern's music as "compositions-in-progress."

The pieces I consider are those that most palpably demonstrate the self-referential aspects of Webern's late vocal music and are representative genres as well: the Klavierlied (Op. 23/1 and Op. 23/2), the orchestral Lied (Op. 29/2), the single-movement cantata (Op. 26), and the cantata chorus with soloist and orchestra (Op. 29/3). These

works are closely examined in terms of their musico-poetic relations, and they are discussed within the contexts of Jone's literary concerns and of the intellectual friendship between poet and composer.

INTRODUCTION:

BACKGROUND (WEBERN-JONE-DER BRENNER) AND
AIMS (WEBERN [RE-]READS JONE)

In the first decades of the twentieth century, Webern, Schoenberg, Berg, Debussy, Scriabin, and Stravinsky faced staggering artistic difficulties brought about by the erosion of the tonal underpinnings of western music. Their inherited musical language was at the point of exhaustion, the consequence of its own development. The trend toward chromatic enrichment in the nineteenth century obscured the function of consonance and dissonance and, therefore, the harmonic tension and release that are crucial to Western formal traditions. Moreover, it also revised relations between compositional background and foreground, between formal substructure and musical surface (Morgan 1986, 42). The shift in these relations is the root of musical modernism (Morgan 1986, 41).

The dissolution of tonality raised the question of the very possibility of further creation of musical art works, since "composing itself," as the Devil tells Thomas Mann's Adrian Leverkühn in Doctor Faustus, "has got too hard, devilishly hard" (Mann 1971, 239). Mann's fictional composer engages in the discussion of musical and aesthetic theory in 1911, the same year Anton Webern later recalled he began to sense that "when all twelve notes [of the chromatic scale] go by, the piece is over" (Webern 1963, 51).

After composing the aphoristic Three Little Pieces for cello and piano, Op. 11 (1914), Webern was occupied with the problem of the means to extend chromatic composition, writing only vocal pieces during the next decade. However, with Schoenberg's formulation of a new musical language (ca. 1920-1923), "composition with twelve notes related only to each other," not only did works not dependent on texts for impetus or length again become possible, but the methodical solution of compositional puzzles became an underlying aesthetic force behind Webern's work. For example, it can be said that the second movement of the Symphony, Op. 21 (1928), the Variations for Piano, Op. 27 (1935-36), and the Variations for Orchestra, Op. 31 (1940) are, in fact, Webern's response to the problems of application of a row's unique characteristics to the variation structure and maintenance of balance and symmetry in the essentially open-ended form.

Webern spoke of compositional solutions in both specific and historical terms. With the formulation of a row, "we establish . . . the law" for a new piece (Webern 1963, 41). With the working out or discovery of compositional rules, composers past and present obliterate the "distinction between science and inspired creation" (Webern 1963, 56). For Webern, technique and structure became one: the very configuration of a piece was created by the threshing out of a compositional problem. And this

fusion of compositional technique and structure in which the frame of reference is the work itself is one of the most important aspects of the modernist stance: the aesthetic position of the purity or autonomy of an art work.

Although this position concerning music was clearly set forth by Eduard Hanslick in the mid-nineteenth century, it corresponds to the assertion of autonomy of the respective arts by painters, poets, and novelists in the modernist tradition: "Music consists of tonal sequences, tonal forms; these have no other content than themselves. . . . [Music's] content is nothing but the audible tonal forms; since music speaks not merely by means of tones, it speaks only tones" (Hanslick [1891] 1986, 78).¹

Hanslick extends his notions to include vocal as well as programmatic instrumental music: "Union with poetry extends the power of music but not its boundaries." He illustrates the point by citing the remark of a French contemporary of Gluck concerning Orpheus' aria "Che farò senza Euridice!" ("J'ai perdu mon Euridice, / Rien n'égale mon malheur!") that it could just as well have been set to the words J'ai trouvé mon Euridice, / Rien n'égale mon bonheur! (Hanslick [1891] 1986, 15-17).²

Schoenberg's pronouncements in "The Relationship to the Text" echo Hanslick's denunciation of the programmatic in music:

There are relatively few people who are capable of understanding, purely in terms in music, what music

has to say. . . . Since music as such lacks a material-subject, some look beyond its effects for purely formal beauty, others for poetic procedures (Schoenberg [1975] 1984, 141).³

Schoenberg articulates parallel developments in contemporary painting and music: the movement of the visual arts away from "material-subject" toward abstraction or the consciousness of a painting as paint on a canvas. He ends his essay expressing approval of recent developments in painting (ca. 1911-12) by equating these with music's state:

When . . . Wassily Kandinsky and Oskar Kokoschka paint pictures the objective theme of which is hardly more than an excuse to improvise in colours and forms and to express themselves as only the musician expressed himself until now, these are the symptoms of a gradually expanding knowledge of the true nature of art (Schoenberg [1975] 1984, 144-145).⁴

Citing Walter Pater's famous dictum that "all art constantly aspires towards the condition of music," Morgan's argument in his essay on the roots of musical modernism is that the "idea of music" is "intimately tied to certain basic conceptions underlying the modernist revolution" and is therefore intimately bound to the artistic mood of the period (Morgan 1986, 34). Seltzer's study on Webern's lectures places this aspect of his aesthetics--the unity of form and content--in the milieu of the aesthetics of Loos, Klee, and Kandinsky. She outlines the "musical" aspirations of these artists in their respective disciplines: a work of art is the internal process of its own language (Seltzer 1970, 31-38).

Webern's idea of a musical structure that evolves from itself without extramusical reference exemplifies the modernist concept of art. His views on the subject are expressed in various letters and in his two series of lectures, Der Weg zur neuen Musik (1933) and Der Weg zur Komposition in zwölf Tönen (1932). (The German [Wege zur neuen Musik, 1960] and English editions contain both series of lectures. The English edition [1963] is entitled The Path to the New Music.)

In his lectures, Webern discusses the composer's aim to achieve unity in musical language: the establishment of utter relatedness among components. For both Webern and Schoenberg, unity stemmed from the idea of a piece, the "intuitive vision of the work as a whole" (Webern 1963, 54). Just as "self-contained forms" had been in the past achieved through tonality, so were they again made possible by serialism. The discursive nature of this concept of a structure based upon itself is implied when Webern states that in order to establish unity, comprehensibility, and therefore musical meaning, the composer must "show how one thing leads to another" (Webern 1963, 42).

Webern's experimentation with and assimilation of Schoenberg's new method involved texted music: Five Canons on Latin Texts, Op. 16/1 and 5 (1924); Five Sacred Songs, Op. 15/4 (1922); and Three Traditional Rhymes, Op. 17 (1924-25). It was with the composition of Three Songs, Op. 18

(1925) that Webern wrote to Berg, "Twelve-tone composition is for me now a completely clear procedure" (Moldenhauer 1978, 317). As Boulez has observed, vocal music marks, almost exclusively, the evolution of creative turning points in Webern's career (Boulez [1966] 1968, 367).

With the crystallization of the method in the String Trio, Op. 20; the Symphony, Op. 21; and the Quartet, Op. 22, Webern turned again to vocal composition, and from the time of his composing the Three Songs from Viae inviae, Op. 23 until his death, Webern set exclusively Hildegard Jone's poetry in a series of important vocal works. These works include Three Songs on the Poems of Hildegard Jone, Op. 25; Das Augenlicht, Op. 26; the First Cantata, Op. 29; and his last completed work, the Second Cantata, Op. 31. Sketches for a possible additional, though ultimately rejected, seventh movement for Op. 31 and for a movement for another cantata, also based on Jone's poetry ("Lumen"), were the chief projects in the final pages of his fifth sketch book at the time of his death (Webern 1968, 6).⁵

The Jone texts have long been considered to be "of no great literary value" (Griffiths 1983, 114) or at best to have been chosen as means for expression of Webern's religious values (Austin 1966, 355; Moldenhauer 1978, 342).⁶ Bailey echoes this assessment, saying that Webern responded to "Jone's strange mystical Christian poetry with its rapturous metaphors and allusions to nature" (1991, 265).⁷

Zeller discounts altogether the importance of Webern's texts, claiming that by "instrumentalizing the voice instead of interpreting their 'poetic content', [Webern] managed to objectivise the structure [of the work]" (1964, 11). And David Josef Bach, to whom Webern dedicated his Two Songs, Op. 19 (1926), concurs with a common assessment of the composer's textual choices: they were made as a result of a shared spiritual vision. His remarks on the union between Webern's music and Jone's texts are entirely in keeping with the modernist notion of music's autonomy.

Modern composers cannot arbitrarily select poems as a basis for composition, as good or bad according to whether their so-called content is poetic, pictorial or even, as we are accustomed to say, musical. Actually the content becomes musical only in so far as it lends itself to composition. Music as a language expresses something exclusive to it. A poem is neither improved nor spoiled by music; once exploited by the tonal art, it enters a new existence, a reincarnation of the "idea" which lies behind it (Bach 1934, 32-33).

Some analysts of Webern's late vocal music reserve judgment on the texts themselves, preferring to treat them, with little attempt at explication, as a scaffolding to which the formal relations of the works conform (Phipps 1984, 125-158) or, also without explication, as the source for a kind of inaudible programmatic (i.e., visual) realization by the score (Luckman 1975, 187-196).

Many analysts of the late vocal works ignore the poetry altogether (Kramer 1971; Rochberg 1962; Saturen 1967; Chittum 1971).⁸ Pierre Boulez, whose essays on musical

matters are among the most engaging since those of Schoenberg, summarizes what appears to be the general assessment of Jone's poetry in his observations on music-text relations in the late vocal works.

Let me add that the poetic texts lend themselves to that treatment [i.e., integration of the text into the musical form], having a literary value much inferior to that of the texts that Webern had selected when younger (one cannot compare Hildegard Jone to Georg Trakl or even Stefan George). What is more, it seems Webern selected these texts, which satisfied him well, for their somewhat naive mysticism, their optimistic pantheism, rather than for their true literary qualities: in short, it was a poor substitute for Goethe. That is why I envisage the three cantatas not on the plane of the relation between poetry and music, but rather as music organized on the word (Boulez, [1966] 1968, 387).⁹

A "poor substitute for Goethe": it seems that nearly all discussions of Webern and his treatment of these particular texts proceed from this assumption. These discussions dismiss outright the texts' obviously retrogressive flavor yet ignore the circumstances under which the poems were written and then selected by Webern for musical setting. Because the texts are second-rate Goethe, their poetic content is to be ignored. Although they are "organized on the word," these modernist compositions (particularly the two cantatas and Das Augenlicht) are important in spite of their texts.

On the other hand, there are those whose work has appeared since the mid-1960s, who defend Webern's treatment of his texts as being expressive of their content (Immel 1966; Siedentopf 1974; Miller 1973; Ringger 1968). These

analysts almost invariably make little attempt, oddly enough, to engage in serious discussion of the texts in terms of what they actually do suggest--thematically and metaphorically--or how they work as poetic texts other than with primary observations about scansion and therefore text declamation. Another problem these discussions generally share is that they rely without critical examination on the traditional assumption of a one-to-one correspondence between verbal meaning and tonal realization: an implicit neo-Affektenlehre.¹⁰

Dorothea Beckmann's exhaustive treatment of the music-text relations in Webern's complete vocal works answers those who assume that the vocal texts' semantic content is not important, or not as important as is their sonic value. Citing passages from the comments of Boulez, Eimert, and Karkoschka, the immediate post-Webern generation of composers/critics, Beckmann defends Webern. She claims that because Webern's entire vocal output represents a step in the process of his structures' transformation into the "constructions of expression," language plays an influential role in his work as a composer (Beckmann 1970, 5-6).

A more systematic dissection of Webern's entire vocal output (with the exception of the chorus "Entflieht auf leichten Kähnen," Op. 2) one cannot imagine: Beckmann's study is a catalogue of the details of text-setting. She sees the vocal line functioning in the manner of

Schoenberg's Hauptstimme, and thus it is singled out for intensive observation (1970, 6). And so we may consult Beckmann to discover, for example, various types of melodic shape (melodische Verlaufsformen): zigzag (der Zickzackduktus) and garland-like (der Girlandenduktus [Beckmann 1970, 22]). We may discover the opening and closing intervallic movement of the vocal lines (rising, falling, and repeated notes according to early [Opp. 3-8], middle [Opp. 12-18], and late [Opp. 23-31] periods) and the highest and lowest tones of phrases in accordance with accented and unaccented syllables (Beckmann 1970, 11-21). These and other characteristics of vocal declamation are tallied with admirable rigor.

With regard to what she calls interpretation of text content (Ausdeutung des Textinhalts), Beckmann is no less complete. For example, we find occasional examples of traditional numerical symbolism in Webern's vocal works: the use of triple meter, duration values, and intervals (major and minor thirds) in various religious contexts (Beckmann 1970, 134 ff.). We also find that Webern uses, upon occasion, traditional intervallic symbolism: a tritone on the word Missetaten (Op. 17/3) or a nostalgic fifth at den goldnen Schritt (Op. 14/6; Beckmann 1970, 55-56).¹¹

While all of Beckmann's observations are, no doubt, correct, her discussion fails to address the question of how this music interacts with its texts semantically and

syntactically. Her catalogue of types and characteristics ignores the question of relations between this modernist music and its decidedly nostalgic texts. And what, exactly, does expression mean in this context? Do we not assume that a composer of Webern's artistry would ensure that his vocal music evidence some sort of resonance with its texts? Can we not ask, along with Schoenberg in "This is my Fault" (1949), questions about the composer's attitude to his text?

What is the purpose of adding music to a text? In the ballet, music should hide the noise of the steps. . . . But songs, operas, and oratorios would not exist if music were not added to heighten the expression of their text. . . . [Otherwise] why not play a pianissimo song to the ride of the Valkyries? Why not play a boogie-woogie when Wotan walks across a rainbow in Valhalla (Schoenberg [1975] 1984, 146)?¹²

There remain, however, further questions about Jone's poetry itself and alternative ways of approaching Webern's musical engagement with words.

Rather than dismissing Jone as a second-rate Goethe, we may well consider why Webern (in Vienna in the 1930s and 1940s) chooses texts that celebrate his Austrian homeland. Moreover, we may well consider what Jone's literary, philosophical, and religious concerns are within the context of her earlier friendship with the philosopher Ferdinand Ebner (1882-1931) and within the context of the body of her poetry that is accessible. There is plenty.¹³

The collected works of Ferdinand Ebner contain correspondence with Jone. According to Franz Seyr, the

editor of the three-volume edition of Ebner's writings, and according to Ebner's own reminiscences ("Lebenserinnerungen" in volume 2 of Schriften), his friendship with Jone was supremely important in the formulation of the works of his last years (Ebner 1965, 764-770). In fact, her correspondence with Ebner is similar to that with Webern in that matters of art and work are thoroughly discussed. It is important to note, too, that not only did Jone edit and collect portions of Ebner's journals in several slim volumes a few years after his death (this almost three decades before the three-volume set) but she made use of his words for the introduction to her collection of poetry Anima (1948). In addition, we know from Webern's letters to Jone that he too was interested in Ebner's ideas and wrote appreciatively of them to Jone.¹⁴

The most important aspect of the Ebner-Jone-Webern connection is that Jone and Ebner were both published by Der Brenner when its readership was at its height, 1919-34 (Janik 1978, 2). All were involved with the Brenner circle. For example, Webern's texts for his Three Songs from Viae inviae, Op. 23 and Das Augenlicht, Op. 26, both taken from Jone's Viae inviae cycle, appeared in the autumn, 1932 issue of Der Brenner (along with a photo of Josef Humplik's sculpture of Ebner and Ebner's own "Fragment aus dem Jahr 1916 mit Nachwort 1931"). That issue was, in fact, a memorial to Ebner, who had died the previous year.¹⁵

Fragments from Ebner's influential Das Wort und die geistigen Realitäten appeared in Der Brenner in 1919 and thereafter. Ludwig von Ficker, founder and publisher of Der Brenner and an important figure in Wittgenstein's life, brought out Ebner's Das Wort und die geistigen Realitäten in its entirety in 1921.¹⁶ The philosopher published exclusively thereafter in Der Brenner (Johnston 1983, 218).

Der Brenner, published in Innsbruck, was one of the most influential journals in Austria. It was published bi-monthly from 1910 through 1914 and then more or less yearly from 1919 through 1954. The journal provided a forum for art, theology, philosophy, science, and social commentary (Schmidt 1964, 33). Its founding and outlook place it within the general European revival of intellectual Roman Catholicism that took place in the years preceding World War I (Timms 1986, 241). An increasingly religious, specifically Catholic, emphasis commenced around 1920 (Steig 1976, 60).

Among the journal's list of subscribers was Martin Heidegger who, along with Theodor Adorno, respected Ficker's work (Janik 1978, 1-2). Among its list of contributors are Adolf Loos, Hermann Broch, Peter Altenberg, Georg Trakl, Ludwig von Ficker, and Karl Kraus. Der Brenner gave its readers the opportunity to become acquainted with the works of Nietzsche, Lao-tse, Dostoyevsky, Strindberg, and Walt

Whitman (Schmidt 1964, 33). The first German translation of Søren Kierkegaard appeared there (Janik 1978, 1).

The connections between Der Brenner and Karl Kraus's Die Fackel (1899-1934) are manifold. Die Fackel, Kraus's "antipaper" was a journal for social and political satire based on his critique of the corrupt language of advertisements, government, and newspapers: it was the inspiration for the founding of the Innsbruck journal.¹⁷

In its early years (1910-14), contributors to Der Brenner such as Theodor Haecker emulated Kraus; those such as Georg Trakl (in his poem "Karl Kraus" and "Psalm" for example), Carl Dallago, and Ficker himself engaged in published dialogue and debate with Kraus. At one time, in fact, Kraus represented a "father-prophet-judge-redeemer figure" to Ficker (Steig 1976, 68). Ficker was among the first Austrian editors who proclaimed the importance of Kraus's work: Kraus, in turn, called Der Brenner the only honest periodical in Austria (Janik 1973, 191). The journal's second issue (June 15, 1910), for example, contains an essay, "Karl Kraus," by Ficker: the essay inaugurated a long series of published and private exchanges, meetings, and correspondence between the two, their long relation not without its tensions.¹⁸ Der Brenner has begun to receive scholarly attention in recent years and provides important background for any consideration of Jone's poetry (Methlagl 1981; Stieg 1976; and Janik 1978).¹⁹

Of Jone's poetry itself: perusal of the numerous short lyrics in Selige Augen (1938) and Anima (1948) shows that Jone makes consistent use of several traditional romantic metaphors such as der Wanderer, die Schöpfung and der Schöpfer, das Herz, der Baum (especially linden, birch, alder, and cherry), die Blume, die Sonne, and das Licht.²⁰ Several metaphors that are particularly dear to Jone are das Schweigen, die Augen, and das Wort: these are of special interest within the contexts of Ebner's thought and Webern's preoccupations.²¹

Although Jone uses her images in a fairly simple and direct manner with various sorts of metaphoric substitutions,²² I would argue that she is concerned as much with creativity, interpretation, and poetic expression itself as with spring, flower, and sky. In fact, the texts Webern chose for his compositions that seem most concerned with seasonal regeneration and rebirth are as easily read as meditations on artistic creativity. Moreover, the poetic subjects of Webern's texts refer to the musical compositions of which they are a part, since these poems are meditations on artistic creation clothed in metaphors of natural phenomena. This self-reference, the relation of poetic text to its musical embodiment, deliberately calls attention to Webern's music as "composition-in-progress."

The pieces I have chosen to consider are those that most vividly represent the range of interactions between

poetry and music and those that palpably demonstrate self-referential aspects of Webern's late vocal music. This group includes Webern's Op. 23/1, "Das dunkle Herz"; Op. 23/2, "Es stürzt aus Höhen Frische"; Op. 26, Das Augenlicht; Op. 29/2, "Kleiner Flügel"; and Op. 29/3, "Tönen die seligen Saiten Apolls." These movements are linked by texts whose images include natural phenomena such as roots, blossoms, and seeds of plants (Op. 23/1, Op. 29/2); sun, sky, and light (Op. 23/2, Op. 26); darkness, earth, and night (Op. 26, Op. 23/1); and rain, dew, and water (Op. 23/1, Op. 23/2, Op. 29/3, Op. 26).

The movements I have selected are representative of the genres of Webern's works based on Jone's texts. These include the Klavierlied (Op. 23/1 and 23/2), the orchestral Lied (Op. 29/2), the single-movement cantata (Op. 26), and the cantata chorus with soloist and orchestra (Op. 29/3).

These movements represent a sampling of some formal procedures and compositional concerns that are evident in Webern's twelve-tone works. Op. 23/1 and Op. 23/2 are art-songs whose row treatment is generally analogous to that found in Op. 25, both sets sharing a kind of developing variation compositional technique. In each movement of both sets, forms are individual and are controlled by Webern's manipulation of the texts.

The unique qualities of Das Augenlicht, its genre and row treatment in particular, recommend its inclusion.

However, its formal disposition, a multiplex one that features elements of fugue, motet, ritornello form, and sonata, shares its multiplicity with that of Op. 29/3 (featuring elements of variation, scherzo, motet, and fugue). This structural multiplicity places both pieces within the larger context of Webern's major instrumental works (such as, for example, the Symphony, Op. 21/1 where sonata and canon are intertwined).

Finally, my inclusion of Op. 29/2, an orchestra Lied by virtue of its ABA' form and its independent accompaniment (that counterpoises homophony and canon), is meant to broadly represent pieces that may be described also as orchestra Lied. This would include, for example, Op. 31/2, "Sehr tiefverhalten," a solo movement in ABA' form with canonic accompaniment), and Op. 31/4, "Leichteste Bürden der Bäume," a solo movement in AB form with homophonic accompaniment.

* * * *

In spite of Jone's obviously traditional vocabulary of metaphors, one that appears to be remarkably consistent, the poetry Webern chose for musical realization is modern in that it refers to itself as artistic expression and frequently as a work of art in progress. It is just this aspect of Jone's lyrics that Webern's music realizes in its very contention with its lyrics.

Contention? Certain writers have described relations between music and text in violent terms: Winn refers to these relations as historically "intimate, productive [but] sporadically marital" in which "episodes of jealousy" and "ironic misunderstandings" occur (1981, x). Lawrence Kramer's powerful discussion expands Edward T. Cone's notion (in The Composer's Voice) of song as a composer's reading of a poem. Kramer ponders upon musico-poetic relations in the following:

The relationship between poetry and music in song is implicitly agonistic; the song is a "new creation" only because it is also a de-creation. The music appropriates the poem by contending with it phonetically, dramatically, and semantically; and the contest is what most drives and shapes the song (Kramer 1984, 127).

I believe this is what Boulez means when he writes of the distortion of speech by singing, for singing transfers "the sonorities of a poem to musical intervals in a system of rhythms, and both these intervals and these rhythms are fundamentally different from those of speech; it is not a question of heightening the power of the poem but, frankly, of hacking it to pieces" (Boulez 1986, 180).²³ And Schoenberg, ever the polemicist, pronounces: "Let the singer sing! He is not to declaim but sing. When he sings, the word ceases" (Schoenberg [1975] 1984, 338).

But does the word cease?

There can be no doubt that there are occasional instances of what can be spoken of as literal, traditional

text painting in Webern's vocal literature. For example, there is the "rocking" melody in Two Songs, Op. 8/1 at the words wie eine Wiege²⁴ and at the orchestral "lightning" (trombone and percussion staccato quarter notes) that immediately precede the chorus's Zündender Lichtblitz in the First Cantata, Op. 29/1. Yet, these are special instants--moments of hushed utterance or dramatic exclamation--in otherwise abstract treatments of a poem where extremities of range (particularly within the context of Webern's syllabic treatment) and syntactic disruptions of the text's sense through pauses and other complications of rhythm contribute to a disintegration of speechlike coherence in a sung line.

What are the relations between Webern's modernist scores--these as complex and as highly organized as any till then in western history--and their seemingly rather folklike poetic texts?

Webern's scores engage their poetry in a paradoxical relationship, what Boulez has termed "centre and absence."²⁵ Because Webern's music reveals that it is in fact self-referential in its connections among parameters, that it does call attention to itself as a composition-in-progress and because Jone's texts similarly go about the task of revealing themselves as works-in-progress, the two work as a unit. Jone's texts are the "centre" of their scores because both proceed in a complex process of musical and textual

revelation. Jone's texts are "absent" from Webern's musical settings because these far exceed literal tone painting.

The movements presented here offer a fascinating variety of musico-poetic readings. For example, the text of Webern's Das Augenlicht employs both aquatic and ocular images, taking the figure of the eye and its perception and reflection of light as metaphors for the human faculty for interpretation. My argument is that Webern's score wrests another reading from its text. Through purely musical means--recurring textures and pitch-class sets as well as specific gestures of the composition--Jone's words about sight and insight are subsumed into the musical text and thereby become words about aural "sight" or interpretation.

On the other hand, the text of Op. 23/1, "Das dunkle Herz," is not so much reread by Webern as it is cleverly exploited for what might be considered its poetic weaknesses. Through the composer's imposition of a musical antecedent-consequent relationship upon two disparate portions of text (in terms of subject, metaphor, point of view, and line length), the song assumes a kind of narrative. Thus the first half's (poetic) persona, meditating on the growth and blossoming of the flower (a new creation) enacts a new creation in the piece's second half, a dance-like "song" within the song.

My discussions of these musical texts aim to show that Webern made musical choices as a result of the poetic

content of the vocal texts that affect aspects of the entire composition. But these texts are "absent": richly subsumed into the dynamic process of musical motion.

Notes

1. Theoretical statements by modernists are strikingly similar in tone. Baudelaire: "Poetry cannot, on pain of death or dethronement, be assimilated into science or morality; it does not have truth for its object, but only itself." Flaubert: "What seems beautiful to me, what I should like to write, is a book about nothing, a book dependent on nothing external, . . . a book which would have almost no subject, or at least in which the subject would be almost invisible, if such a thing is possible. The finest works are those that contain the least matter; the closer expression comes to thought, the closer language comes to coinciding and merging with it, . . . I believe that the future of Art lies in this direction." Finally, Apollinaire: "Too many painters still adore plants, stones, the sea, or men Good western painters of this period hold to their purity, without regard to natural forces" (Ellman and Feidelson 1977, 101; 126; 113).

2. Pierre Boulez puts Hanslick's joke to similar use in his stimulating discussion of music-text relations in his 1962 lecture, "Poetry-Centre and Absence-Music" (Boulez [1981] 1986, 189).

3. Schoenberg's essay "The Relationship to the Text" [Das Verhältnis zum Text] is one of the classic documents of musical modernism. That essay, four of his paintings, and his song "Herzgewächse," Op. 20 appeared in Der Blaue Reiter (1912), the almanac of the second exhibition of that group (1912). (Paintings of Schoenberg had hung alongside those of Wassily Kandinsky, Franz Marc, Robert Delaunay, and Henri Rousseau in the first exhibition of Der Blaue Reiter in Munich, 1911). Personal and artistic relations between Kandinsky and Schoenberg were close during the revolutionary years 1911-14. These relations are documented in Hahl-Koch's (1984) useful volume that includes the complete correspondence between the two, Kandinsky's commentaries on Schoenberg's Harmonielehre (published the same year as his own Ueber das Geistige in der Kunst [1911]) and paintings, and parallel texts of both artists (Schoenberg's Die glückliche Hand and Kandinsky's Der gelbe Klang).

4. Kandinsky mirrors Schoenberg's attitude in his letter of April 9, 1911 to the composer: "How immensely fortunate (though only relatively!) musicians are in their highly advanced art, truly an art which has already had the good fortune to forgo completely all purely practical aims. How long will painting have to wait for this? And painting also has the right (=duty) to it: color and line for their own sake--what infinite beauty and power these artistic means possess!" (Hahl-Koch 1984, 27).

5. In the midst of composing his Concerto Op. 24, Webern drafted a four-voice chorus that was intended for inclusion in the first movement of that work. That text is also by Hildegard Jone: the two lines that Webern set are from "Der Schnee" in Anima ([1948] Webern 1968, 5).

6. Roman comments that Jone's poetry is "mediocre at best in the context of German poetry." He posits, however, that Webern's attraction to it was a return to his youthful tastes for Jugendstil poetry since it features an "exalted nature-mysticism, intense colour imagery, and celebration of love coupled with an evocation of mortality" (1984, 196).

7. Bailey concludes, rather illogically, however, that Webern, after having earlier set such poets as Goethe, Rilke, Kraus, Strindberg, and George, was "the one [of the Second Viennese triumvirate] with . . . the least discernment with respect to the other arts" (Bailey 1991, 265).

8. Certain works from Webern's earlier years have received important commentary in light of their texts. For example, Schreffler's source study of Webern's Trakl settings (Six Songs on Poems of Georg Trakl, Op. 14; Four Songs for Voice and Orchestra ["Ein Winterabend"], Op. 13/4; and several fragments) takes into account the importance of that poet's use of language and Webern's attraction to it. Moreover, in her analyses of the Op. 14 settings Schreffler assumes that the poem is central to the composition of each piece (1989, 208).

Budde's examination of Webern's early solutions to problems posed by the dissolution of tonality focuses on the Five Songs from Der siebente Ring by Stefan George, Op. 3 and on "Dies ist ein Lied" (Op. 3/1) and "Im Morgentaun" (Op. 3/4) in particular. Budde approaches each of the two songs differently since part of his thesis is that the structure of the first is built upon its text whereas the musical concerns of the second are indifferent to its text. His analysis of Op. 3/1 is particularly concerned with the song's realization of its text's prosody.

Finally, Roman attempts to establish a musical Jugendstil, drawing parallels between music and text in Webern's Five Songs after Poems by Richard Dehmel, "Heiter" from Eight Early Songs (text by Friedrich Nietzsche), and "Abendland I" from Op. 14 (1984, 191-199).

9. Walsh's new translation of Stocktakings from an Apprenticeship renders the last phrases of Boulez's pronouncement: "I prefer to view these three cantatas not in terms of a relationship between poetry and music, but rather as music organized on a text" (1991, 300).

10. Kathryn Bailey's book, The Twelve-Note Music of Anton Webern (1991) does not concern itself primarily with music-text relations, but her analyses are sensitive to the poetry contained within the vocal music. I comment on her approach to the texts in my discussion of individual pieces.

11. The complete sentence of text, taken from Trakl's poem "Gesang einer gefangenen Amsel," is "Blaue Blümchen umschweben das Antlitz des Einsamen, / den goldnen Schritt / ersterbend unter dem Oelbaum" [Blue flowerets float round the face of the lonely one, / the golden step / dying away beneath the olive tree].

12. Schoenberg's questions in "This is my Fault" (1949) are a reply to what he perceived as composers' misguided response to his modernist stance in his earlier statement, "Relationship to the Text" (1912), and to his request (in the preface to Pierrot Lunaire) that performers not "add illustrations and moods of their own derived from the text" (Schoenberg [1975] 1984, 141-145, 145).

13. Most of Jone's literary work was not published in her lifetime and remains unpublished and collected in the Hildegard Jone collection of the Paul Sacher Stiftung in Basel, Switzerland. (The sheer volume of this unpublished material is staggering.) On the other hand, a sampling of Jone's work was published during her lifetime, and these publications are listed in the first appendix to Anton Webern: Letters to Hildegard Jone and Josef Humplik (Webern 1967, 63).

Thomas Reinecke's unpublished thesis (1988) is a biography and an examination of Jone's relations with Webern, Karl Kraus, Ferdinand Ebner and her connections with the Roman Catholic journals Der Brenner and Die Schildgenossen. This important volume also provides excerpts of Jone's letters to Webern (available only at the Sacher Stiftung) and other unpublished documents of concern to students of Austrian literature and letters.

14. See especially Webern's letters of April 21, 1934; July 26, 1935; July 17, 1938; and January 15, 1936 (Webern 1967, 25; 31; 37). In the latter he reports that he had taken with him "Ebner's book" to Barcelona during the crucial period following Berg's death. It seemingly provided comfort to him.

15. Reinhardt notes the importance of this particular issue of Der Brenner for the Webern-Jone-Ebner connection (1992, 36).

16. Ficker's family was distinguished. He was the son of legal historian Julius von Ficker and the brother of the

musicologist Rudolf von Ficker. Ficker was charged by Wittgenstein (at the suggestion of Karl Kraus) to distribute part of the philosopher's inheritance among worthy artists. Rilke and Trakl were among the beneficiaries (Johnston 1972, 208). In addition, Wittgenstein's correspondence with Ficker is an important source for those studying the origins of the philosopher's Tractatus Logico-Philosophicus ([1922] Janik 1973, 191-192).

The farewell issue of Der Brenner (1954) includes several previously unpublished pieces of correspondence to Ficker from Rilke, Wittgenstein, and Trakl. The same issue also includes Ficker's "Erinnerung an Ferdinand Ebner."

17. Even its name (Der Brenner, the burner) is an allusion to Kraus's Die Fackel (the torch [Janik 1978, 4]).

18. The wealth of scholarship available concerning Kraus's Die Fackel attests to its fundamental cultural position in Hapsburg Vienna. Timms maps the sphere of influence of Die Fackel, succinctly placing Der Brenner in its sway (1986, 201). Timms's study provides an important discussion of the intriguing but antithetical position in which Kraus found himself as a baptized Jew--he embraced (1911-23) and then formally rejected Catholicism--in the context of Viennese culture, the Catholic revival, and his own role as satirist. (Timms remarks: "One cannot simultaneously serve two masters--Jesus and Juvenal" [Timms 1986, 244]).

Rode (1990) documents the Webern-Kraus-Jone-Ficker connection, particularly regarding Kraus's reception as satirist by the Brenner circle. It was as a lyricist that Kraus was most revered by the circle, for satire was an increasingly unwelcome mode of expression for Ficker (and the Brenner circle). Rode traces Ficker's (and Jone's) disagreements with Kraus over the issues of the role of satire in language critique and the nature of women. However, Kraus's lecture-recitals during the 1920s were attended by Ficker and others in the circle and most especially by Hildegard Jone (Rode 1990, 4594). And Rode posits that Webern's use of "law" (Gesetz) and "rules [or laws] of order" (Gesetzmäßige) with regard to artistic creation in his 1932-33 lectures stems in part from his acquaintance with Die Fackel (1990, 4594-4595).

Steig's major study (1976) provides the most thorough discussion of the relations between Der Brenner and Die Fackel. The difficult problems of anti-semitic language and attitudes in Austria are explored by Scheichl (1987): these problems provide a useful historical background to the critique of language that both Kraus and Ficker engaged in.

19. Of interest also are the volumes of Ludwig von Ficker's correspondence. His connection with significant

figures in German and Austrian culture is fascinating. Among his correspondents are Karl Kraus, Peter Altenberg, Hermann Broch, Richard Dehmel, Adolf Loos, Thomas Mann, Georg Trakl, Theodor Däubler, Ferdinand Ebner, Josef Matthias Hauer, Oskar Kokoschka, and Rainer Maria Rilke (Ficker 1986; Ficker 1988).

20. The list also includes faunae: birds of various sorts--blackbird, nightingale--bees, and butterflies.

21. This is evidenced by Webern's choices of text, his letters to Jone, and his own use of word and language as metaphors for music, particularly in his lectures, The Path to New Music. Much has been made of Webern's use of Language as a metaphor. See especially Angelika Abel's "Musik als Sprache: über Webern und Goethe" (1983).

22. Examples of these simple metaphoric substitutions are the poet's descriptions of stars as bees and trees as sighs in poems in Selige Augen: "Stars, you silver bees / of night" ["Sterne, Ihr silbernen Bienen / der Nacht"] and "Tree--oh golden sigh of earth!" ["Der Baum--o goldnes Aufatmen der Erde!"] (Jone 1938, 47; Jone 1938, 4). Webern's attraction to these kinds of poetic images is evident: the former is the first line of his Op. 25/1. The text of his Op. 31/2, "Sehr tiefverhalten," also compares bees with starlight. Trees and plants are ubiquitous in Webern's texts.

Jone's foreward to Ebner's Das Wort ist der Weg: aus den Tagebüchern outlines some of her values concerning language and poetry: simplicity and transparency of expression are high priorities (Ebner 1949, ix-xvii).

23. Driver and Christiansen (1989, iii) use this passage from Boulez as a starting point for their collection of essays on music-text relations.

24. The complete line is "[You] whose manner wearies me like a cradle [rocking].

25. "If I establish it [a text] as an irrigation source of my music and so create an amalgam in which the poem is 'centre and absence' of the whole body of sound, then I cannot restrict myself to the mere emotional relationship arising between these two entities. In that case a whole web of conjunctions will necessarily arise, which, though including these emotional relationships, will also subsume the whole mechanism of the poem, from its pure sound as music to its intellectual ordering" (Boulez [1981] 1986, 180).

CHAPTER 1

CELEBRATING DISJUNCTION: THE DARK HEART OF OP. 23/1

From the beginning of their friendship in 1926, Anton Webern and Hildegard Jone exchanged views on matters of creative expression and on aesthetic ideals, and Webern became acquainted with the poet's art works, receiving gifts of her paintings, manuscripts, and publications.¹ In fact, Webern's letters give evidence of his having steeped himself in her poems by frequent quotations from them and by numerous words of praise for her essays and poetry.

Although the composer's letters are a valuable source of information about the evolution of his late vocal works, they are especially important documentation attesting to his attitudes toward poetry, to the emotional value and content of his own textual choices, and to the connections between text choice and musical setting.² From his letters to Jone, for example, we know that Webern at one time contemplated the idea of setting an opera to a projected libretto by the poet, and, as early as 1930, he proposed writing a cantata based on a text of the poet's (Webern 1967, 15-16).³

It was not, however, until March of 1933--the date must have pleased him enormously for he carefully notated it 3.3.33--that he reported to his friend that "quite spontaneously one day I began composition [Op. 23/3, "Herr Jesus mein"] of your beautiful wonderful poem" (Webern 1967,

20). "Herr Jesus mein," the song that ultimately became the final number of Op. 23, Three Songs from Viae inviae, was not only the first poem of Jone's that Webern set, but it was also the first of the composer's late vocal masterpieces that were based exclusively on her poems.

Webern's letter implies that the source of the text of "Herr Jesus mein" is "Die Freude" since it refers directly to his source as a poem called "Joy." "Die Freude" is a lyric that is included in an unpublished cycle of poems Fons hortorum (1934 [Fount of the Garden]⁴) and in a slightly different version in Jone's large published collection of poetry, Selige Augen (1938 [Blessed Eyes]).⁵ Although Webern's own title of Op. 23 confirms it was drawn from the cycle of poems Viae inviae (published in the autumn 1932 issue of Der Brenner), his letter of March 3, 1933 does suggest that he began composition of his music wholly aware of at least one, perhaps two other versions, the versions contained in the unpublished Fons hortorum cycle and in Selige Augen. All three texts of Webern's Op. 23 appear in the two published sources with certain distinctions between them. (These versions are given in Appendix A.)

The issue of Der Brenner containing Viae inviae is a literary memorial to Ferdinand Ebner: a photograph of Josef Humplik's bust of Ebner appears--Humplik was Jone's husband --and there are excerpts from Ebner's own writing and the text of his epitaph. In fact, Jone's poetry cycle Viae

inviae is a tombeau for Ebner and is certainly of significance to students of Webern.

Viae inviae is divided into two large sections, each of which has a brief introductory poem (Jones 1932, 60-74).⁶ Part one concludes with the three complete texts of Webern's Op. 23; part II opens with the complete text of Das Augenlicht (Webern's Op. 26) and continues with three additional large subsections.⁷

Webern's musical setting of Op. 23 conforms to the Brenner version of the poem, yet we may surmise that he was familiar with the Fons hortorum (1934) and perhaps the Selige Augen (1938) versions since he refers in his 3.3.33 letter to the poem he has begun to set, concluding with this exclamation: "How wonderful that your poem is called 'Joy.'" (Webern 1967, 20). The text of Op. 23/1 is entitled "Die Freude" only in the Fons hortorum and Selige Augen versions.

The Fons hortorum and Selige Augen versions of "Die Freude" omit the opening portion ("Das dunkle Herz") of the Op. 23/1 text but include its final portion ("Ich bin nicht mein"). Both versions of "Die Freude" also include the complete texts of Op. 23/2 ("Es stürzt") and Op. 23/3 ("Herr Jesus mein" [Jones 1938, 64-66]). The opening portion of Op. 23/1, the "Dunkles Herz" portion, is included in Selige Augen as the final verse of "Der Sterbende" (Jones 1938, 62-63), but this same opening portion appears not to have been included anywhere in the 1934 Fons hortorum manuscript.

Therefore, Webern must have been acquainted with his text early in the compositional process as the opening portion of "Die Freude." He may have been acquainted with it as the final portion of "Der Sterbende."⁸ (The text of Op. 23/1 as it appears in the Selige Augen and the Fons hortorum versions is given in Appendix A: the texts of Op. 23 as they appear in Der Brenner are included as well.)

There are several passages and even complete lyrics that are shared by both the larger Selige Augen collection and the Viae inviae cycle.⁹ Because there are differences between the two published versions of the Op. 23 texts and because Webern, with his choice of the Brenner copy, implies a certain aesthetic judgement, it is of some interest to examine both similar and contrasting aspects of the two collections in general and of the two published versions of the Op. 23 texts in particular. In addition, the Selige Augen collection presents a fine sampling of the themes and metaphors that Jone consistently utilized in her poetry, for as her biographer Thomas Reinecke has observed, there is a "Monotonie" to her work (1988, 10). Because the Fons hortorum manuscript of 1934 omits the "Dunkles Herz" portion of the Op. 23/1 text, I limit my discussion to the two published sources.

Selige Augen appeared in 1938, long after Webern's composition of Op. 23 (February, 1933 through March, 1934), and was printed in Fraktur, the choice of that nostalgic

type a rather unfortunate one in light of that particular moment in Austria's history. The twenty-odd poems of Selige Augen have a consistent set of metaphors (das Wort, das Auge, das Herz, der Weg) and a recurring use of certain colors (purpurn, golden, silbern, grün)¹⁰ and natural images (der Schnee, das Licht, die Bienen, die Sonne and das Sonnenlicht, der Tau, das Sterne, der Bäume). In addition, there are repeated opposing thematic pairs: blindness-clarity, silence-sounding, darkness-light, night-day, dumbness-speech.¹¹

Frequently Jone echoes or, occasionally, quotes from the Gospels, the book of John in particular. (The importance of the Johannine Logos for Jone--as well as for Ebner--cannot be overestimated and is considered in my discussion of Webern's Op. 29/3 in chapter 5.) Her metaphors are often taken directly from the Gospels--word, way or path, door, bread¹²--and these naturally contribute to the pious and prophetic tone of much of the poetry.¹³ For example, in "Der Wasserfall im Nebel" (Jone 1938, 56-58), not only is there a phrase taken from the prologue of John--"In mundo erat" ("He was in the world, [and the world knew him not])¹⁴--but the poem's following sentence echoes another passage from that Gospel: "This is a hard saying; who can listen to it?" (John 6:60).

Ein Wegeweiser aus den Hüllen zeigt:
 "In mundo erat." Dieses Wort ist schwer,
 das fließend doch die ganze Landschaft schweigt.
 O welche Höhe überm Sündenmeer! (Jone 1938, 57)

(A signpost appears out of the covering [of mist]:
 "In mundo erat." This word is hard [difficult]
 that fluidly silences the whole countryside.
 O what heights over an ocean of sins!)

Jone often evokes the traditional Christian use of via or way taken from Christ's primary statement of divinity, "I am the way, and the truth, and the life; no one comes to the Father, but by me (John 14:6). Jone's use of Weg (path or way) is frequently the old one: as the metaphor for life or the journey of life.¹⁵ In fact, Jone plays on the metaphor in her tombeau for Ebner, Viae inviae (Impassable Paths), although her specific source there is classical: Vergil's Aeneid (III. 383).

Jone's title Viae inviae is taken from Helenus's prophetic speech to Aeneas in the book that records the lengthy wandering of the hero in search of the location for a new city, the founding of which is his destiny.¹⁶ The specific line in Helenus's prophecy from whence viae inviae comes warns the hero of difficulties. "The Italy you now think close-- / preparing, in your ignorance, to rush / into its nearby harbors--is far off: a long and pathless way [emphasis mine] through spacious lands divides you from her" (Vergil 1972, 69). It is this aspect of Aeneas's journey that Jone appropriates for her cycle: the difficulty of finding one's way upon a pathless path.¹⁷

In Viae inviae, Jone not only evokes the images of the wanderer or traveller (in the prologue to part I, "Dem einsamen Wanderer" and in part II.2, "Christophorus"), she

makes use of traditional paradoxical sentiments--actually, clichés is not too strong a characterization of these sentiments--in response to the nature of her title. Thus, for example, the first poem of the cycle, "Heimgang des Lebens," admonishes us: "O see what unveils itself in destruction: / out of the dying smile heaven wins joy; out of the fading purple of the rose, the fleeting fragrances, / [and] the gold of the west at evening [it wins] eternal pleasure" (Jones 1932).¹⁸

Although Jones employs traditional poetic metaphors,¹⁹ she does not always use them in the familiar contexts that she frequently elicits. For example, in the portion of text Webern set as Op. 23/1, "Das dunkle Herz" (Viae inviae II.3) darkness does not stand exclusively as the emblem for death, sin, and ignorance as is customary in her poetry elsewhere, but rather is used to suggest a nurturing or enriching environment: what becomes (or grows) waits in darkness, drinking strength and repose from the night.²⁰

Concerning specific distinctions between the Selige Augen version of the texts of Op. 23 and the more pertinent Viae inviae version: although there are a few differences in punctuation (an occasional period is substituted for a colon or an exclamation is exchanged for a colon) and there are two word alterations, these words related by assonance (rührt and legt in the Viae inviae version of "Dunkles Herz" become bebt and regt in the later Selige Augen version),²¹

the most significant differences are in the lengths of the verse paragraphs and in the individual environments of the verse paragraphs themselves. (With the term verse paragraph I refer to the grouping of lines within a section.)²²

In both published versions of the "Dunkles Herz" poem, lines 1-7 of Op. 23/1 form verse paragraphs of equal lengths and content; only the contexts are changed.²³ (Substitution of the pair rührt and legt for bebt and regt in the later Selige Augen version has been noted.) Thus, in the Selige Augen version "Das dunkle Herz" is grafted onto the end of a brief poem, "Das Sterbende," that focuses on the theme of redemption through the Word in the face of man's ever-present knowledge of death. (Or, as Jone notes in Viae inviae: "Der Untergang in dieser Zeitlichkeit ist uns gewiß, Geliebte" (Destruction in this mortal life is certain for us, Beloved [Jone 1932, 78]).

"Das Sterbende" comments on the terrifying journey from the "house of living" to the "icy dark" that is "no longer time," that is the cold space--like an eternal Siberia--between the stars (lines 1-4) and on the Word's redemptive function (lines 13-14). ("Der Sterbende" is given in Appendix A.) The poet makes use of the Christian concept of the Word--God made flesh--as origin and destiny: "Das Wort, aus dem du wordest, blieb an dich das Wissen. / Als Wort, zu dem du wirst, an dich besinnst du dich" (The Word, out of which you came into being, remained to you knowledge. / As

Word, which you will become, you think upon yourself.²⁴)
 With this paradoxical notion of origin as destiny, Jone
 therefore sets up a contrast of Word--representing
 timelessness or infinity--with the earlier evocation of
 stars (lines 3-5) and the expanse of time that is no more.

Groß sind die Räume Weile, die nicht Zeit mehr sind.
 O kalte Flächen ewigen Sibiriens, die zwischen Sternen
 dämmern!
 Nein, auch die Sterne stürzen ein und sind nicht Ziel"

Great are the expanses of duration that are no longer
 time.
 O cold surfaces of eternal Siberia that glimmer between
 stars!
 No, even the stars collapse and are no goal.

The contrast between word and star as images in "Das Sterbende" is one that at its core is a metaphoric contrast between the circular and linear, between infinite and finite. ("Nein, auch die Sterne stürzen ein [to fall, plunge, collapse] und sind nicht Ziel".) Because the "Dunkles Herz" portion is grafted onto the end of the Selige Augen version (in "Das Sterbende"), it works there as an amplification of the concept of origin as destiny of lines 13-14.

On the other hand, in the Viae inviae version of the "Dunkles Herz" text, the contrast between circularity and linearity is entirely eliminated since "Dunkles Herz" stands alone as the beginning of a new section (the third one of part I), yet, the concept of origin as destiny is amplified

there. The means of this amplification will become clearer as the discussion of the "Dunkles Herz" text itself continues. With its independence from the preceding verse paragraphs of "Das Sterbende" the intense circularity in both argument and word reference that occurs in the "Dunkles Herz" lyric becomes its method and its secondary subject.

The text of Op. 23/1, "Das dunkle Herz," and my translation of it are given below.²⁵

1 Das dunkle Herz, das in sich lauscht, erschaut den
Frühling
nicht nur am Hauch und Duft, der in das Leuchten blüht;
es fühlt ihn an dem dunklen Wurzelreich, das an die
Toten rührt:
Was wird, legt sich mit zarten Wurzeln an das
Wartende im Dunkel,
5 trinkt Kraft und Stille aus der Nacht, eh' sich's dem
Tage schenkt,
eh' es als Liebeskelch zum Himmel duftet
und eh' aus ihm zu ihm ein goldnes Flättern Leben
trägt:

Ich bin nicht mein.
Die Quellen meiner Seele,
10 sie sprudeln in die Wiesen dessen, der mich liebt,
und machen seine Blumen blühen und sind sein.

Du bist nicht dein.
Die Flüsse deiner Seele,
du Mensch, von mir geliebt,
15 sie strömen in das Meine, daß es nicht verdorre.

Wir sind nicht unser,
ich und du und alle.

1 The dark heart that listens to itself beholds spring
not only in breeze and scent that flourishes
through [spring's] shining;
it senses [spring] in the dark realm of roots that
touches the dead:
that which becomes lies with tender roots at what waits
in darkness,

5 drinks strength and stillness from the night before
 it gives itself to the day,
 before it wafts its fragrance to the sky as a love
 chalice
 and before a golden flutter bears it life:

 I am not mine.
 The springs of my soul
 10 overflow to the meadows of him who loves me
 and make his flowers blossom and are his.

 You are not your own.
 The rivers of your soul
 thou man, loved by me,
 15 flow into that which is mine so that it does not
 wither.

 We are not our own;
 not I, not you, not anyone.

"Das dunkle Herz" is divided into four verse paragraphs of 7-4-4-2 lines, but even a cursory reading of this short poem reveals that, regarding metaphor, subject, and line length, it falls into two parts of 7 and 10 lines. (I refer to these sections as "Das dunkle Herz" and "Ich bin nicht mein.") The obvious contrasts between the two are, of course, more or less acknowledged as such by the poet herself since she disconnects the two halves in the later Selige Augen version.

Between lines 7 and 8 there is a change from third to first person and an endstop, the break in the movement of poetry when it occurs at the end of a line (Williams 1986, 15). The second half of the text also shows a change from long to short verse lines (Ringger 1968, 31). This striking contrast between the halves is not surprising given Jone's apparent attitude toward much of her poetry--whole sections

and verse paragraphs are seemingly interchangeable from one poem to another. (Specific examples of this are listed in note 9.) How Webern's score works with and against these conspicuous distinctions between the halves of the text is of considerable interest and opens the door to a discussion of the score's interaction with the poem.

In his letter of March 20, 1934 informing Jone of the completion of "Das dunkle Herz," Webern himself described the form of his setting in terms of the two halves.

In its musical form it is really a kind of 'aria' ['der musikalischen Form nach eigentlich eine Art "Arie" dar']: consisting of a slow section and a faster one. . . . From this description you can perhaps infer approximately how I have interpreted your words, particularly in the second part: after a great upsweep in the first part, there is suddenly quiet, peace, simplicity (Webern 1967, 25; Webern 1959, 26).

Webern is right in telling the poet he has interpreted her words ("wie ich im Besonderen der 2. Teil Ihrer Worte aufgefaßt habe [emphasis mine]") since the piece reflects its text's disparate halves while it imposes unexpected connections upon the two parts (Webern 1959, 26). With the score's ultimate reconciliation of the two distinctive halves of song and text, it does not merely explicate but ultimately re-reads the poem.

The "Dunkles Herz" portion of text (lines 1-7) establishes a group of opposing thematic pairs: life/death, radiance/darkness, repose/creation, external/internal, night/day, and subterranean/terrestrial. These are in

service of the comparison of human (designated by synecdoche--the substitution of part for whole--the dark heart) with natural (designated by metaphor, the flowering plant). This comparison may be read in at least three different though related contexts: with regard to natural generation, human reproduction, and, most significantly to Webern, to artistic creation.

There are three phases of progression in the "Dunkles Herz" portion of Op. 23/1: anticipation-preparation-creation. Let us consider these three stages.

The plant (or heart) sees its destiny and goal (spring and the creation of beauty in the form of flower) not only in terrestrial externals (breeze, scent, light), but in listening to itself: in listening to itself, it senses spring in darkness (lines 1-3). Operating in these first lines is a circularity, not of reason, but of theme: the notion of origin as destiny. The dark heart (by its inner logic? through its genetic composition?) anticipates spring in darkness, in the humus or the dark realm of roots. ("Das dunkle Herz, das in sich lauscht . . . fühlt ihn [Frühling] an dem dunklen Wurzelreich, das an die Toten rührt. . . .") This realm of roots, the kingdom of the dead (ancestors? artistic and social traditions?), is fecund material, however, as we see in the next stage of progression.

In the second phase of progress (lines 4-5), night and darkness are preparation--the fertile sources of strength

and tranquility--for what is tender to flourish or to become ("Was wird . . ."). Darkness and night now indicate sleep, readying the tender plant (heart? the work of art?) for growth. Although the extra syllable of Wartende ("das Wartende im Dunkel," line 4) does not disturb the iambic meter of the text, its melifluous rhythm audibly highlights what waits, anticipating its destiny of growth and ultimately creation. And this creative destiny evolves from that which listens to itself ("das in sich lauscht"), from that which minds its inner "necessity," as Webern might have put it.²⁶

In the third phase of "Dunkles Herz" (lines 6-7) destiny (creation? conception?) is fulfilled in an ecstatic instant, a "golden flutter." Thus, with the use of tragen (line 7), the verse paragraph ends with the bearing of life or the yielding of fruit: the production of beauty.

What are these products of nature, of beauty? Having received strength and repose from the night, the dark heart blossoms "as a love chalice" ("als Liebeskelch") and sends its fragrance heavenward in daylight (lines 5-6). The poet's choice of Liebeskelch suggests that the act is a kind of sacrament--a rapturous one, at that--since der Kelch is not only the calyx (the sepals, the green outermost portions of the flower) but is also the communion cup. The poet chooses duften, the intransitive verb meaning to have a scent or to be fragrant, to name an aspect of the plant's

blossoming that signifies creation. This word choice provides reference back to the nouns Hauch und Duft ([breath or breeze and scent] line 2): what the plant (the heart) senses in spring is both its origin and its destiny.

We have seen how the "Dunkles Herz" portion of the Op. 23/1 text establishes a circularity of thought in the form of a tripartite progression. The following portion of the text ("Ich bin nicht mein" [lines 8-17]), as I have already stated, contrasts in metaphor, subject, and line length with "Das dunkle Herz." Yet, its internal organization, a clear tripartite division, is similar to that of "Dunkles Herz" in that there is also a circularity of thought. In addition, rhetorical technique works in service of this circularity.

Concerning the rhetorical devices of the "Ich bin nicht mein" portion of text: lines 8-11 and lines 12-15 are parallel in that the poet employs isocolon (repeated phrases of similar structure) for the two opening lines of each verse paragraph (Lanham 1969, 62). Each of the parallel lines ends in rhyme (mein-dein) or antistrophe (Seele-Seele, the repetition of words closing sentences, verses, or clauses [Lanham 1969, 11]).

"Ich bin nicht mein" (lines 8-11) is an intimate expression to the persona's beloved; "Du bist nicht dein" (lines 12-16) is addressed, although in the familiar and in the singular, to man: to humankind. The third verse paragraph opens with "Wir sind nicht unser" (line 16), the

climactic varied repetition (of lines 8 and 12). Finally, a brief, tripartite summation of the whole preceding section follows with its statement of first and second person pronouns and then the inclusive demonstrative adjective all (line 17): "Ich und du und alle." This summarizing statement is the one deviation from the iambic meter of the rest of the section. The line shifts into trochaic meter and thus abruptly highlights both its message and its summarizing function by its own distinctiveness.

The basic metaphor of the "Ich bin nicht mein" section is different from that of the "Dunkles Herz" portion: here, the human soul is compared with water--springs and rivers. The opening two verse paragraphs of this portion suggest the reciprocal relation first between the individual and the beloved (lines 8-11) and between the individual and mankind (lines 12-15). This reciprocity is expressed with the images of natural phenomena: flowers blossoming in the beloved's meadows is caused by the overflowing springs of the lover; the rivers of man's soul are sustenance for the individual's. The recapitulation in the last two lines emphasizes the connectedness of human beings as a selflessness fusing the individual with the universal: We are not our own; / not I, not you, not anyone (lines 16-17).

To point to the most significant aspects of the two portions of the text of Op. 23/1: despite important contrasts in metaphor, subject, point of view, and line

length between the two, there is a similar tripartite internal organization in each. I have proposed a scheme of three subdivisions that exposes an internal progression in each portion of text and may be diagrammed as follows.

1. "Das dunkle Herz" (lines 1-7):
anticipation-preparation-creation
2. "Ich bin nicht mein" (lines 8-17):
individual (first person)-individual (second person)-universal (the individual and mankind)

In each of the halves of text, the third and final division in some way represents both a culmination and a summation of previous material. Therefore, each of the fundamentally disparate halves at least resembles its counterpart's internal organization if not its message.²⁷

* * * *

Webern's letters and lectures (The Path to the New Music, particularly those of early 1933) are permeated with his aesthetic ideals that are based quite directly on his reading of Goethe on plant metamorphosis, color, and art.²⁸ His discussions of music history, the nature of art, works of musical genius, and the twelve-tone method repeatedly involve an organic analogy.²⁹ For Webern, art is not simply a product of will or intention but is a phenomenon growing naturally from the soul as an oak from acorn: "Goethe sees art as a product of nature in general, taking the particular form human nature. That is to say there is no essential

contrast between a product of nature and a product of art" (Webern 1963, 10).

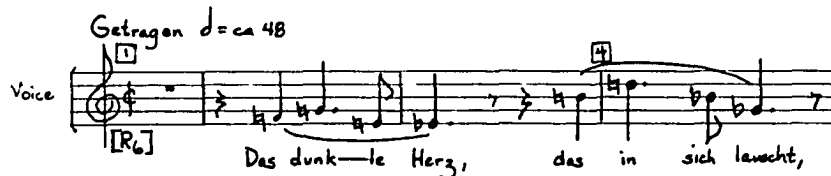
In the same lecture (February 20, 1933), Webern gives a definition of music, derived from Goethe's definition of color: "Music is natural law as related to the sense of hearing" (Webern 1963, 11).³⁰ Therefore, "the diatonic scale wasn't invented, it was discovered": for Webern the diatonic scale is a natural phenomenon whose complex laws might be revealed in the course of time through compositional exploration (Webern 1963, 15). Webern also compares musical unity (with particular application to variation form and to the twelve tone method itself) with Goethe's primeval plant (Urpflanze) in which root, stalk, leaf, and flower are "variations of the same idea" (Webern 1963, 53-55). Finally, when we consider his views on art in light of Webern's proficiencies as a gardener and amateur botanist, it is not difficult to account for his affinity with this particular text of Jone's.³¹

II

Let us examine certain actual materials of Op. 23/1.³² The macro-organization of the song, as Webern himself explained to Jone, maintains the division between halves of the text (lines 1-7 and 8-17) by falling into two sections (mm. 1-24 and mm. 25-50). Their relationship is contrasting in terms of character, tempo, meter, and motivic

development. These distinctions are so evident, in fact, that their relationship might be loosely described as analogous to the traditional aria complex, the cavatina-cabaletta.³³ At first glance, in fact, it seems as if we have in this song a neatly commensurate structural rhythm in poem and score,³⁴ the song's binary disposition of contrasting parts reflecting and emphasizing the disparate halves of text so that the discrete nature of each half is therefore preserved.

In the song's first half (lines 1-7, mm. 1-24), the soloist opens with a stately melody, the first phrase of which is arranged in a pair of subphrases (example 1.1, mm. 1-4). This first phrase is the basis for an increasingly complex spinning out of vocal line over the course of the



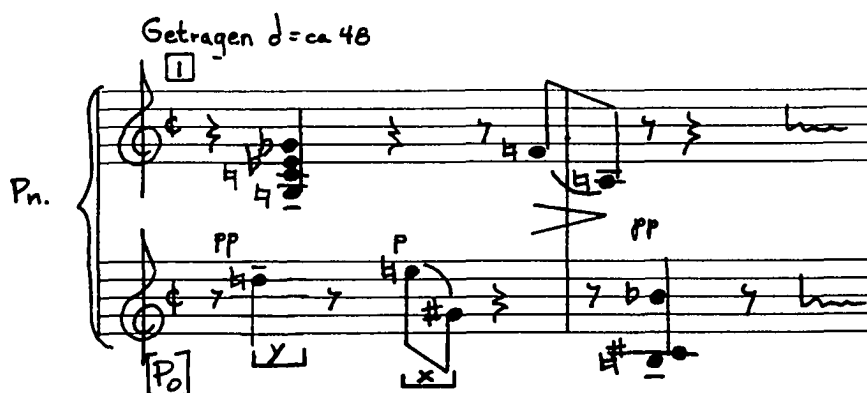
Example 1.1: Op. 23/1, mm. 1-4, voice.

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section. The rhythmic equality of the two segments of the phrase is a play on the text, a rhythmic pun: the dark heart listens to itself.

In its accompaniment of the voice, the piano establishes a very different persona, to borrow Edward T. Cone's term.³⁵ In these measures where the soloist is engaged in a (textual) discourse on the impulse toward the creation of beauty or life, the piano, rarely "hearing" the voice,³⁶ embarks on an essentially competing project, the development of two figures. These figures include a linear dyad (\underline{x} in example 1.2) and a chord (usually in combination with a linear dyad or a single pitch, \underline{y} in example 1.2) whose pitch content is restricted in the first half of the song either to pc sets 4-18 (0,1,4,7) and 4-19 (0,1,4,8) or to pc sets 3-3 (0,1,4) and 3-2 (0,1,3).³⁷

Permutations of the figures, based largely on extensive rhythmic development and spatial distortion, are intricate. In this half, the voice acts a protagonist, determining phrases and sections by pushing and pulling its



Example 1.2: Op. 23/1, mm. 1-2, piano.

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way through essentially static accompanimental material, this stasis a condition of the piano's normative metrical irregularity.

On the other hand, the second half of the song (mm. 25-50) abruptly assumes a gentle, dance-like character that replaces the nervous rhythmic complexity of the first half. In addition, the vocalist's lines are smoothed out and limited to quarters, dotted-quarters, and eighths. The piano's texture is considerably pared down, its simultaneities fleeting and generally limited to "harmonies" achieved by pitches attacked consecutively rather than simultaneously.³⁸ In fact, the piano and soloist engage in a literal duet in which there is a finely chiselled instrumental countermelody to the vocalist, this piano countermelody now and again embellished by "harmony." The two now project a unified voice.

Having briefly described the disparate nature of each of the score's halves, it might be well to ask whether Webern has simply written two different songs, patching them together with a bit of interlude (mm. 24-25). The answer is no. By musically exploiting the differences between the text's halves, Webern's score wittily forces an antecedent-consequent relationship on these, literally imposing upon the text logical internal connections where there actually are none. The song becomes an enactment in which the anonymous poetic persona of "Das dunkle Herz" (lines 1-7)

steps out of the shadows and declares in first person Ich bin nicht mein (line 8): the second half's hushed dance and its final measures become quotation marks, a stylized framing of the announcement.

Most importantly, however, with the arrival of the dance (m. 25) there is not only a revelation of persona but simultaneously a literal fulfillment of the first half's progress toward birth and creativity: the persona steps out to celebrate (to dance?) the new creation, "Ich bin nicht mein." Thus the textual affirmation of selflessness is the musical assertion of self.

* * * *


My reading of Op. 23/1 is based on the assumption that in the first half of the song, the piano assumes a very different persona from the voice and is engaged in a kind of competition with it and that in the second half the two take on a shared identity. Let us examine more specifically the relations among text, voice, and instrument.

We recall that the "Dunkles Herz" text is generally in iambic meter. I suggest that although both vocal line and accompaniment are influenced by the iambic meter of the text in ways specific to each part, it is in particular response to the iambic meter of the text that the accompaniment is based on the dyad, the dyad as the controlling or master trope of the song. I use "trope" here in a strictly rhetorical sense rather than in allusion to the medieval

musical practice and genus: trope as a turn, in this case a pair of aural objects, whose meaning evolves contextually in terms of form and function.

We may consider dyad as a musical embodiment of a poetic foot, not limited, however, simply to the iambic value (U /), but as a meta-figure involving the opposites short/long, light/heavy, accented/unaccented, and abrupt/smooth and delivered over variable but perceptible segments of musical time: dyad in this sense, then, means a pair of musical objects. It is the highly uncertain distribution of the dyads, their metric irregularity in the song's first half as opposed to their relatively stable metric placement in the second, that largely contributes to the apparent aural rift between halves.

What is this dyadic trope whose process of inflection helps to shape and propel the song? My discussion of the passages in measures 1-5 (example 1.3) and 19-20 (example 1.5) will illuminate these processes.

The first four measures of "Das Dunkle Herz" introduce certain local pairs (example 1.3).³⁹ If we observe the flow of attacks of this first phrase, we see that what is at work here is variation of a pair by means of articulation. Opening the phrase is a pair of two quarter-note values presented in imitative entry. In terms of attack, however, measure one, beat one sounds out  (or short-long) and has the value of weak-strong (U /). This is followed on


beat two by strong-weak ([/ U] by virtue of metric placement and pitch direction). This linear dyad of eighth notes, then, is already a variant of the two quarter-note

Example 1.3: Webern. Op. 23/1, mm. 1-5.

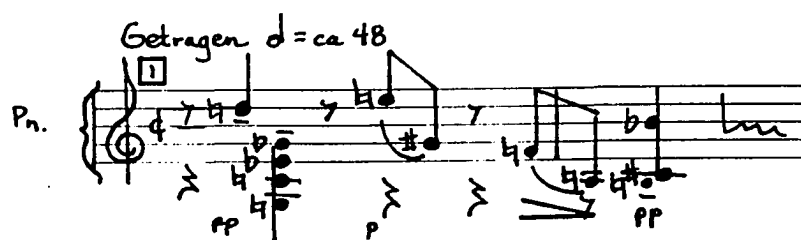
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values (tone plus chord in this case). Thus, the two quarter note values in imitative entry that begin the song are transformed in the very next beat by a change of articulation and duration.

The next event in the piano's first phrase (m. 1, end of second beat, and m. 2, beat one) is a reinterpretation of

the imitative and linear dyads where the linear dyad now acts as upbeat (replacing the original quarter note value) to the chord, or  (example 1.3). Again, we have the opposites weak-strong. It is the manipulation of these dyads, weighted and linear, that constitutes the germinal motivic material for the accompaniment.

What emerges, however, from out of seemingly endless transformations of the linear and weighted pairs is an incipient melody in which each individual pitch, as a result of the dyadic treatment, defines its own peculiar weight, attack and release, and dynamic value. Thus, the first piano phrase sets up a melodic gambit, a sequence of three descending minor sixths, which the voice counters (example 1.4).⁴⁰ The piano's "melodic gambit" exemplifies the dyadic



Example 1.4: Op. 23/1, mm. 1-2, piano.

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trope: it consists solely of linear dyads and weighted (chordal) pairs. It is precisely the accompaniment's melodic gambit and its continued process of attempted

melodic construction that sets it in a subtle competition with the vocal part. Let us examine this process further.

The piano's second phrase (mm. 2-4) is an expanded recomposition of the first (example 1.3). Although it maintains the alternation of weighted (or chordal) with the linear, this phrase commences the process of the linear figures' evolution.

At first, the linear pairs are heard in imitative entry (m. 3, example 1.3), this mutation providing the model for extensive reinterpretation of the original eighth-note pair.⁴¹ Later development of these linear figures involves diminution (m. 11), consecutive entry (m. 8), diminution plus consecutive arrangement (m. 4 and m. 7), and conflicting levels of beat subdivision--one is tempted to apply the term prolation in those cases--so that each note is consecutively attacked. In all instances, a fragment of melody emerges.

In the case of the conflicting beat subdivision, a hocket-like arrangement is achieved or a fragment of Klangfarbenmelodie.⁴² In the first half of the piece, this development of the linear dyads, an attempted lyric construction, is continually checked by the intrusion of the weighted pairs. This intrusion of the chordal element, in fact, contributes greatly to the subversion of the accompaniment's project of melodic construction. (In the

song's second half this evolution of linear pairs is the substance of the piano's counter melody.)

Measures 19-20 feature a clear instance of the fragmentary construction where the imitative linear dyads (m. 19 and the beginning of m. 20) and their variants (end of m. 20) unfold melodically in spite of the fact that each

Example 1.5: Op. 23/1, mm. 19-20.

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dyad maintains its independent articulation (example 1.5). Moreover, these melodic fragments are framed by the chordal figures (pc sets 3-3 and 3-2, m. 19 and pc set 3-3 of m. 20) that interrupt their development but also serve to enhance aural memory of the opening measures. The first half of the song is governed by this relatively static procedure: the alternation of weighted and linear figures within larger segments that are determined generally by the vocal phrases. This alternation is accountable in large measure not only

for the fragmented surface of the instrumental part but for its opposition to the voice.⁴³

The vocal line of Op. 23/1 exploits certain obvious features of its text. For example, there are cases of clear melodic enunciation of the prevalent iambic meter of the text based on pitch or interval direction, metric placement, and duration or agogic accent or various combinations of these. The symmetrical opening phrase (mm. 2-4, example 1.1) is one such case: it establishes an iambic meter in response to the more subtle iambic references of the piano (mm. 2-4, example 1.1). Moreover, the phrase establishes a precedent, a course for melodic unfurling in which palindromic figures embody sound-images (example 1.1). And these palindromic figures may be embedded in a larger phrase or isolated by rest.

We recall that the vocalist's first phrase is a rhythmic pun: the dark heart ("Das dunkle Herz,"]] . ♩ .) that listens to itself ("das in sich lauscht,"]] . ♩ .). A similar rhythmic pun occurs in measure 21, now involving the text's pronoun references: $\underset{\text{ihm}}{\downarrow} \underset{\text{zu}}{\uparrow} \underset{\text{ihm}}{\downarrow}$. Other palindromic figures based on the iambic foot and isolated by rests within their respective phrases occur in measure 15, "im Dunkel" (♩ . ♩); measure 19, "zum Himmel" ($\overbrace{\uparrow \uparrow \uparrow}^3$); measures 32-33, "und machen" (♩ ♩ ♩); and, most importantly, measure 48, "und Alle" (♩ . ♩). These last examples are additionally related by their shared pitch-class set (pc set

3-3), one of the two recurring trichords of the first half's accompaniment. The iambic poetic meter is influential in other instances as well.⁴⁴

Special words or phrases are given locally significant melodic treatment. For example, the setting of "erschaut den Frühling" (line 1) incorporates the important palindromic element (here at the essential den Frühling) and features two intervals of extra-musical importance, ic5 and ic6 [pc set 3-5 (0,1,6), example 1.3]. The intervals that are intrinsic to the row are here achieved by Webern's choice of P_0 which commences on \underline{d}^1 , measure 6 (on the syllable -ling).⁴⁵ My designation of the noun Frühling ("den Frühling") as pc set 3-5 is not arbitrary, but is based on the fact that various significant nouns or contextually significant phrases are located at the joining of two rows that automatically yield at that point a perfect fourth plus a tritone (pc set 3-5). This occurs in measures 5-6 (den Frühling), measure 10 (Wurzelreich), measure 14 (Wartende), and measure 31 (der mich liebt). In fact, all of these examples involve literal pitch repetitions of \underline{d} and $g^\#$.

All of these local details, however, are less important than the fact that it is the vocal line itself that governs the pacing of the song's first half. It is the vocal line that determines all important internal subdivisions of each musical half. For example, "Das dunkle Herz" is given a

binary setting (mm. 1-11; mm. 12-24 = poetry lines 1-3; 4-7) that maintains a similarity between musical parts, and "Ich bin nicht mein" receives a tripartite subdivision (mm. 25-36; 36-44; 45-50 = poetry lines 8-11; 12-15; 16-17) that culminates in a coda, an aphoristic recollection (mm. 45-50) of features of the whole song (figure 1.1).

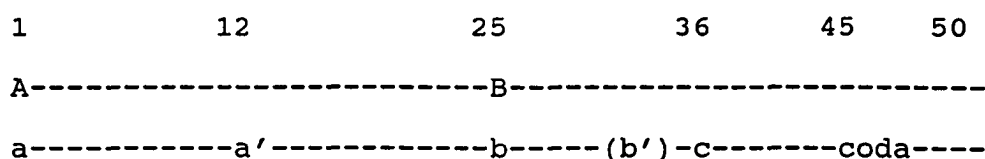


Figure 1.1: Form of Op. 23/1.

Measures 18-25 (example 1.6) give a large sampling of how each phrase, based generally on an overriding short-long profile (anacrusis plus longer values) and maintaining an independence from the accompaniment, pushes or pulls it along. This holds true even at the ecstatic moment of disruption and momentary silence at the words und eh' [rest] aus [rest] ihm zu ihm (mm. 20-21). However, it is the "great upsweep" of the accompaniment ([mm. 23-24] as Webern termed it in his March, 1934 letter to Jone) that initiates the crucial point of abrupt change (mm. 24-25). The accompaniment is solely responsible for the metaphoric quotation marks (m. 25): the announcement of the new musical

Handwritten musical score for voice and piano, Example 1.6: Webern. Op. 23/1, mm. 18-25. The score is in German and features complex harmonic structures and dynamic markings.

First System (mm. 18-19): Voice part starts with a *tempo* marking and a *f* dynamic. The lyrics are "ch' es als Lie - bes -". The piano accompaniment features a *f* dynamic and a complex harmonic structure.

Second System (mm. 20-21): Voice part continues with "Kelch zum Him - mel". The piano accompaniment features a *f* dynamic and a complex harmonic structure.

Third System (mm. 22-23): Voice part continues with "dief - tat und ch' aus ihm zu ihm ein". The piano accompaniment features a *f* dynamic and a complex harmonic structure.

Fourth System (mm. 24-25): Voice part continues with "gold - nes Flut - tem Le - ben trägt". The piano accompaniment features a *f* dynamic and a complex harmonic structure.

Fifth System (mm. 26-27): Voice part continues with "Gang - ruhig". The piano accompaniment features a *f* dynamic and a complex harmonic structure.

Example 1.6: Webern. Op. 23/1, mm. 18-25.

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creation ("Ich bin nicht mein") and its concomitant first person declaration.

Some general remarks about the plan and character of the second half: Webern subdivides the section very clearly according to the verse paragraph arrangement of the Brenner version of the text, assigning to the 4+4+2 line scheme of "Ich bin nicht mein" measure groupings of 11+9+6 (mm. 25-36; 36-44; 45-50). In addition, the nervous rhythmic complexity of the first half's accompaniment disappears and is replaced by a gentle, dancelike character with the change of meter to 3/4. Most important, as I have already noted, is that the accompaniment's texture is pared down considerably, the piano constructing a countermelody to the voice since the instrument's brief simultaneities are limited to two pitches at any given instant (save for the exceptional final measure). These two-note simultaneities of the second half are usually achieved by notes that overlap or are attacked consecutively rather than simultaneously.

I have stated above that the linear dyads provide the exclusive figuration of the accompaniment in the second half of the piece. What is fascinating, however, about the treatment of the dyads is not merely the variety of mutations of the pairs Webern is able to achieve with such a limited set of durations and articulation marks (slur, staccato, and tenuto) but the new purely musical meanings that emerge with each phrase.

The first two phrases of the piano's part (mm. 25-29 and 29-32, example 1.7) not only clearly demonstrate the process of inflection the dyads undergo, but additionally document the subtle shift of textural emphasis that occurs from phrase to phrase even as the piano's countermelody remains. What is seemingly a simplification of the forces in the second half, therefore, turns out to be the artificial and self-conscious flowering of beauty.

Although we can hardly call this part of the movement a dance, it is obvious that the first phrase (mm. 25-29) is a reference to or a play on dance. (The consistent, recurring pattern of accents is abandoned, however, after the opening

The image shows a musical score for a voice and piano. The top system (mm. 25-29) is marked 'Gang ruhig l.-l (ca 96)'. The voice part has the lyrics 'Ich bin nicht mein. Die Quellen mei-ner'. The piano part has dynamics 'ff' and 'p'. The bottom system (mm. 29-32) is marked 'calando' and 'tempo'. The voice part has the lyrics 'See-le, sie spru-deln in die Wie-sen des-sen, der mich liebt, und'. The piano part has dynamics 'p' and 'f'. The score is in G major, 3/4 time.

Example 1.7: Op. 23/1, mm. 25-32.

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two measures.) Voice and piano share equally metric regularity (for a time, at least) and vigorous articulations.

In addition to its play on dance, the phrase (mm. 25-29) is occupied with the presentation of quarter note dyads generally related to one another by $ic1$ (minor ninths and major sevenths predominate) in either staggered (mm. 27-29) or consecutive (m. 26) entrances. The dyads are either slurred or staccato as example 1.8 shows. (The pairs are



Example 1.8: Op. 23/1, mm. 24-32, piano.

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indicated in example 1.8 by my dotted lines unless they are slurred together by Webern. I have omitted the ornaments for the sake of clarity since at this point, these lend weight and emphasis to their main notes by underscoring the

melodic direction of the dyad itself or indicating a change of direction.⁴⁶)

The second phrase (mm. 29-32, example 1.9) is seemingly occupied with a more thorough exploitation of articulations: staccato, slur, and tenuto indications are quite apparent, but these articulations are subtly enriched by the variety of approaches and releases that the actual execution of each dyad would demand (naturally depending on metrical placement and pitch direction). The increased variety of durations (dotted-quarter and eighth) and intervals (minor sixth and minor third) and the varying rates of entry of the dyads give this phrase the familiar character of a variation:

The image shows a handwritten musical score for Example 1.9, Op. 23/1, mm. 29-32. The score is written on five staves. The first staff is labeled 'Tenuto' and the second 'Legato'. The third staff is labeled 'Staccato'. The fourth and fifth staves are also labeled 'Staccato'. The score includes various musical notations such as notes, rests, slurs, and articulation marks. A 'calando' marking is present in the first staff. The score is divided into measures by vertical dashed lines.


Example 1.9: Op. 23/1, mm. 29-32. Articulation groups.

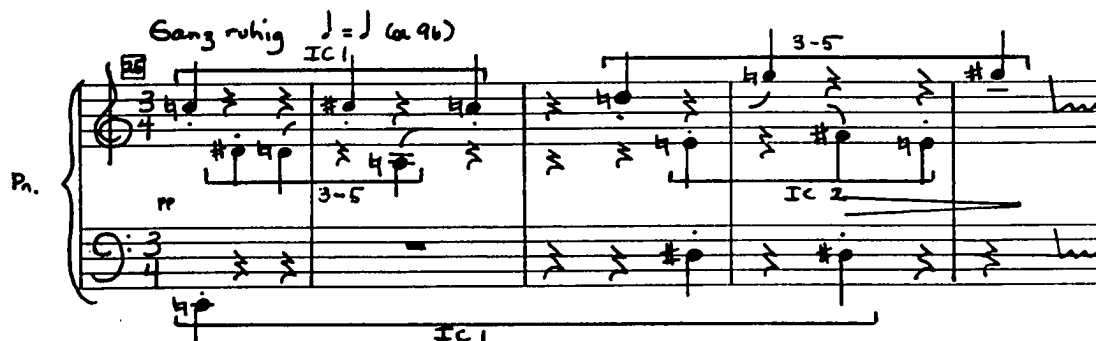
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variation on the earlier phrase's linear dyads. (In example 1.9 I have scored the phrase according to the three articulation groups and with graces omitted.)

The two previous examples clearly show the exploitation of imitative linear dyads and their various articulations as the apparent musical content or subject of the piano's phrases. (This subject is, as I have already stated, that of the entire second half of "Das Dunkle Herz.") If, however, we examine these two phrases more closely, we find an intriguing counterpoint emerges that pits row-generated and extra-row pitch sets against one another.

One particular pitch collection that is not derived immediately from the row, pc set 3-5 (0,1,6), is significant to the structure of the second half. It also serves to intimate musical (and extra-musical) connections between the song's halves since it is used (as we have seen) to produce special moments in the melody line.

Returning to the first piano phrase of the second half (example 1.10, mm. 25-29), we see that linear formation by register, articulation, duration, and equivalent pitch sets is the underlying musical content of the phrase, not the apparent dyads out of which these counter melodies, paradoxically, are formed. (Since my rescoring obscures Webern's connection of dyads by slur marks, the actual slurs are indicated in those cases by  [half a slur]). Several items are established here that remain important



Example 1.10: Op. 23/1, mm.25-29. Linear formations.

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from now on: a line, ic1 and ic2 (in this case pitches \underline{c}^2 - $\underline{c}^{\#2}$ - \underline{c}^2 , \underline{E} - $\underline{d}^{\#}$ - $\underline{d}^{\#}$, and \underline{e}^1 - $\underline{f}^{\#1}$ - \underline{e}^1); the pc set 3-5; and three distinct registers or voices (in this instance soprano, alto, and bass) that mark the contrapuntal space for this half of the song.⁴⁷

Voice exchange, in this instance between soprano and alto registers (example 1.10), becomes a characteristic element of roughly every other (instrumental) phrase in the song's second half. For example, the piano's third phrase in measures 33-35 (example 1.11a) is scored by Webern to ensure the performer's perception of the exchange among ic1 and ic2 dyads. The importance of this exchange is demonstrated by the fact that a more regular scoring might be as in example 1.11b and aural perception is closer to example 1.11c. Another, less aurally evident example occurs at the beginning of the piano's fifth phrase, mm. 40-41

a. 33

b. 33

c. 33

d. 40

Example 1.11: Op. 23/1, mm. 33-35; mm. 40-41.

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(example 1.11d) where ic1/ic2 and ic4s are roughly equivalent.

I have said that roughly every other instrumental phrase in the "Ich bin nicht mein" portion of the song is concerned with a kind of voice exchange. The phrases alternating with these are somewhat contrasting in their musical activity. Thus, if we examine the second phrase of the song, mm. 29-32 (example 1.12), we see that the play of tenuto, staccato, and legato pairs is actually a sweeping countermelody to the voice. The illusion of increased pace is created by the rate of attack by eighth note. Is this palindromic arrangement of pitches (mm. 29-30) a subtle bit of text painting, an emblem of the mutuality of lover and the beloved? ("The springs of my soul / overflow to the meadows of him who loves me . . ." [lines 9-10].)

Example 1.12: Op. 23/1, mm. 29-32.

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In this half of the song, the accompaniment is utterly sensitive to the singer, the two no longer in competition but in duet, singing with one "voice." For example, in measures 32-36 (example 1.13a), the piano continues its exploitation of linear dyads (example 1.13b), but the results are quite different from the exploitation of these

The musical score is divided into three sections, A, B, and C, illustrating the relationship between the voice and piano accompaniment in measures 32-36 of Op. 23/1.

- Section A:** Shows the vocal line (Voice) and piano accompaniment (Pn.). The lyrics are: "liebt, und machen sei-ne Blu-men blü-ten und sind sein." The piano part features linear dyads and dynamic markings like *p* and *pp*.
- Section B:** Focuses on the piano accompaniment (Pn.), highlighting linear dyads labeled "Ic 1" and "Ic 2".
- Section C:** Shows the vocal line (Voice) and piano accompaniment (Pn.) again, with the same lyrics as in Section A. The piano part continues with linear dyads and dynamic markings like *p* and *pp*.

Example 1.13: Op. 23/1, mm. 32-36.

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in the first half. (This passage is examined above in another context.)

These dyads assume the lyric character of the soloist and are immediately attentive, cuing her (the pitch a¹ in m. 32, example 1.13a), emulating rhythmic motifs, and engaging in a hocket-like exchange with her (m. 35, example 1.13c.). This hocket-like exchange recalls those fragments of melody that were once an accompanimental enterprise (as in m. 19-20, example 1.5).

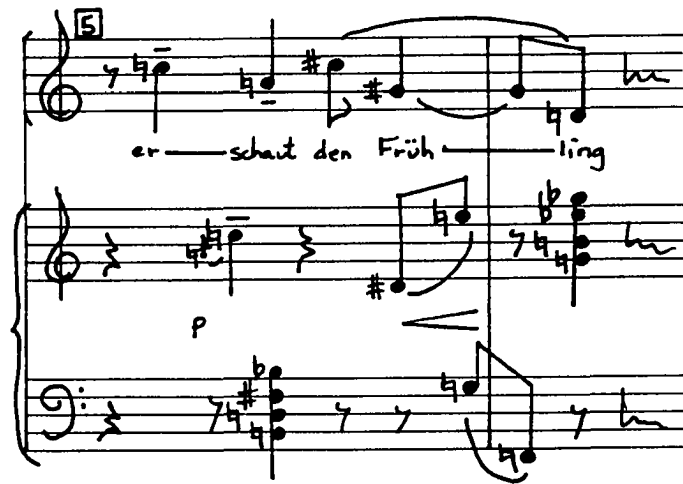
We have seen both apparent and underlying processes in the piano's countermelody of the second half in an attempt to demonstrate its rich and consequential nature and its very special relationship to the first half. Now I would like to turn to the final portion of the song's second half to show that its two disparate halves are ultimately reconciled in peculiarly musical terms.

I have earlier called the final measures of the song an aphoristic recollection of the whole (mm. 45-50, example 1.14). These measures act as a coda: they include elements that bind the second half to the first, supplying reminiscences both concrete and ephemeral that further exploit the notion of the second half as poetic and musical consequent to the first half. However, these reminiscences reinforce the notion of the work as an ongoing act of creation.

The first vocal phrase of the coda recalls the first half of the song in a precise manner since the setting of "Wir sind nicht unser" (line 16, mm.45-46, example 1.14a) is a rhythmically exact repetition of "erschaut den Frühling" (line 1, m. 5, example 1.14b). Moreover, the pitch class content of Wir sind (0,1,2,5) is a subset of that of the earlier phrase (0,1,2,5,6). By echoing the earlier phrase the coda calls attention to the artifice of the new creation: the willful imposition of connections upon

Example 1.14a: Op. 23/1, mm. 45-50.

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Example 1.14b: Op. 23/1, m. 5.

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what is not logically related (the two halves of text) by placing similar phrases in different contexts. To complement this vocal phrase, the piano's accompaniment continues in the vein of the second half: linear dyads provide the barest, most eloquent counter melody, their attack scheme of a distinctly iambic cast (mm. 45-47, example 1.14a).⁴⁸

The coda's second vocal phrase (mm. 47-49) is reminiscent of the second half: its accompaniment (mm. 48-49) recalls the style of measures 29-32 and 36-43 where the attack scheme renders a quick-paced counter melody. These aspects are evident in my rescoring of the passage in example 1.15.

The musical score is for Example 1.15, Op. 23/1, mm. 45-50, pc sets (piano). It is written for Voice and Piano (Pn.). The score includes various musical notations such as slurs, ties, and accidentals. The piano part features a large section with a circled chord and a bracketed section labeled [4-5(0,1,2,6)]. The voice part has a melodic line with a slur and a bracketed section labeled [3-5]. Dynamic markings include ff, pf, f, and p. The score is complex and detailed, with many notes and rests.

Example 1.15. Op. 23/1, mm. 45-50, pc sets (piano).

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The musical essence of this coda is a distillation of several earlier elements, now recast in new functions. Thus, for example, the piano's opening imitative quarter notes are certainly a familiar gesture in spite of the fact that they are a unique instance of a melodic tritone in the piano part (m. 45, example 1.15).

Secondly, the counterpoint that emerges from registral groupings as in mm. 25-29 (example 1.10) is a feature of the coda, too. Here, though, the pitch content is enriched, and the groupings are more ambiguous than before. (My interpretation in example 1.15 is but one possibility.) The tritone, however, is important: pc set 3-5 (0,1,6) emerges twice from the highest register of the piano's second phrase, and both middle register melodic groupings (mm. 46-47 and m. 48) are comprised of sets whose outstanding member is a tritone [pc sets 4-13 (0,1,3,6) and 4-5 (0,1,2,6)]. (Does the \underline{F}^\sharp "lead" to \underline{c} in m. 48?)

Earlier uses of ic1 and ic2, those of voice exchange (mm. 25-29, example 1.10) and interplay (mm. 32-35, example 1.13b), are recalled in the coda: \underline{b}^2 and \underline{b}^{b2} are set against their counterparts \underline{f}^2 and \underline{e}^2 within the context of pc set 3-5 in m. 48 (example 1.15). In addition, ic1 and ic2 acquire a cadential significance (mm.49-50).

The song's final cadence particularly elicits comment with regard to the fusion of old with new (m. 50, example 1.15). "Und Alle" is the lengthiest palindromic figure in

the entire song (in terms of its rhythmic configuration) and is a linear statement of the first half's recurring trichord (pc set 3-3):⁴⁹ und alle states its own self-evident message. This message, however, is finalized by the last measure where both weighted and linear pairs make their last appearance. These are now combined in a new way, this point emphasized by the abrupt articulations and the violent fortissimo.

The chord in measure 50 is highly unusual in this environment. It is the only (vertical) tetrachord of the song's second half, pc set 4-18, a chord of significance to the first half of the piece, we recall. This chord is accomplished by the fusion of a linear dyad (c^{#1}-d²) with the set that has hitherto been presented only horizontally and tied to significant words, pc set 3-5. Thus, the curious use of old material in a startling setting results in a closing quotation mark. Old material, the linear and weighted pairs, becomes the distilled (musical) image of the whole of the first half: the (new) fortissimo setting, following as it does the hushed, reverent "und Alle," provides a musical "close of quotation." This closing quote that finalizes the remarkable coda firmly establishes the connection between the song's halves, a connection that has been achieved by the exploitation of their profound differences.

Notes

1. Webern's first letter to Jone (dated Christmas 1926) is a succinct and complimentary comparison of her poems with her painting. Webern does not identify the specific work (Webern 1967, 9).

Several of Jone's gifts of literary or art works to the composer are held in the Paul Sacher Stiftung. Among these, for example, are "Enthüllte Form" (a verse-play sent to Webern on October 18, 1944), a portrait drawing of Webern himself, and the published copy of "Feldpostpäckchen" (appearing in Die christliche Frau of July 1940) from which the texts of Webern's Op. 31, movements 2 and 4 were drawn. Webern's copy, incidentally, is marked with such annotations as the number of syllables of several lines of poetry.

2. According to his letters to Jone, Webern's interest in poetry extended to the matter of its translation from one language to another. Concerning a passage of Vergil, for example, Webern is quite strict, elevating literal translation to the moral sphere: "Such things become more important to me in proportion as things get more and more fearsome in our own time. Some of the news is simply annihilating" (Webern 1967, 22). The word in question is dicite rendered as "sing" (singet) rather than as "say" (saget) or "speak" (sprecht). As Webern says: "For in the final analysis it is the words that make the thought!" (Webern 1967, 22).

The date of the letter is September 3, 1933, a time of consolidation of Hitler's influence in Germany. Of direct ramification for Webern's circle: Schoenberg's move to Paris in May, 1933 by way of subsequent emigration to America in October, 1933 (Stuckenschmidt 1977, 366-72).

3. The project of the opera is mentioned in a letter of January 17, 1930 (Webern 1967, 13-14). Unfortunately, the correspondence of Jone to Webern extant in the Jone collection of the Paul Sacher Stiftung does not commence until January of 1939, so we remain uncertain about details of the project.

4. I am indebted to Robert Edgeworth for suggesting possible translations of Jone's Fons hortorum: "Spring of the Garden," "Garden Fount," and "Fount of the Garden."

5. Reinhardt has recently reached similar conclusions concerning Webern's acquaintance with the sources of his Op. 23 texts in her "Webern's Literary Encounter with Hildegard Jone" (1992, 36-40).

There are at least two versions of "Die Freude" containing the texts of Op. 23. Discussion of the Selige

Augen version continues above. The other version appears in a manuscript of 53 pages entitled Fons hortorum (1934), itself part of a larger collection of prose and poetry, Sator, that is preserved in the Hildegard Jone collection of the Paul Sacher Stiftung. The Fons hortorum version of "Die Freude" is identical to the Selige Augen version with the exception of their final verses and the omission of the "Dunkles Herz" passage. (These two versions do not share identical final verses; neither of the final verses was set to music by Webern.) The Fons hortorum version of "Die Freude" is given in Appendix A. Reinhardt gives this version of "Die Freude" in facsimile (1992, 37).

Fons hortorum (1934), one of two in the foundation's Jone collection by the same title, is a series of lyrics, several of which appear in the later publication Selige Augen. (Examples are "Sator," "Herbst," and "Der Sterbende.")

6. Fortunately for American scholars, the complete run of Der Brenner is available in reprint (1969) by the Kraus-Thomson Organization.

7. Figure 2 (below) indicates the organization of the sections of Viae inviae. The third poem of part I, "Das dunkle Herz," incorporates the texts of Webern's Op. 23/2 ("Es stürzt") and Op. 23/3 ("Herr Jesus mein"). Therefore, Webern's subdivision of the poem is his, not Jone's. (The Brenner version of "Das dunkle Herz" is included in Appendix A.)

Part I

Introduction: "Dem einsamen Wanderer"

1. "Heimgang des Lebens"
2. "Die Nacht jedoch weiß Lebenstummheit"
3. "Das dunkle Herz" (including "Es stürzt" and "Herr Jesus mein")

Part II

Introduction: "Immer wieder nach den ewigen Gesetzen"

1. "Das Augenlicht"
2. "Christophorus"
3. "Der Berg"
4. "Zwischen Nacht und Tag"

Figure 2: Outline of Viae inviae (Hildegard Jone).

8. Although the date of the publication of Selige Augen (1938) seems to argue against Webern's knowledge of "Der Sterbende" during his composition of Op. 23/1, given

Jone's working methods--extensive self-borrowing and revision--the possibility cannot be entirely ruled out. (Note 9 includes specific examples of this self-borrowing.) Reinhardt concludes that Viae inviae and "Die Freude" (Fons hortorum) are Webern's sources (1992, 37-38).

9. Reinhardt has described Jone's working method as one characterized by "frequent revision and reorganization," these revisions consisting of the "interweaving [of] old with new material in order to emphasize different thematic connections" (1992, 37-38).

I offer here a few examples of Jone's self-borrowing that are of some interest to students of Webern.

The introduction of part II of Viae inviae, "Immer wieder," appears in Selige Augen as a section of a long poem, "Die Wunder" (Jones 1938, 30-43). This particular poem ("Die Wunder") incorporates the final portion ("O Meer des Blickes") of the text of Webern's Op. 26, Das Augenlicht (Jones 1938, 38). The texts of Webern's Op. 25/1 and 25/2, "Wie bin ich froh!" and "Des Herzens Purpurvogel" are also included in Selige Augen as stanzas of two independent poems, "Die Amsel" and "Das ungeborene Kind" respectively (Jones 1938, 5-8; 46-50). All three texts of Op. 25 appear as verses in a cycle entitled Die Freude (!) that was published in the Austrian journal Die Schildgenossen (1933, 16-26). That cycle, however, does not include any of the texts of Op. 23.

10. In fact, a pair of lines from the poem "Die Wunder" (Selige Augen) in which Jone assigns colors to favorite abstractions is emblematic of remarkably consistent associations throughout her poetry (Jones 1938, 30-43).

Das Rot der Liebe fordert Grün der Hoffnung,
das Blau des Glaubens Gold des Himmelslichts.

(The red of love demands green of hope:
the blue of belief, gold of heaven's light.)

11. The fourth section of part II of Viae inviae, "Zwischen Nacht und Tag," is one such example in which night-day and dark-light are of thematic importance (Jones 1932, 73-74).

12. Lines from "Der Berg" (Viae inviae, II.3) are exemplary: "Das Wort, das zwischen Menschen sein kann, habe ich durchmessen: / Nun wart ich vor des Gotteswortes ewigem Tor" [The word that may be between mankind I have traversed: now I wait before the eternal gateway of God's word (Jones 1932, 72)].

In addition, the very title of Selige Augen is a reference to the passage in Matthew where Christ explains to

his disciples that he teaches in parables because "seeing they do not see, and hearing they do not hear, nor do they understand" (Matthew 13:13). But to them he pronounces: "Blessed are your eyes, for they see, and your ears for they hear" (Matthew 13:16).

13. This prophetic stance is, of course, not peculiar to Jone. Michael Hamburger (1984) traces the German writer-philosophers' critiques of language and society from Nietzsche through Robert Musil, Gottfried Benn, and Thomas Mann in his A Proliferation of Prophets: Essays in Modern German Literature. Hamburger's discussions also include the poets Trakl, George, Dehmel, and Rilke.

14. I am grateful to Christine Cowan for the translation and alerting me to origin of the phrase in mundo erat.

15. There are numerous examples of Jone's use of der Weg as an image of life's journey and travails or of the journey to I-Thou relations among human beings. In "Der Glaube," for example, in a direct address to Christ she pleads: "Take us with you, you unknowing Knowledge! [du nicht-wissendes Wissen] / We follow you willingly;/ only you would know the path through the darkness to the source of light" (Jone 1938, 67)]. Moreover, her introduction to selections from Ebner's journal entitled Das Wort ist der Weg opens with a compact statement of her attitudes about language, relations between God and man, and relations between men:

The true word has meaning that has love. Only the true word speaks to another. God's Word mediates perfectly. All language, all thought, and poetry have to bend before this fact. The abstruse is removed from the Word that is God. Only the clear, sincere saying [Sagen] of mankind is on the path [auf dem Wege] of that which is the word; only in this saying does one find from there one's way to fellow-creatures (Ebner 1949, ix).

16. Aeneas's journey in book three of the Aeneid is eventful--he encounters storms, pestilence, Harpies, and Polyphemus, the Cyclops blinded by Ulysses--and spiritual. Here Aeneas recounts the visions, prophecies, animal sacrifices, and prayers that aid and direct his search for the future site of Rome. Helenus's lengthy prophecy from which Jone's title is derived is one of reassurance (Aeneas and the Trojans will not starve on their journey) and one of information (Rome's future location will be at the sighting of a pure white sow with thirty suckling pigs).

17. Williams's commentary on the line in question (*Aeneid* III. 383) points to the deliberate oxymoron employed and to its "very oracular ring" (Virgil 1962, 135). Fitzgerald renders the line: "That Italy you think so near, with parts / You think to enter, ignorant as you are, / Lies far, past far lands, by untravelled ways [emphasis mine]" (Virgil 1983, 79). I have chosen to use a translation given me by Robert Edgeworth, Impassable Paths, in order to emphasize the paradoxical flavor that Jone plays upon in her cycle.

18. "O schaut, es offenbaret sich im Untergang: / Aus sterblichem Lächeln erwirbt der Himmel die Freude, / aus dem verwelklichen Purpur der Rose, dem wehenden Dufte, / dem Golde des Westens am Abend, die ewige Lust (Jone 1932, 61).

19. An example is from the poem "Herbst" ([Selige Augen] Jone 1938, 28-29).

Ganz langsam schließt das Jahr / sein Pfauenrad der Farben. / Sehr viele treten ihren Dienst beim Herrn des / Todes an. . . .Die Seele ist aus Licht und muß zum Lichte werden. / Der Erde Schollenwelle brandet Grün und Blühen / und schlägt bald über uns zusammen, großer / Dunkelheit (Jone 1938, 28).

(Very slowly the year closes / its fan [peacock's tail] of colors. / Very many enter their service to the Lord / of death. . . . The soul is of light and must become light. / Earth's wave of soil surges green and blossoming / but soon crashes over us, of great / darkness.)

20. The lines from "Das dunkle Herz" are these: "Was wird, legt sich mit zarten Wurzeln an das Wartende im Dunkel,/ trinkt kraft und Stille aus der Nacht. . ." (Jone 1932, 64).

21. The meaning is altered in the later version. From "Das Dunkle Herz" (*Viae inviae*), lines 3-4 read: "es fühlt ihn an dem dunklen Wurzelreich, das an die Toten rührt: / Was wird, legt sich mit zarten Wurzeln an das Wartende im Dunkel" (it senses [spring] in the dark realm of roots that touches the dead: / What becomes lies with tender roots on what waits in darkness [Jone 1932, 64]). Lines 3-4 of the later version, "Der Sterbende" (*Selige Augen*, 63), read: "es fühlt ihn an dem dunklen Wurzelreich, das an die Toten bebt: / Was wird, regt sich mit zarten Wurzeln an das Wartende im Dunkel" (it senses [spring] in the dark realm of roots that trembles on the dead: / What becomes quickness with tender roots at what waits in darkness [Jone 1938, 63]).

22. Webern made one minor alteration in the text of his setting that appears in neither one of Jone's versions. Line two, the second phrase, in Webern's setting reads: "der durch das Leuchten blüht." In both of Jone's versions, the phrase is "der in das Leuchten blüht."

23. In this regard, the only difference between the two published sources is that the first seven lines of Op. 23/1 ("Das dunkle Herz") become the final seven lines (15-21) of "Der Sterbende" in Selige Augen.

24. I am grateful to Bainard Cowan for his assistance in the translation of "Das Sterbende" (as it appears in Appendix A). Lines 1-14 are his translations.

25. I am indebted to Bainard Cowan for his advice on the translation of lines 1-7 of "Das dunkle Herz."

26. Borrowing the term "necessity" (die Notwendigkeit) from Goethe, Webern uses it throughout his discussions of creativity, music history, and the laws of art (Webern 1963, 11). For example, see the lectures of February 20, 1933; February 27, 1933; and March 7, 1933 (Webern 1963, 9-19).

27. Among the most interesting commentaries on Webern's songs is Ringger's. His ideas about the text of Op. 23/1 are interesting but all too brief: the opening statement of his analysis is the entirety of his discussion on the text.

In op. 23/I wird die aufsteigend-verjüngende Bewegung im Gedicht vom Pflanzlich-Erdhaften zum Seelisch-Uebermenschlichen wiedergegeben im Lied durch die Schritt-weise-verwandelnde Entwicklung des im ersten Takt exponierten Strukturmaterials (Ringger 1968, 30).

(In Op. 23/I the ascending-regenerating motion in the poem, from the vegetable-earthbound to the spiritual-superhuman, is rendered in the song through the step-by-step transforming development of the first measure's structural material.)

In his discussion of the score, Ringger attempts to compare the poem's subject of transformation of "vegetable-earthbound" into "spiritual-superhuman" to the musical development of three piano figures heard in the song's first measure: a single tone, a linear dyad, and a chord. Ringger states that the first half of the piece uses these elements in a kaleidoscopic manner, exploiting contrapuntal combinations of elements and employing diminution and augmentation of intervals and duration

values of the elements (Ringger 1968, 32-34). Of the second half: its contrasting profile is based upon the development of the single tone element of the first measure (Ringger 1968, 34).

While Ringger's general comparison of variation and development of musical elements to the text's subject of vegetable and spiritual growth is applicable to many of Webern's late vocal works, he fails to document the specific convergence of motivic development with the textual.

28. Webern's use of and attraction to Goethe's theories are thoroughly discussed in Abel 1982, Abel 1983, Fiehler 1973, and Seltzer 1970. In addition, Webern's closeness to what he understood to be Goethe's notion of art and its relation to nature is perhaps most poignantly reflected by his selection of passages which are extant in Jone's hand and entitled "Stellen, die Anton Webern aus der Farbenlehre Goethes abgeschrieben hat." Although this eight-page manuscript is now in the Sacher Stiftung's Webern collection, excerpts from it are transcribed in Reinecke's biography of Jone (Reinecke 1988, 109-110).

Essl's recent study (1991) posits, however, that Webern had little actual acquaintance with Goethe's works, the composer's notions of the poet having been drawn from the introduction of one book in particular. Essl concludes that Webern took from Goethe only what confirmed his prior attitudes to art and music. See my brief discussion of Essl's conclusions in chapter 4.

29. The assumption of organic unity in music has permeated twentieth-century music analysis and criticism until quite recently. For a succinct discussion of the origins of the Romantic ideal of organic unity in music and a refutation of these ("I am an antediluvian empiricist who delights in discrimination, distinction, and diversity"), see Leonard Meyer's recent "A Pride of Prejudices; Or, Delight in Diversity" (Meyer 1991, 241-251). Philosophically-grounded discussions of the problems of organicism with regard to musical analysis are to be found in Alan Street's "Superior Myths, Dogmatic Allegories: the Resistance to Musical Unity" (Street 1989, 77-124) and in Kevin Korsyn's "Toward a New Poetics of Musical Influence" (Korsyn 1991, 3-72). The latter is, in addition, something of a critique of Joseph N. Straus's use of Harold Bloom's theories of poetic influence. See my brief discussion of Straus's Remaking the Past: Tradition and Influence in Twentieth-Century Music in chapter 4.

30. In this particular lecture, Webern quotes Goethe: "colour is natural law as related to the sense of sight." He then comments that the "difference between colour and music is one of degree, not of kind" (Webern 1963, 11).

It must always be borne in mind for whom those lectures were planned: amateurs. Webern, of course, had good reason to be sensitive to the reception of his ideas because of the political situation in particular. In a letter from October, 1939 to Willi Reich concerning lectures preceding a proposed performance of several early works (portions of Op. 3, Op. 4, Op. 5, and Op. 12, among others) for the ISCM in Basel, Webern warns: "nothing theoretical! Rather say how you like this music!" (Webern 1963, 59-60).

31. Webern's fervent devotion to nature is well documented by his lifelong participation in mountain climbing, the souvenirs of alpine flowers pressed between pages of favored books, and private accounts of various hiking excursions (Moldenhauer 1966, 141-142). Vivid illustration of the composer's love of nature is manifest in numerous letters to Jone, in his letter of August 1, 1919 to Berg (Webern 1959a, 17), and in the account of his garden's cultivation and development in Maria Enzersdorf (Moldenhauer 1979, 546-548).

32. My work on this chapter was concluded before the appearance of Brian Alegant's "A Model for the Pitch Structure of Webern's Op. 23 No. 1, 'Das dunkle Herz'" (Music Theory Spectrum 13:2, 127-145). Alegant's work is an examination of the song's pitch relations as influenced by its tone row: music-text relations are not a primary factor there.

33. Ringger has argued that Op. 23/1 is an art-song since the fully developed accompaniment acts in subordination to the vocal line (1968, 32). This is contrary to Webern's designation of the piece as an aria (Webern 1967, 25). (The composer's letter to Jone in which his description appears is discussed above.)

34. "Structural rhythm" is used by Lawrence Kramer in Music and Poetry: the Nineteenth Century and After to suggest a means of discussing the "shared pattern of unfolding" between two essentially different semiotic systems--those of music and poetry--whose fundamental link, however, is temporality (Kramer 1984, 10). Discussions of structural rhythm establish comparisons concerning "extended qualitative patterns, styles of organizing change, profiles of movement in time" between the two arts (Kramer 1989, 162). A succinct discussion of the term is given in Kramer's "Dangerous Liaisons: The Literary Text in Musical Criticism" (1989, 159-167).

35. In The Composer's Voice, Cone argues that all music is "dramatic . . . an utterance depending on an act of impersonation" and an art song is not merely a setting of a

poem but is instead one composer's reading of it. This he terms the composer's voice and analyzes it in terms of the vocal persona, the poetic persona (that saturates an entire song) and the musical persona (Cone 1974, 5). Borrowing specific literary analogies--persona, voice, protagonist--Cone posits that a composer "appropriates" a text, literally composing his own essentially new text with this musical appropriation. This reading is accomplished through a "double voice" that is not to be confused with the actual medium of voice plus instrument: it is a "dual form of utterance" combining the explicit language of words with a medium that depends on the movements implied by non-verbal sound and therefore might best be described as a continuum of symbolic gesture" (Cone 1974, 17).

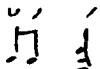
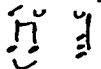
36. I am indebted here to Joseph Kerman, who, drawing upon Cone's use of "personae" to describe relations between vocal and piano parts in Lieder, asks whether the "instrumental persona hears the vocal persona [emphasis mine]" (1980, 330). Kerman's question addresses the specific case of Schumann's "Aus meinen Thränen" (from Dichterliebe), though his ultimate goal in the discussion is a critique of positivist music analysis.


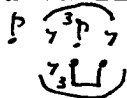
37. The piano's first phrase presents a complete statement of P_0 (example 2).

38. The piano's harmony in the second half generally involves two-note simultaneities that are usually achieved by pitches that overlap or are attacked consecutively rather than simultaneously. An example is the piano's harmony (ic3) of one beat's duration that occurs in measure 33 (example 1.13a). However, this "harmony" is likely to be perceived linearly, making a countermelody ($g^\sharp - b - a^1$) to the voice's $c^\sharp - b^{b1}$. Another passage that demonstrates this kind of "harmony" occurs in mm. 45-46 and 47-48 (example 1.14a). Only one chord occurs in the song's second half: it is in the final measure of the song (m. 50, example 1.14a).

39. We recall that two chord types appear in these measures that remain throughout the first half of the piece: pc set 4-18 or 4-19 and pc set 3-2 or 3-3. The first half of the piece distributes these chords carefully in order to create redundancies that check or frame the continually evolving linear figures; in the second half the chords disappear entirely until the remarkable final measure (m. 50, example 1.14a).

40. But the event is not without its ambiguity: pitch direction (the descending minor sixth--the third one sounding in this phrase) and the fact of the two-note slur and the weight of the trichord would lend this figure a

value. And  is not out of the realm of possibility. Yet Webern carefully places the dynamics so that  can be rendered. Charles Rosen's sensitive reading on Boulez's The Complete Works of Anton Webern is closest to the last interpretation of the phrase.

41. For example, note the related linear figures in measure 11 () and measure 15 (). These dyads in imitative entry, in fact, provide the exclusive figuration for the song's second half. However, a harmonic dimension enters into this use of the imitative pairs since the entry of the second pair creates a simultaneity at the middle portion of the figure. No generalizations about the simultaneities' intervallic content are to be made except that minor and major sixths and their octave displacements most frequently occur.

42. Examples of this imitation and conflicting levels of beat subdivision may be seen in mm. 19-20 (example 1.5) and mm. 33-35 (example 1.13b). Of the latter example, we observe that the legato pair $g^{\#}-a^1$ (ic1, m. 33) is imitated at another level of mensuration, if you will, by the tenuto pair $b-c1$ (ic1, mm. 32-33).

43. One might argue, in fact, that the accompanimental disposition of the first half of the song is what Edward M. Murray calls the "model-and-variant" procedure, that is, the statement of a phrase or segment followed by similar statements (regarding pitch class, pitch class set, spacings, and interval succession) which are bounded by perceptible articulations (Murray 1979). The weighted pairs, those containing chords, clearly act to throw into relief the melodic figures and are frequently separated from these by silences. Measures 18-24 make a particularly clear example, the weighted pairs often announcing the opening of the phrase (m. 18 and m. 20, end of beat one) or coinciding with it (m. 22 where two weighted pairs are presented successively).

44. Even when a (vocal) phrase's note values are equal, interval direction and phrase placement within the context of meter as articulated by accompaniment facilitates an iambic rendering as in measure 8 and measure 11. In fact, in these cases the strength of the text's meter overrides the actual duration values of the vocal line.

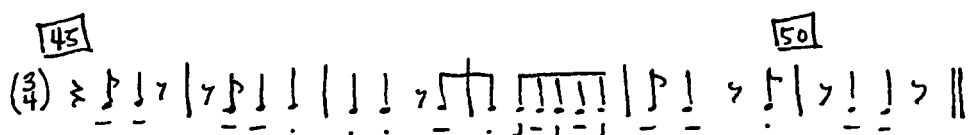
45. Webern limits his row choices in each song of Op. 23 to P_0/R_0 , P_6/R_6 , I_0/RI_0 , I_6/RI_6 . In addition, the row's ordinal numbers 8 and 12 (or, in the retrograde statements, numbers 1 and 5) yield invariant tritones. Ordinal numbers 1 and 2 are related by ic5; the first pitches of the row's hexachords are related by ic6. Alegant (1991) discusses the significance of Webern's economical use of row transformations in light of the symmetrical formations and invariant segments he observes in the song.

Of interest is that Webern's choice of rows for the entire cycle of Op. 23, as documented by the complete matrix, forms the shape of a cross. A related but less obvious type of iconographic symbolism in Op. 31/6 is discussed by Phyllis Luckman (1975, 187-96).

46. For the sake of the present argument, I consider b^3 (m. 24, example 1.8) as part of a linear pair b^3-c^2 . This pairing is based on the intervallic relationship to the following passage, although the break in momentum and change of texture (mm. 24-25) certainly obscure an obvious aural relationship between the two pitches.

47. I should note that in this particular situation, ic1 and ic2 are used interchangeably by Webern, although ic1 gradually assumes primacy over ic2 during the course of the "Ich bin nicht mein" portion. Edward M. Murray has convincingly demonstrated, in fact, the relative equivalence of ic1 and ic2 and of ic3 and ic4 in both local and longer range contexts throughout Webern's entire repertoire (Murray 1979, 12-15).

48. The attack scheme of the piano part in mm. 45-50 is as follows.



Example 1.16: Opus 23/1. mm. 45-50. Attack scheme, piano.

The distinctly iambic cast of the accompaniment may be observed not only here in mm. 45-47 but also in mm. 33-34 (example 1.14c).

49. "Und Alle" also completes a pitch palindrome in the vocal line that commences in measure 45. However, I refer here specifically to its symmetrical rhythmic configuration.

CHAPTER 2

EXCAVATION OF THE TEXT: RECOVERY OF THE EROTIC IN OP. 23/2

The final two songs of Webern's cycle "Three Songs from Viae inviae," Op. 23 were completed within a few weeks of one another, and for several months thereafter Webern intended for them to remain as a set since "musically they combine to form a whole; in the sense that they constitute a certain antithesis [im Sinn einer gewissen Gegensätzlichkeit]" (Webern 1967, 22; Webern 1959, 22)].¹ The declaration points to the contrasting yet complementary relationship between the subjects of the songs' poetic texts, the one a pantheistic outpouring in praise of nature (Op. 23/2, "Es stürzt") and the other a Christian meditational lyric (Op. 23/3, "Herr Jesus mein").² However, on closer examination of both texts and of Webern's very distinctive treatment of each we see that the two final songs of Op. 23 are imbued with even richer contrasting relations since they offer a concise reflection on two types of love: the erotic and the sacred. And Webern's antithesis is achieved as a result of his score's rereading of Jone's "Es stürzt."³

I

Jone's text as it appears in Der Brenner is given below along with my translation of it.

- 1 Es stürzt aus Höhen Frische, die uns leben macht:
 das Herzblut ist die Feuchte uns geliehen,
 die Träne ist die Kühle uns gegeben:
 sie fließt zum Strom der Gnaden wunderbar zurück.
- 5 Ach, ich darf sein, wo auch die Sonne ist!
 Sie liebt mich ohne Grund,
 ich lieb' sie ohne Ende.
 Wenn wir einander Abend, Abschied scheinen,
 den Himmel und die Seele überglüht noch lange Glut.
- 1 That freshness which causes us to live plunges [down]
 from the heights:
 the heart's blood is the moistness lent us,
 the tear is the coolness given us:
 it flows miraculously back to the river of grace.
- 5 Ah, I am permitted to be where the sun is also!
 It loves me without reason:
 I love it without end.
 When we appear to each other at evening, departure:
 ardor long glows over the sky and my soul.

Jone's unrhymed, iambic poem falls into two brief verse paragraphs of four and five lines respectively. Jone sets up two complexes of reciprocal or cyclic relations, one in each verse.

The first cyclic relationship is based on the implicit image of water, the freshness from the heights. Whether the substance is life-giving rain from the heavens or alpine spring waters is less important than that this freshness is, of course, figurative for the transcendent or heavenly source of life. The image is renamed twice after it is introduced in the first line: freshness, plunging from the heavens and enabling survival, is the blood of life (line 2) and the tears of human emotion (line 3).

In the second and third lines the poet employs isocolon, the repetition of phrases or clauses of similar length and grammatical construction (Lanham 1969, 62). The lines' parallel structure underlines rhetorically the shared origin of blood and tear--the freshness of the heavens is lent us, an inexplicable gift--and the shared destination of blood and tear: subsumption in the river of mercy ("Strom der Gnaden"). The freshness (blood and tear) flows wonderfully back to the river of mercy (from whence it came). Thus Jone ends the first verse paragraph by clarifying the idea that grace ("Strom der Gnaden") is the source of the gifts of rain (nature), blood (animal and human life), and human emotion (tears).

The cyclic aspect of the sentiment that "the stream of grace" is both source and destiny is further reflected in the structure of lines 1-4 by the palindromic syllable count (12-11-11-12) and by the contrast between the middle pair of lines related by isocolon (lines 2 and 3) and the outer two that are not. In addition, the two outer lines refer directly to one another: what plunges [down] flows back ("es stürzt"--"sie fließt . . . zurück").

The second complex of reciprocal or cyclic relations is at once more specific than the first: the point of view is now first person and the image, the sun, is explicit. This image is introduced in what Rolf Urs Ringger has called the expressive center of the poem (line 5) with the interjection

ach (Ringger 1968, 27). In this line, the verb choice exposes heavenly and human relations, continuing from the first verse the notion of grace as life-source: I am permitted and thus privileged to dwell in the sunshine ("ich darf sein, wo auch die Sonne ist"). Here, as in the first verse, heavenly and human relations are reciprocal and are based on what might also be called grace ("Sie liebt mich ohne Grund, / ich lieb' sie ohne Ende"). The gift of sunshine is unexplainable: gratitude, the persona's response, is ceaseless. At this point (in a kind of mirror relationship to the first verse), parallel phrase structure and word repetitions emphasize the mutuality of the relations between the human and the heavenly. These relations are seen by the poet in mystical terms; they are irrational ("ohne Grund") and infinite ("ohne Ende").

As does the first verse, the second sets its parallel phrases (lines 6 and 7) in a frame (lines 5 and 8-9). In addition, the exclamation of line 5 suggests day: lines 8 and 9 complete the cycle, implying the onset of night by evoking the sun's glowing traces of twilight. The implication of continuation, a final cyclic relationship of the poem, hardly needs pointing out.

In my explication of Jone's little text, I have deliberately chosen the most obvious reading of it as pantheistic exaltation (albeit one imbued with Christian mysticism) because that aspect of it serves Webern's setting

as a point of departure. But an intriguing transformation occurs during the course of the song: in the process of the score's tonal reading of it, Jone's vigorous nature poem becomes a subtly erotic lyric that takes on an almost personal urgency. This is a result of Webern's musical exploitation of certain latencies in the poem itself and his suppression or overriding (over-reading?) of other aspects. In short, the song wrenches from its lyric new life.

II

The process whereby Webern's song "Es stürzt" transforms itself into romantic expression is fascinating. I will begin my discussion of this process by establishing the ways in which the score reads with its text, creating structural congruences with it by observing or heightening such aspects as phrase and verse endings. I will continue my discussion by establishing the ways in which the score reads against its text, intensifying latent implications in the poem by obscuring or distorting relationships.

The new life of Jone's poem commences with Webern's isolation of its first line of text as a self-contained unit, the dramatic recitative of measures 1-7 (example 2.1). In a letter of March 27, 1934 to Berg, Webern comments enthusiastically on the form of the song "Es stürzt," saying it is "virtually a recitative with arioso" (Moldenhauer 1979, 429-430).⁴ Indeed, the isolation of the poem's first

Bewegt Jena 108

Voice

Pn.

Es stürzt aus Hö-
hen
Frühe, die uns
le-ben macht:
das

5-13 (0,1,2,4,6) 5-10 (0,1,4,5,7) 5-6 (0,1,2,5,6,8) 5-8 (0,2,3,4,6) 4-19 (0,1,4,6) 5-210 (0,1,4,5,7) 5-6 (0,1,2,5,6,8)

Example 2.1: Op. 23/2, mm. 1-7.

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line underlines the grammatical completeness of the independent clause.

The recitative setting of the poem's first line sets up a series of sonorities whose succession appears to mimic a tonal progression; this succession culminates in a "resolution" to the hexachord pc set 6-Z43 in measure 7 (example 2.1). (The finality of this "resolution" is perhaps supported by the fact that the final sonority of the song [in m. 30, pc set 6-Z17 (0,1,2,4,7,8)] is Z-related to pc set 6-Z43.⁵) Moreover, Webern's elegant spacing of the chords in this "progression" retains significance over the course of the song since ic1, pc set 3-5 (0,1,6),⁶ and pc set 3-3 (0,1,4)⁷ are often heard as isolated entities--this is particularly true of pc set 3-3--or are significant visual components in chords that might just as easily have been spaced more pianistically.⁸

The main assignment of the jagged vocal line of the recitative is to establish the image of "that freshness [plunging]. . . from the heights." This it does quite immediately and simply through text-painting (the downward leap of a major ninth on "Es stürzt")⁹ and through the repetition of the pitches of "Frische" in measure 5 (example 2.1). The syncopated, driving accompaniment pushes forward to "Frische," the registral and dynamic high point of the recitative for pianist and vocalist alike.

Thus far, the song mimics its text's intentions, heightening these intentions through dramatic isolation of line 1. The song continues to read with its text throughout the first part of the arioso (mm. 8-14) in several ways.

First, the vocal line is constructed in three phrases (a a' b) that observe the sense of poetry lines 2-4 (example 2.2). Their lyrical, though classically-ordered disposition delicately argues that the blood of life and the tears of human emotion indeed are freshness from the very highest source. Those lines employing isocolon (lines 2-3) are given roughly parallel musical phrases in which articulation markings, pitch-class sets, durations, rests, and syllabification all contribute to the parallel construction (mm. 8-12, example 2.2).¹⁰

The b phrase (mm. 12-14, example 2.2) opens with a reference to the recitative (by reversing the pitches of "Es stürzt") and therefore seemingly points to a connection between the heavenly freshness and the river of grace. The b phrase's very distinction from the preceding parallel phrases reinforces their mutual connection and therefore the rhetorical argument of which they are in service. That argument, again, is that the blood of life and the tear of human emotion share both their heavenly origin and ultimate destiny.

(a) *rit. ... tempo, fort*
 (b) *rit. ... tempo*
 (c) *rit. ... tempo*
 (d) *rit. ... tempo*
 (e) *rit. ... tempo*
 (f) *rit. ... tempo*
 (g) *rit. ... tempo*
 (h) *rit. ... tempo*
 (i) *rit. ... tempo*
 (j) *rit. ... tempo*
 (k) *rit. ... tempo*
 (l) *rit. ... tempo*
 (m) *rit. ... tempo*
 (n) *rit. ... tempo*
 (o) *rit. ... tempo*
 (p) *rit. ... tempo*
 (q) *rit. ... tempo*
 (r) *rit. ... tempo*
 (s) *rit. ... tempo*
 (t) *rit. ... tempo*
 (u) *rit. ... tempo*
 (v) *rit. ... tempo*
 (w) *rit. ... tempo*
 (x) *rit. ... tempo*
 (y) *rit. ... tempo*
 (z) *rit. ... tempo*

das Herz blut ist die Feuch-te we ge-hen, die Trä-ne
 ist die Küh-le we ge-hen: sie fliegt zum Saender Gra-de we-n-de-bar zu-rück

(a) *rit. ... tempo*
 (b) *rit. ... tempo*
 (c) *rit. ... tempo*
 (d) *rit. ... tempo*
 (e) *rit. ... tempo*
 (f) *rit. ... tempo*
 (g) *rit. ... tempo*
 (h) *rit. ... tempo*
 (i) *rit. ... tempo*
 (j) *rit. ... tempo*
 (k) *rit. ... tempo*
 (l) *rit. ... tempo*
 (m) *rit. ... tempo*
 (n) *rit. ... tempo*
 (o) *rit. ... tempo*
 (p) *rit. ... tempo*
 (q) *rit. ... tempo*
 (r) *rit. ... tempo*
 (s) *rit. ... tempo*
 (t) *rit. ... tempo*
 (u) *rit. ... tempo*
 (v) *rit. ... tempo*
 (w) *rit. ... tempo*
 (x) *rit. ... tempo*
 (y) *rit. ... tempo*
 (z) *rit. ... tempo*

Example 2.2: Op. 23/2, mm. 8-14.

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Second, the piano underscores congruences between text and vocal line in a lyrical manner. The directed motion of the recitative has been replaced at the beginning of the arioso by the gently amorphous accompaniment of Schumannesque, linear trichord figures, these predominantly sounding pc set 3-3. It is the metrically flexible reiteration of pc set 3-3 that lends a harmonically stable quality to the passage.¹¹ Punctuating tenuto quarters surrounding these linear trichords do not corrupt the identity or aural apprehension of pc set 3-3.

It is at the end of this first part of the arioso, the b phrase (mm. 12-14), that Webern's score begins its process of transforming its text into romantic expression, the music drawing from the lyric a dormant eroticism. This transformation is achieved at the macro-level by a musical revision of the point of demarcation between first and second verse paragraphs and an obscuring of the parallelism of poetry lines 6 and 7. This breakdown of parallel relations culminates in a brief, but nearly total disruption of motion (at m. 22). The musical transformation of text is achieved by a new disposition of vocal line in which the strongly formal character of the first part of the arioso is supplanted in the second (mm. 15-22) and third (mm. 23-30) parts by a disposition approaching the through-composed. And it is achieved by the creation of a new relationship for the final two lines of poetry (lines 8 and 9) to the whole,

this new relationship engendered in part by the separation of the two from the freer (and at the same time developmental) second section. These rereadings bear further scrutiny.

III

We recall that Jone makes distinct entities of lines 1-4 and 5-9 and that the two are further distinguished from one another by a dramatic shift to first-person point of view in the second verse paragraph.

Webern's score joins the two verses in an intriguing manner (mm. 14-15, example 2.3) that at once gives prominence to the shift to first person but, more importantly, sets up for the listener the expectation of a point of arrival. This expectation is aroused by the syncopation's forward motion during the very pronouncement of the word that might trigger a return, zurück (back). Yet, given the precedent set by the recitative (until now the only model for extensive forward-directed syncopation), the upcoming point of arrival might promote a dramatic change. Instead, however, after having built up our anticipation, Webern subverts this anticipation at measure 15, giving us continuation and development rather than extreme change or literal return.

This deferral of the point of arrival is an important factor in the score's rereading of Jone's text: the

The vocal line's syncopated descent at "wunderbar zurück" is a unique moment in the song, unprecedented and unrepeated in terms of melodic direction and rhythmic motion (example 2.3). The piano, by sounding its B in time with the succession of quarter-note values established by the voice, continues its descent.¹² Ach (d², m. 15) also enters in time, extending this unique passage of rhythmic regularity (albeit, paradoxically, in the form of extended syncopation): the new section is hereby linked with the old.

Does the b phrase (mm. 12-14, example 2.3) end with the piano's B? The accompaniment provides an answer. Measure 14 is saturated by chordal and linear presentations of pc set 3-3 (example 2.3): this saturation introduces further presentations of pc set 3-3 in the form of simultaneities in measures 15-17. The shared forte dynamic level in measures 14 and 15--in spite of the ritard and decrescendo--contribute to a feeling of continuation. Therefore, the piano's B accomplishes both phrase ending and beginning.

I have described what I consider to be an important moment of elision in the score (mm. 14-15) because it ushers in a remarkably free development passage, a musical change of focus. Even as it maintains close pitch relations with the recitative and first arioso section, this new developmental passage (mm. 15-22) treats each phrase and some words so uniquely that the enunciation of each

specially distinguished word or phrase is here an overriding musical concern.

This is the change of focus in the arioso's second section: a preoccupation different from the arioso's first section where, as we have seen, musical observation of the text's grammatical constructs prevails. There, text and music argue that the "heart's blood" ("das Herzblut") of life and the tears ("die Träne") of humanity share both origin and destiny. Here in measures 15-22, musical elocution alters the tone or character of the relations between poetic persona and the explicit image (the sun) of the new portion of text (lines 5-7). Thus, the sun itself now stands as a figure for the persona's object of desire; the sun, as dominant textual image, stands as lover.

* * * *

The new vocal phrase of the second section, "Ach, ich darf sein" (example 2.4), is a recasting of pc set 4-7 (0,1,4,5). Now dramatic in its motion and pacing, it is somewhat reminiscent of the setting of "es stürzt" (example 2.1). But pc set 4-7, we recall, is the agent of the parallel phrase construction of "uns geliehen" (m. 9) and "uns gegeben" (m. 12, example 2.2). Yet, do we hear "Ach, ich darf sein" as a reference to those parallel phrases? Do we hear its consequent, the whispered, fractured "[wo] auch die Sonne ist" (mm. 18-19)--itself an expression of pc set

4-7--as a point of connection with "Ach, ich darf sein" and with the earlier parallel phrases? Probably not.

Melodic motion and shape, registral distortion, articulation, dynamics and phrasing obliterate the pitch relations between the audibly paired "uns geliehen" and "uns gegeben" and the two distinctive phrases occurring in measures 15-19 (example 2.4). Thus, what is developmental and therefore a kind of repetition simulates the new; music announces the poem's first-person point of view. And music

Handwritten musical score for Example 2.4, Op. 23/2, measures 15-19. The score is for Voice and Piano (Pn.). The Voice part is in treble clef, and the Piano part is in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The score includes lyrics: "Ach, ich darf sein, wo auch die Sonne ist!". The score is marked with "tempo" and "rit." (ritardando). The piano part has dynamics "f" (forte) and "p" (piano). The voice part has dynamics "f" and "p". The score is written in a handwritten style with various musical notations including notes, rests, and slurs.

Example 2.4: Op. 23/2, mm. 15-19.

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announces the poem's first-person address with its change of focus: the elocution of individual words and phrases of text.

The score reacts to its text here with swiftness, breaking up the line of poetry (line 5, example 2.4) by musical means: "auch die Sonne ist," an expression of pcset 4-7 (0,1,4,5) and thus ostensibly a variant of "Ach, ich darf sein," is palpably disconnected from its antecedent by time (rests and the word wo) and treatment (accompaniment, dynamic markings, melodic shape and syllabification).

Reaction of the vocal line to its text is particularly immediate in measure 19 (example 2.4). Webern's breaking-up of the syllables of a single word, in this case Sonne, by rests is not unprecedented in his vocal works, but it is fairly uncommon and is generally reserved for only the most passionate or sublime moments.¹³ It is this fractured aspect of the phrase's setting ("auch die Son-ne ist") as much as its dynamics (pianissimo and diminuendo), its gentle arched line, and its concise accompaniment that bestows upon the textual subject "die Sonne" a privileged moment, making it the musical focus of attention.

It is the highly charged contrast between the volatile preceding phrase "Ach, ich darf sein" and this exceedingly tender one (mm. 17-19) that reveals the persona's intimate relation to the subject, "die Sonne." Paradoxically, it is

the extreme difference between phrase settings and not similarity (the repetition of pitch class) that marks their relationship as special. Thus, Webern's division of the whole line of poetry ("Ach, ich darf sein, wo auch die Sonne ist!" [line 5]) into two distinctive units is yet another example of rereading. This musical subdivision marks the metamorphosis of the textual exclamation--almost a proclamation--into a delicate exaltation of the beloved.

I have stated that one of the ways in which the song "Es stürzt" transforms its lyrics into an expression of romantic love is by replacing the formal character of the beginning of the arioso with a freer one in the second and third parts. The stability of the first section of the arioso is replaced by a restlessness, an immediate response to each phrase and word of text. We have just examined one instance of this response in measures 15-19.

In the middle section of the arioso (mm. 15-22), each of the four musical phrases (setting poetry lines 5-7) is quite individual in its appearance and sound. Here, letter designations are not quite so clear-cut as in the aa'b phrases of the first section of the arioso. Here, the phrases are heard as an extended unit, and in spite of fluctuations in tempo (ritard-tempo at mm. 18-20 and calando-tempo at mm. 20-21), motion does not cease until measure 22. Even the accompaniment's seemingly cadential progression in measures 18-19 is deceptive in intent since

this "cadence" slows but does not stop the motion.¹⁴ In addition, the asymmetrical setting of the parallel lines of poetry (lines 6 and 7) plays an important role in the freer construction of the section and particularly in expression of the erotic.

Let us turn now to the passage of music setting the parallel lines of poetry, lines 6 and 7 (example 2.5a). I will focus my remarks on the setting of the phrase "ich lieb' sie ohne Ende" (line 7, mm. 21-22) and its position within its immediate environment and the whole song.

Line 7 (mm. 21-22, example 2.5a) shares one statement of pc set 3-3 (0,1,4) with its partner "Sie liebt mich ohne Grund" (m. 20), but the shape, rhythmic profile, and dynamic level of the two are distinct from one another. Thus, the setting of "ich lieb' sie ohne Ende" disregards the symmetry of lines 6 and 7 and overturns the poet's rhetoric.

Webern's setting of line 7 ("ich lieb' sie ohne Ende") culminates in the forte, fermata-marked feminine cadence, Ende, the word itself bringing a close to the words "without end," ("ohne Ende"). That which expresses endlessness in language becomes a musical ending. This ecstatic culmination of line 7 is in turn superseded by that of the piano, and the entire passage, the vocal line and the piano's continuation of its "endless" melody, is the richest in musical and extra-musical implications in the song.

These implications are meshed in relations abounding with paradox, implications worth exploring.

The piano's continuation of the "endless" vocal line (measure 22, example 2.5a) renders each quarter-note value so that each is easily perceived and clearly delineated. This rendering guarantees that significant building blocks

Handwritten musical score for voice and piano, measures 20-22. The score is in 4/4 time and B-flat major. The voice part has lyrics in German. The piano part continues the vocal line with quarter notes. Handwritten annotations include tempo markings like "tempo, ruhig", "calando", and "tempo, lebhaft", as well as dynamic markings like "pp" and "f". There are also some numerical annotations at the bottom of the piano part.

Measure 20: *tempo, ruhig*
 Voice: Sie liebt mich oh-ne
 Piano: *pp*

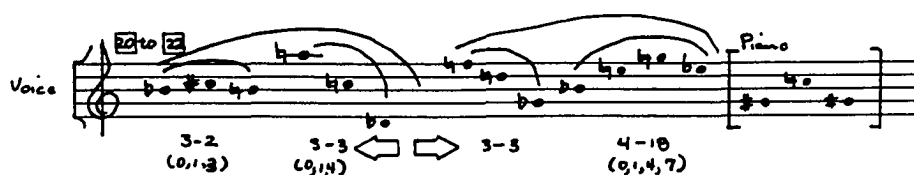
Measure 21: *calando*
 Voice: Grund, ich lieb' sie oh-ne
 Piano: *f*

Measure 22: *tempo, lebhaft*
 Voice: Wenn wir ein-an-der
 Piano: *pp*

Additional annotations: *molto rit.*, *viel langsamer, sehr ruhig*, *♩ = 60*, *En de.*, *3-5*, *(9,1,6)*, *(4,18)*, *(5,1,4,11)*, *(6,7,3,4)*

Example 2.5a: Op. 23/2, mm. 20-22.

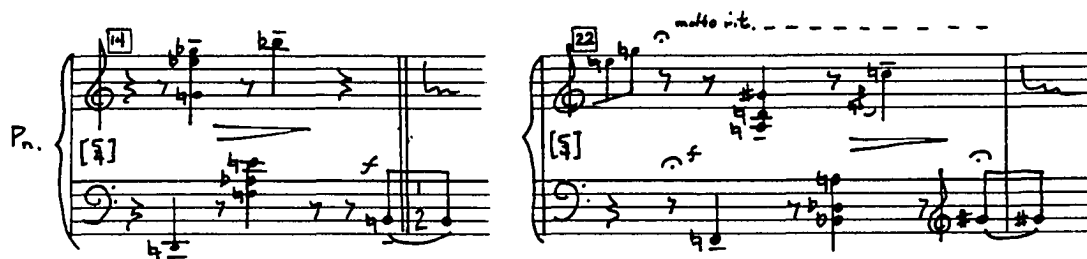
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Example 2.5b: Pc sets of the vocal line, mm. 20-22.

from the accompaniment's previous activity, pc sets 3-5 (0,1,6) and 3-3 (0,1,4), are apprehended in their essential form. The emotional culmination of the piece, then, is not lexicographic but compendious. This cadence, while being harmonically predisposed, attempts melodic extension: we hear an echo of *Ende* (g^2-e^{b2}) in the piano's right hand ($g^{\sharp 1}-c^2-g^{\sharp 1}$ in example 2.5b). Thus, what has ended in the voice actually continues.

Another paradoxical aspect of the passage derives from the fact that the piano's cadence at the end of measure 22 rhymes with that of measure 14 (example 2.6).¹⁵



Example 2.6: Op. 23/2, m. 14; m. 22.

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The similarity of the figures, however, is erased by their different functions: here (m. 22) to cause cessation of motion, there (m. 14) to propel motion; here to suggest endlessness (and thus futurity), there to forge connections with past events. Relative to preceding and succeeding material, motion is suspended in measure 22: the textually-responsive activity of the middle section is hereby completed. Yet the overriding paradox of the passage is that while completion and culmination are accomplished, there is no one literal point of repose in the passage.¹⁶

Within the context of the entire song, the setting of the line "ich lieb' sie ohne Ende" (mm. 21-22, example 2.5a), with its series of fermatas, its molto ritardando marking, and its quasi-cadential piano figure literally imposes ending on words in the text declaring an emotion that is described as endless. And this musical ending (the ambiguity of which has been outlined above) occurs in one of the lengthiest passages of forte in the song: the character of this ending is climactic. With this passage, the point of arrival postponed since measure 15 reaches fulfillment (as it were), and the emotional center of the song is established. With this transference of the crux of the poem (line 5) to line 7, the musical setting again rereads its text.

I have stated that Webern's song "Es stürzt" draws from its lyric a dormant eroticism through the musical imposition

of new connections (and disconnections) and emphases. Among the most telling of these new relations is the score's separation of the poem's final two lines (lines 8-9), this separation in effect creating a new verse paragraph of poetry by means of the final arioso section (mm. 23-30).

Jone's final lines, we recall, evoke the phosphorescence of sunlight in the early evening. Through the special musical treatment awarded the lines, Webern's score turns their relationship with the previous climactic passage into a quiet celebration of the tender condition induced by the sun's withdrawal from the sky, the lover's withdrawal from the beloved ("den Himmel und die Seele überglüht noch lange Glut"). This condition is suggested by the poet with word-choices implying the tactile as well as the visual: the verb glühen, to glow, also means to burn or to be red- or white-hot; the noun, Glut, means incandescence and glowing fire, but it is figurative for fervor, ardor, and passion. The song's final section, then, commencing as it does after the climactic "ich lieb' sie ohne Ende" creates a musical afterglow, as it were, to the middle section. How is this accomplished?

The final section of the arioso (mm. 23-30) is at once a kind of recapitulation fused with coda: previous chords and motives return in new guises that lend them new functions. We hear the beginning of the section (at m. 23) with the shock of recognition: the most comprehensible

presentation of pc set 4-7 (0,1,4,5) thus far occurs with the inception of P_6 at the enunciation of the new section's first vocal line (example 2.7). Although pc set 4-7 previously has been heard embedded within significant phrases ("das Herzblut ist die Feuchte uns geliehen," m. 9; "die Träne ist die Kühle uns gegeben," m. 12 [example 2.2]) or affectively distorted ("Ach, ich darf sein," mm. 15-17; "auch die Sonne ist," mm. 18-19 [example 2.4]), its statement is made deliberate by articulation markings and isolation by rests (example 2.7). Its statement here brings to consciousness what has been prepared: the association of

Handwritten musical score for Example 2.7, Op. 23/2, m. 23. The score is for Voice and Piano (Pn.). The Voice part is in treble clef and the Piano part is in bass clef. The tempo is marked "viel langsamer, sehr ruhig" and the time signature is "4/7 (0,1,4,5)". The key signature has one sharp (F#). The lyrics are "Wenn wir ein-ander". The score includes various musical markings such as "pp", "A-bendy", and "bendy".

Example 2.7: Op. 23/2, m.23.

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the heavenly--what is lent or given--with the persona's lover.

Another example of the section's double function of recapitulation and coda is the return in measure 23 of the

Example 2.8a: Op. 23/2, m. 14.

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Example 2.8b: Op. 23/2, mm. 25-27; m. 29.

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linear trichord figures that are so important to the arioso's first section. These figures continue, culminating in measures 25-27 in a compositional revision of the propulsive measure 14 (example 2.8a and 2.8b).

Both vocal line and piano share in the revision of measure 14. First of all, a symmetrically-spaced chordal union of two pc sets 3-3 [a chromatic hexachord on g^\sharp or pc set 6-1 (0,1,2,3,4,5)] in measure 25, repeats at T5 the chromatic hexachord embedded in the piano part in measure 14.¹⁷ In addition, the vocal line ("den Himmel und die Seele," example 2.8b) repeats the hexachord (pc set 6-Z36) of "wunderbar zurück" (measure 14, example 2.8a). That hexachord, we recall, is completed by the piano.¹⁸

Certainly the use of pc sets 6-1 and 6-Z36 in measures 25-27 demonstrates the close relations between that passage and measure 14 (example 2.8a), but it is the reiteration of the invariant trichord on pitch classes $\underline{E}^b, \underline{F}^\sharp, \underline{G}$ (marked with arrows in example 2.8b, mm. 26-27 and 29) that contributes in a pronounced manner to the passage's feeling of both reminiscence and closure. Thus, the entire last section of the arioso is a fusion of reminiscence and coda: the song's denouement.

I have given brief examples of how the final section of "Es stürzt" completes the song by recalling and reviewing earlier materials. Yet it is not these aspects alone that

manage the special relationship between the final section and the whole.

The vocal line in the final section isolates and heightens single words by rests (Abend, überglüht, Glut) or by dynamic (the only forte in the section is on den Himmel). Registral distortions lend an incoherence to certain words (noch lange) only to throw others into relief (Glut). This lends a breathless, almost improvisatory quality to the setting. Finally, it is the simple fact that the section is slower and quieter than the previous one that belies its recapitulative aspects and gives it its gentle, intimate character. The beat rate is appreciably reduced at measure 23 (roughly by a little over a half from quarter = ca 108 to quarter = 60); verbal instructions corroborate (viel langsamer, sehr ruhig). In addition, the dynamics of the entire section are limited to piano or pianissimo (with the brief exception of forte at measure 25 that is used there to emphasize den Himmel). All these aspects lend the final section its sense of denouement.

* * * *

In my description of the process of musical revision of a verbal text, I have pointed to instances of the score's disruption, erasure, connection and disconnection of lines and words as means of excavation: the latent erotic implications of Jone's text are recovered by the song. What begins as a dramatic exclamation (recitative) becomes a

formal declaration (arioso, first section) on nature: drama and formality are in turn replaced by development where, paradoxically, each word and phrase take on a newly-composed aspect in service of an emerging personal expression of human love. With the urgent musical response to lines such as "ich lieb' sie ohne Ende" and "den Himmel und die Seele überglüht noch lange Glut," the sun, figure for the lover, is the life's-blood of the beloved: the beloved, like the sky from that of the sun, shares in the afterglow of the lover's withdrawal or farewell. In the very process of uncovering or recovering its poem's hidden implications, Webern's "Es stürzt" behaves as a "work-in-progress," revealing to the attentive listener a musical revision of poetic text.

Notes

1. "Herr Jesus mein" (Op. 23/3) was completed on July 14, 1933 and "Es stürzt" (Opus. 23/2) was completed on August 18, 1933. Webern's letter of September 3, 1933 also alludes to a possible additional setting of the poet's texts. That possibility, of course, was realized in January, 1934 when Webern announced progress on a new work, "Das dunkle Herz" (Op. 23/1).

The disparate sources of the texts of Opp. 23/2 and 23/3 are similar to the sources of the text of "Das dunkle Herz," the specifics of which have been discussed in chapter one. "Es stürzt" and "Herr Jesus mein" are part of the poem "Die Freude" in Fons hortorum. "Die Freude," we recall, opens with the "Ich bin nicht mein" portion of "Das dunkle Herz" (Op. 23/1) and "Es stürzt" forms the last part of the first verse of "Die Freude" and the "Ach, ich darf sein" portion its verse two. This verse two of "Die Freude" also includes "Herr Jesus mein" up through "Der Frühling saget mir." That line begins verse three. The appearance of the two song passages in "Die Freude" (of Selige Augen) is identical to "Die Freude" (of Fons hortorum. In the Brenner printing of Viae inviae, "Es strürzt" and "Herr Jesus mein" form the final four verse paragraphs of "Das dunkle Herz."

Refer to Appendix A for the three sources and to chapter one for further discussion of these.

2. The composer's specific word choice describing the songs' relations, Gegensätzlichkeit, with its rhetorical denotation of conflict, opposition, and antagonism is perhaps a surprising one given his predilection for evaluating art, his own music in particular, on the principles of coherence and comprehensibility. Webern's use of these words, Faßlichkeit (comprehensibility) and Zusammenhang (coherence), are fundamental to his Path to the New Music lectures, particularly in his discussion of music history as it leads to the inception of the twelve tone method. These words, of course, also permeate Schoenberg's theoretic discussions of music new and old in numerous essays and particularly in the "'Non-harmonic' Tones" chapter in the Theory of Harmony (Schoenberg 1978, 309-344). He speaks of the "law of comprehensibility" as something that, as he states: "I was the first to utter and accord its true significance" (Schoenberg 1975, 207-208). But the term comprehensibility is not without its ambiguities, as Dahlhaus points out (Dahlhaus [1987] 1988, 122).

Although the term is not defined in Schoenberg's brief 1923 essay "Twelve-Tone Composition," Schoenberg lists the results of the "law of comprehensibility" regarding polyphonic, homophonic, and twelve-tone composition. Regarding twelve-tone composition, the law results in fusion

of horizontal and vertical and thus in the annulment of the question of dissonance for the "sound combination" (Schoenberg 1975, 208). Later, in the fundamental essay, "Composition with Twelve Tones" (1941), the term establishes an aesthetic stance in general: "Form in the arts, and especially in music, aims primarily at comprehensibility" (Schoenberg 1975, 215). However, as the 1923 essay shows, the manifestations of comprehensibility in music of various periods are contextual or proper to them, and the 1941 essay eventually refines the term in a discussion of the emancipation of dissonance. There it is used to describe interpretation or perception of dissonance and consonance, a term Schoenberg rejects here and elsewhere as creating a false antithesis (Schoenberg 1975, 216-217).

Noller contrasts each composer's use of the terms in "Faßlichkeit--Eine kulturhistorische Studie zur Aesthetik Weberns," but his remarks should be read with caution. He apparently misreads or ignores the specific compositional contexts in which that word is used by Schoenberg, preferring instead to confine his reading of Schoenberg's remarks to the composer's attitudes toward beauty and art and the role of personal expression in their creation (Noller 1986, 169-171). Dahlhaus' earlier conclusion about Schoenberg's use of the term and his linking that usage to the context of the composer's pronouncements on the emancipation of dissonance is convincing.

3. Although the combination of both types of texts in one cycle is not unprecedented in Webern's vocal works prior to the Jone settings, these juxtapositions are less common than those cycles whose texts are more apparently linked. Two cycles incorporating this duality are Three Songs, Op. 18 (that opens with the folk poem of betrothal "Schatzerl klein" and ends with a setting of the Marian antiphon "Ave Regina caelorum") and Four Songs, Op. 12 (that opens with a folk text of supplication to the Virgin Mary and concludes with the wittily erotic Goethe stanza "Gleich und Gleich").

"Gleich und Gleich," incidentally, has provoked amusing comments by Stravinsky (" . . . that wretched 'Bienchen' in "Gleich und Gleich" . . . which should have been a large wasp with a good sting" [Irvine 1966, xxii]). And Stockhausen is amused by the song's erotic implications. "When I hear a text like this: ' . . . [along came a bee and] had a fine little nibble . . . ' [da kam ein Bienchen und naschte fein], I am instantly transported to an old alleyway in Vienna. I imagine Webern's girlfriend, Hildegard Jone, a bit anaemic, with light-blue stockings from England. She wrote a poem that Webern set to music [Op. 25/3]. . . . Who is the star bee? Who is the flower of love" (Driver and Christiansen 1989, 289)?

4. I take Webern's designation as the formal model for my discussion with the qualification that the arioso falls into three sections that may be designated as AA'A'', ABA', AA'B (figure 2.1). There are other possibilities as well. For example, the passage at measures 15-19 may be considered as a recitative-like interruption of the arioso, occurring much in the manner of the mid-17th century Italian cantata. The formal plan of the song would then be designated as R₁-A₁-R₂-A₂. Ringger, for one, offers an extremely clever reading of the piece as a rondo that is ultimately overturned by Webern's expressive setting of individual words (Ringger 1968, 29-30).

Ringger	<div style="display: flex; justify-content: space-around; align-items: center;"> A5B1015A'20B'25B'' </div>				
Alternate Formal Plans	<div style="display: flex; justify-content: space-around; align-items: center;"> AAAA'A'BA''BA' </div>				
2.	R ₁	A ₁	R ₂	A ₂	
3.	A	B	A'	B'	A _B

Figure 2.1: Formal chart, Op. 23/2.

5. In other words, the two hexachords are not transpositionally or inversionally equivalent but do share identical intervallic content or interval vectors (Forte 1973, 21).

6. Pc set 3-5 (0,1,6) is a subset of all vertical pentachords in the song [except pc set 5-8 (0,2,3,4,6)] and a subset of the cadential pc sets 6-243 and 6-217.

7. Pc set 3-3 (0,1,4) is a subset of pc set 5-8 (0,2,3,4,6) and of the cadential pc sets 6-243, 6-217, and 6-1 (0,1,2,3,4,5).

8. Observe the piano part at the end of a phrase in measures 18-19 (example 2.9a). Execution of all three chords as Webern has written them results in the overlapping of the thumbs. The chords might have been written as in example 2.9b, for instance, without significant damage to their performance or to their aural perception. Yet, Webern carefully delineates ic1 and pc set 3-5 (0,1,6) as components within the framework of the complete vertical tetra- and pentachords (example 2.9a).

a. $5-16$ (0,1,3,4,7) $5-218$ (0,1,4,5,7) $4-7$ (0,1,4,5)

b. $3-5$ (9,1,4) $3-5$ (9,1,4)

Example 2.9: Op. 23/2, mm. 18-19.

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9. Beckmann points to the significance of the f^2-e^{b1} leap at the words "Es stürzt," the reverse ($e^{b1}-f^2$) at "sie fließt," and the restatement of f^2-e^{b1} at "Himmel" (1970, 76).

10. In order to fashion the generally parallel pitch segmentation in this passage, Webern is forced to manipulate his rows. For example, "uns geliehen" and "uns gegeben" are musically articulated by pc set 4-7 (0,1,4,5), a pc set that is found twice in the row itself (on ordinal numbers 1-4 and 6-9). The setting of "uns geliehen" occurs with ordinal numbers 1-4 of I_0 , but Webern is then forced to continue its remainder in the piano part since its ordinal numbers 5-7 ($E-C-G^\sharp$) do not create the pc set required (pc set 3-3) if the following bit of text, "die Träne" (m. 10, example 2.2), is to rhyme musically with "das Herzblut" (m. 8, example 2.2).

11. It is specifically the invariant trichords [pc sets 3-3 (0,1,4) and 3-12 (0,4,8)] available to Webern from his choice of row transpositions and forms in this cycle (P_0-R_0 , P_6-R_6 , $I_0-R_{I_0}$, $I_6-R_{I_6}$) that contribute to this stability. The invariant trichords are shown below.

P_0 :	D	G	E^b	F^\sharp	C	E	A^b	F	A	B^b	C^\sharp	B
I_0 :	D	A	C^\sharp	B^b	E	C	A^b	B	G	F^\sharp	E^b	F

P_6 :	A^b	C^\sharp	A	C	F^\sharp	B^b	D	B	E^b	E	G	F
I_6 :	A^b	E^b	G	E	B^b	F^\sharp	D	F	C^\sharp	C	A	B

12. The piano's B actually completes the vocal line of m. 14. This is confirmed by mm. 25-27 where the same pc set [6-Z36 (0,1,2,3,4,7)] provides the entire vocal line there (examples 2.8a and 2.8b).

13. Several examples are Op. 14/6, mm. 10 and 19; Op. 14/4, m. 17; Op. 29/1, m. 28 and mm. 34-35. Examples of words in a phrase broken up by rests are numerous, and these are always for extramusical or expressive purposes. There is no more electrifying example of this than in Op. 19/2 where the chorus, after a fraction of a pause, whispers: Grün.

14. This "cadence" (in mm. 18-19) slows but does not stop the passage's momentum since there is only an eighth-note rest between the voice's phrase ending (a¹, m. 18) and the piano's phrase inception (G^b, m. 19): there is no rest at all in the piano part.

15. Note that the imitative quarter-note figure, one that is exploited as a primary motivic component of "Das dunkle Herz" (Op. 23/1), occurs only twice in "Es stürzt." These two occasions (mm. 14 and 22) are discussed above.

16. When does the ending of the "ohne Ende" phrase actually occur? with the vocalist's last pitch or with the piano's eighth rests marked with fermata (beat 2, measure 22)? with the piano's c² or its fermata-marked g^{#1}? At what point does the final section (measures 23-30) actually begin? with the piano's fermata-marked g^{#1}? with the downbeat of measure 23? with the voice's first pitch in measure 23?

17. The (piano's) chromatic hexachord at measure 14, pc set 6-1 (0,1,2,3,4,5), is built on E^b; the hexachord in measure 25, pc 6-1, is built on G[#] (A^b). The same T-relation (a perfect fourth) holds true for the vocal lines's hexachords in each passage, pc set 6-Z36 (0,1,2,3,4,7).

18. My discussion above points to the role of the piano in the passage at measure 14 (example 2.3).

CHAPTER 3

"SILENT, LIFE-SAYING FORM": AUDIBLE AND INAUDIBLE STRUCTURE IN OP. 29/2

The series of letters that Anton Webern wrote to Hildegard Jone from the final months of 1938 through January of 1940 concerning the composition of his First Cantata, Op. 29 documents the evolution of the work and reveals his attitudes about composing with texts. Although Webern effusively praises his friend's poetry (and painting) and declares a particular aesthetic sympathy with her,¹ the letters also reveal certain contradictions in the composer's notions concerning the role of texts in his compositional process and concerning the relation of verbal meaning to musical.

The First Cantata, Op. 29 was originally planned as "a sort of symphony with vocal sections" (Webern 1967, 36). Webern began composition of this work for soprano soloist, chorus, and orchestra with what would become the second movement of three, "Kleiner Flügel," and in his letter of July 20, 1938, he calls the piece "the key to a sizeable symphonic cycle" (Webern 1967, 36). As Webern's work progressed on what ultimately became the opening movement of the piece, "Zündender Lichtblitz," he began to refer to the composition as a cantata (Webern 1967, 38). By December of 1939 he was planning that "Chariten," ultimately the work's final movement, would be the first one for musical reasons. But he makes a point of telling the poet that the "Chariten"

movement must be first for textual reasons as well since it poses a series of four questions that the other two movements answer (Webern 1967, 39). (Issues concerning these questions are addressed in chapter 5.)

Webern's letters to Jone through their years of friendship indicate that the content of her poetry had great value for him personally.² Beyond this, however, he claimed literal correspondences between his musical settings and their texts. For example, letters concerning the First Cantata, Op. 29 and the Second Cantata, Op. 31 indicate that Webern deliberately set specific pitch configurations to key phrases or words of the texts, thereby assigning a certain extramusical significance to them. In addition, Webern implies that the pitch configurations introduce a cyclic relationship to these multimovement works.³ Explaining that the row of Op. 29 is specially formulated so that its second hexachord is the retrograde inversion of its first, Webern writes to Jone the following:

Everything that occurs [in the cantata] can be traced back to a sequence of 6 notes. Ever the same: whether it's the 'blissful strings' [of Op. 29/3], the 'charm of mercy' [of Op. 29/3], the 'little wings' [of Op. 29/2], the 'lightning of life' [of Op. 29/1], or the 'thunder of the heartbeat' [of Op. 29/1]. Surely it is evident from this how well the text can be built into the said sequence (Webern 1967, 39).

Another example of Webern's attitude about literal correspondences between music and text is his comparison of the visual appearance of a score ("Kleiner Flügel") and the

general sense of the poem. Although Jone and her husband, Josef Humplik, did not read music, Webern sent them the manuscript of "Kleiner Flügel" and described his score in terms of the text he had set.⁴

I am sure you will understand all from the 'drawing' [der Zeichnung] that has appeared through the notes. But however freely it seems to float around ('schwebst im Winde . . .')--possibly music has never before known anything so loose--it is the product of a regular procedure more strict, possibly, than anything that has formed the basis of a musical conception before (the 'little wings', 'they bear within themselves'--but really, not just figuratively [aber wirklich, nicht bildlich]--the 'whole . . . form' [die 'ganze . . . Gestalt']). Just as your words have it!) But extraordinary how these words came out to meet me half way!! (Webern 1967, 37; Webern 1959, 39).⁵

Adjunct to these statements is the claim by Webern that for his vocal compositions the text itself is the impetus for creation. "I have never gone out looking . . . for a 'text,' with the intention--indeed I could never have such an intention--of writing something vocal (a song, a choral piece, etc.) . . . [instead] the text was always provided first!" (Webern 1967, 43).

On the other hand, however, Webern ultimately allowed musical considerations to override the textual. For example, by January of 1940, the composer is forced to admit to the poet that "Chariten" (Op. 29/3), the movement originally intended to pose introductory questions, has been placed at the end of the cantata since "musically it has to be the ending" (Webern 1967, 40). And if we read carefully

his statement about the extramusical implications of the pitch configurations in Op. 29, we see that Webern "builds" the text "into the said sequence [of pitches]" (Webern 1967, 39). As for the optical aspect of his scores, Webern assures Jone that on an upcoming visit he will bring the score of his newly-completed cantata (Op. 29) so that he will be able to share it with her "'acoustically', not just 'optically' as has so long been the case" (Webern 1967, 39).⁶

Moreover, Webern's claim that "the text [is] always provided first" in the composition of vocal music is contradicted by a letter (of September 8, 1930) that marks the beginning of serious plans for collaboration between the two.⁷ There he begs Jone for some verses for a possible cantata project and suggests a "textual theme" [textliche Thema], the poetic subject, form, and source:⁸ "Send me a couple of sentences from your *Farbenlehre*! . . . In so many of your poems natural phenomena have been given such extremely beautiful form. But the text certainly doesn't have to be in rhymed couplets, nor in any kind of 'bound' form" (Webern 1967, 15-16).⁹

Finally, Webern's concern with literal correspondence between pitch configurations and specific words was apparently held with ambivalence. After having completed the piano reduction of "Kleiner Flügel" (Op. 29/2) in 1944, he compliments its text, Jone's words: "It was so beautiful,

setting them to music. If we could only hear words and music together . . ." (Webern 1967, 57).¹⁰

II

In his chapter on "Song" in Music and Poetry: The Nineteenth Century and After, Lawrence Kramer postulates that the classical art song is an essentially combative or, as he has it, an agonic art.¹¹ With its topological distortion of speech, the song attacks the sense of its words: "If we could only hear words and music together" Through music's exploitation of the extremities of vocal tessitura and through its rhythmic complication resulting in movement toward and away from speech-like patterns, a song engages its text in combat. Song is a new creation only as music struggles against words--phonetically, semantically, and dramatically. But the new creation is an erasure, a de-creation of the poem itself (Kramer 1984, 125-70).

Kramer uncannily echoes Boulez's earlier discussion of music-text relations, particularly his remark that music does not heighten the power of a poem but instead works at "hacking it to pieces" (Boulez [1981] 1986, 180).¹² Remarkably, Hildegard Jone herself touches on this notion of the de-creation of a text by music when she evaluates Webern's setting of her own Viae inviae texts (Op. 23/3, "Herr Jesus Mein"). "When the words can merely say: 'It is

so much, everything is there; just no walls between us and God,' they are annulled [emphasis mine] by the breath of sound and disappear" (Webern 1967, 67).¹³ Jone's comment articulates a surprisingly current reading of the musical phenomenon, and it echoes Schoenberg's polemical announcement: "When [a singer] sings, the word ceases" (Schoenberg [1975] 1984, 338).¹⁴

If the word ceases, if music hacks its text to pieces, and if we do not hear words and music together, what then is the function of a text for a vocal piece? its meaning? its influence? Could we tolerate a performance in which nonsense syllables were substituted for "O Freunde, nicht diese Töne"? But what if, on the other hand, la-la's (or the like) were substituted for "der ganzen Welt" where sopranos sustain their high pitch (a²) for roughly a dozen measures?¹⁵ Could we substitute a different text for "Heidenröslein" (given a poem with the same rhyme and metrical schemes as Goethe's)? for "Erlkönig"? for Pérotin's organum quadruplum setting of Sederunt? Could we substitute a new tune for the Easter gradual "Haec dies"? But what about for the "Dies irae" text? Could Webern's "Kleiner Flügel" be performed just as effectively with a different text?

These questions are intended to suggest at the very least that our understanding of music-text relations within a piece is in part dependent upon conventions of genre and

performance as well as upon the conventions of musical style of the historical period in which the pieces were conceived. In fact, as Falby has pointed out, from the perspective of western music history, the categories of textual function are limited to these: texts are "linguistic objects" that maintain primacy over their musical settings; texts are distinctly secondary to their musical setting; texts are "semantic content" intended to influence the course of their musical setting; texts are "sonic structures" where verbal "sense is secondary." But these categories of relationships are not absolute within a historical period nor within a composition (Falby 1987, 25-28).¹⁶

In the case of Webern's "Kleiner Flügel," relations between music and text have received extensive discussion from Bailey (1991, 286-292) and Phipps (1984, 141-152). Both agree that the semantic content of the cantata's text acts as a controlling influence over the music. However, it is my contention that the points of musico-poetic confluence are not entirely clear-cut in "Kleiner Flügel."

While the sense of Jone's text does exert a certain influence over "precompositional" and compositional aspects of the piece, "Kleiner Flügel" is engaged in various layers of conflict. This conflict involves competing functions of the cantata movement's text and conflict between what Meyer has called the "precompositional" (the serial composer's selection of "rules of derivation [and] methods for ordering

and relating parameters to one another") and the "perceptual-cognitive" (Meyer 1967, 240; 266-293).¹⁷

The text of the piece itself suggests this opposition between what is manifest and secret, audible and inaudible in the musical processes of "Kleiner Flügel." Perhaps it is precisely the interaction between these oppositions in "Kleiner Flügel" to which Webern refers when he cites its final line of text while commenting on music-text relations: the citation amounts to an interpretation of Jone's poem. "Your words captivate me afresh every time I read them! It was so beautiful, setting them to music. If only we could hear words and music together: 'die schweigend Leben sagende Gestalt'" [the silent, life-saying form (Webern 1967, 57)].

Let us turn, then, to the text at hand, the text that prompted Webern not only to draw its score but to explicate the sense of its final line in terms of the opposition between utterance or sound and silence.

- | | |
|---|---|
| 1 | Kleiner Flügel, Ahornsamen, schwebst im Winde!
Mußt doch in der Erde Dunkel sinken.
Aber du wirst auferstehn dem Tage,
all den Düften und der Frühlingszeit; |
| 5 | wirst aus Wurzeln in das Helle steigen,
bald im Himmel auch verwurzelt sein.
Wieder wirst aus dir du kleine Flügel senden,
die in sich schon tragen deine ganze
schweigend Leben sagende Gestalt. |
| 1 | Little wing, maple seed, you hover in the wind!
You must sink in the darkness of the earth.
But you will rise again to the day
to all the fragrances and to springtime; |
| 5 | from roots rise into the brightness,
soon in heaven also to be rooted. |

Again you will send out your own little wing
that in itself already carries your whole
silent, life-saying form.

The text of Op. 29/2, "Kleiner Flügel," is a short lyric in which the familiar technique of personification is employed: the poem's message is ostensibly addressed to the maple seed.¹⁸ In addition, there are familiar metaphors in operation. One is the metaphor of organicism, the traditional figure of form contained within the seed.

Both Phipps (1984) and Bailey (1991) have discussed this aspect of the text, taking the metaphor as the basis for their analyses of the music.¹⁹ Bailey's summary represents both authors' understanding of the text: the maple seed "falls from the tree and sinks into the earth in order to rise again . . . and produce another tree that will in turn send out new keys [seeds], each one containing within itself all the information necessary for the repetition of the whole process" (Bailey 1991, 286).

Both Phipps and Bailey ignore the fact that organic metaphors saturate Webern's discussions of music (in his two series of lectures from 1932 and 1933 and in his letters to Jone); Jone makes use of these as well in her discussions of poetry and art.²⁰ In fact, both authors assume that the text is one that is literally about a maple seed and the "propagation of the species," each suggesting that this rhetorical emblem figured in Webern's construction of the

row of Op. 29, the work's first vocal phrase (measures 6-10),²¹ and various compositional procedures (Phipps 1984, 141).²²

The second metaphor in operation in the text of "Kleiner Flügel" links natural life with the spiritual: the roots that anchor a tree in earth guarantee the planting of its roots in heaven. This assurance of redemption implies, of course, the actual audience to whom the lyric is addressed. The moral undertone and the religious subtext of this little poem are characteristic of Jone's work in general. As Reinecke has summarized: the theological-literary roots of Jone's piety and poetry are to be found, on the one hand, in the Logos theology of St. John and Ebner's philosophy of the dialogue. On the other hand, Jone's influences come from the tradition of mysticism and nature-worship of Angelus Silesius, Goethe, and Matthias Claudius. One of her artistic aims, in fact, is to "to dispense solace" (Reinecke 1988, 9).

While the poem may be read as religious expression, Jone's choice of the word Gestalt calls us to read the poem as a figure of thought standing for the art work, the work whose composer has been able to "cast a glance into the most remote future of his themes or motives" in the manner of a mathematician in whose formulae are "combined the distant past, the actual present, and the most remote future" (Schoenberg [1975] 1984, 422; 401).²³

Gestalt is of course a word charged with history (in terms psychological and philosophical) and meaning: form, shape, contour, figure, and character are possible translations. No discussion of the importance of the term for Webern can take place apart from Schoenberg's use of Grundgestalt (basic shape), a term denoting the "fundamental concept underlying a musical work, the features of which influence and determine specific ideas within the work itself" (Epstein 1987, 17). In addition, Frisch situates Schoenberg's use of the term within the context of "developing variation--the principle according to which [thematic] ideas are continuously varied" (1984, 9; 2-3).²⁴

With its use of Gestalt, Jone's text celebrates the work (natural or artistic) whose whole "silent, life-saying form" is pre-determined (by genetic code or craftsmanship). Jone's text celebrates the work whose seed or motive carries its destiny (death and regeneration), its present (the enunciated [spoken] silence of being), and its past (generation).²⁵ As Schoenberg instructs: "Let [the student] know that every living thing has within it that which changes, develops, and destroys it. Life and death are both equally present in the embryo. What lies between is time" (Schoenberg [1922] 1983, 29).²⁶

In response to Jone's text and its focus on cyclic natural generation, Webern sets up textures and sectional relationships in both voice and orchestra that suggest

regeneration and organic growth. Yet these, as I will show, frequently undermine themselves. In the observations that follow, I trace the interactions (whether in conflict or accord) of the audible and inaudible or the "perceptual-cognitive" and the "precompositional" in Op. 29/2.

III

After completing "Kleiner Flügel," Webern listed the piece's form as ternary in his sketchbook outline for the projected "symphony" that ultimately became the First Cantata, Op. 29.²⁷ "Kleiner Flügel" may be classified as an orchestral Lied, an art song in a kind of ABA form where "a poem . . . is set to a precisely composed vocal line united with a fully developed instrumental accompaniment" (Cone 1974, 5).

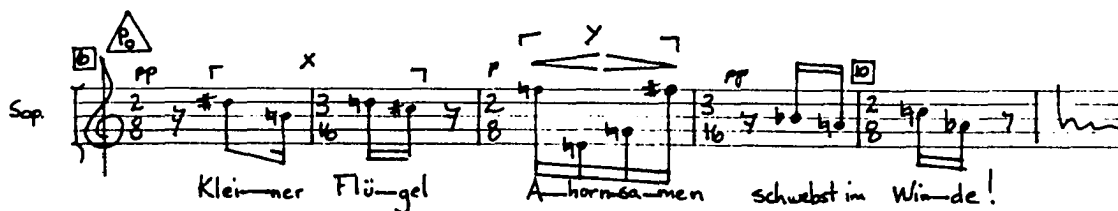
Webern imposes upon Jone's text a ternary division (lines 1-4, lines 5-6, and lines 7-9) that reveals the internal structure of the poem's content. Musical delineation of the text is accomplished by means of interlude, row structure, and changes of texture.

Lines 1-4 encapsulate the (seed's) progress from earth's darkness into daylight and spring. To signify this growth and maturation, Webern sets up potentially open-ended compositional processes: a canonic accompanimental texture and a solo line (begun in clarinet and continued by soprano) engaged in seemingly endless motivic development or

developing variation. This section (mm. 1-27) and its companion, the A' section (mm. 36-56), enact the text's sense, thereby creating a musical analogy with its theme of cyclic regeneration. In other words, the A sections perform the text's subject of generation and growth.

The construction and use of the row of Op. 29 facilitates these potentially endless compositional processes and sparks the analogy of musical process to the textual subject of growth.

The row of Op. 29 determines (at least) one structural level that is cyclic, and it renders breathtaking possibilities in terms of symmetry and invariance. Because the row's second hexachord is the RI of its first at t_5 , it is palindromic: Webern exploits or suppresses this palindromic characteristic by formal sections.²⁸ The prime form of the row, that to which the first vocal phrase of "Kleiner Flügel" is set, is given in example 3.1.



Example 3.1: Op. 29/2, mm. 6-10, voice only.

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Since the first and last intervals of the row are identical (ic 4), successive overlapping of row forms related by t3 (the invariant interval of order numbers 1 and 11) creates a cycle whereby the original transposition returns after four row statements (Kramer 1971, 162).²⁹ Thus Webern creates a system of row strands (such as P₀-P₉-P₆-P₃-P₀) to define the orchestral parts of two major sections (A and A': measures 6-27 and 36-56) in "Kleiner Flügel." Rochberg has charmingly referred to the cyclic nature of this row system as "transpositional chains which bite their own tails" (Rochberg 1962, 120). (The row forms of "Kleiner Flügel" appear in figure 3.1 below; measure numbers in the canonic sections are approximate.)

measures	1	6	26	27	32	36	40	56
<u>Solo line</u> (clar.)	I ₁₁	(sop) P ₀ - I ₄ - I ₇ - I ₁₀		I ₁₁ - P ₆		P ₀ - P ₉ - P ₆		
<u>Orch.</u>								
P ₅		P ₇ - P ₄ - P ₁ - P ₁₀ - P ₇		P ₅ - I ₁₀		P ₁ - P ₁₀ - P ₇ - P ₄ - P ₁		
P ₀		I ₁₀ - I ₁ - I ₄ - I ₇ - I ₁₀		P ₀ - I ₅		I ₁₀ - I ₁ - I ₄ - I ₇ - I ₁₀		
P ₆		I ₉ - I ₀ - I ₃ - I ₆ - I ₉		P ₆ - I ₁₁		P ₇ - P ₄ - P ₁ - P ₁₀ - P ₇		
		I ₄ - I ₇ - I ₁₀ - I ₁ - I ₄				P ₆ - P ₃ - P ₀ - P ₉ - P ₆		

Figure 3.1: Row Forms in Op. 29/2.

In addition, this system of row strands not only allows for the exploitation of the row's invariant possibilities,³⁰ but it is quite distinctly identified with a particular compositional method in the orchestral accompaniment: canon.

We recall that the A section (and the A' as well) consists (in the orchestra) of five contiguous canons (a 4) which are defined by pitch (each is a complete row presentation), by rhythmic profile, and (usually) by articulation. Each of the ten canons (five in each A section) may be described in traditional terms: double canon (such as in measures 6-10), strict (such as in measures 17-21), and free (such as in measures 48-51; 36-41). The canons may be seen as a series of variation canons. Their project is the continuous variation of a limited set of figures based on the linear dyad.³¹ However, these are not heard as canons.

Each of the canonic "voices" (or row presentations) is broken into brief melodic segments, usually linear dyads, according to instrumental color, register, and interval class. Aural apprehension of them is undercut by the very compositional treatment guiding Webern's exploitation of his series' riches. In general, this exploitation means the exposure of invariance through linear segmentation of icl dyads. Although Webern usually associates particular pc's with one or two registers, it is the prodigious ear indeed that can perceive the compositional agent by which invariance is exposed.

The propulsion traditionally associated with canonic writing is largely obliterated in the A and A' sections. It is replaced by a polyphony of articulation and timbre whose

instability (as a result of the rapidity with which linear dyads sound and recede into the past) creates, paradoxically, a kind of stasis. In short: the canons of A and A' do not achieve long-term goal-directed motion.

Where there is forward propulsion it is momentary, its goals immediate. It is almost always determined superficially: by dynamics. And dynamic changes are made either in response to the voice (as in mm. 17-20, where the orchestra's dynamics mimic those of the voice regardless of a single instrument's line within the canonic scheme)³² or to signal phrase or sectional delineation (as in example 3.2a, mm. 36-42, or on the second beat of m. 10).

One such canon initiates the A' section (example 3.2b, mm. 36-42) where P₁ and P₆ share unordered invariant five- and seven-note pairs as shown in example 3.2b. (Put differently, P₁ and P₆ share ordered invariant six-note pairs on order numbers 6-11 and 2-7 respectively.) In addition, I₁₀ and P₇ share trichords and dyads (example 3.2b). Webern, with a bid for ever more economical pitch resources (and therefore for greater unity), generally isolates pc's by register. Seven pc's are limited to two registers; E^b, D, and G appear in three; A^b and B are restricted to one register (example 3.2c).

This particular canon (example 3.2a, mm. 36-42) delineates the B from the A' section, and it has a

----- *Tempo* [Rec. 144]

Fl. *molto f*

Ob. *molto f*

Tpt. *molto f*

Tbn. *molto f*

Bsn. *molto f*

etwas breiter Rec. 120 *Tempo* Rec. 144

Fl. *ff*

Ob. *f*

Tpt. *f*

Tbn. *f*

Vn. *f*

Va. *f*

Glock. *f*

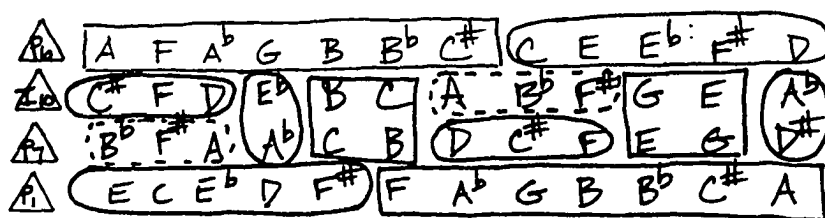
Mand. *f*

Sop. *f*

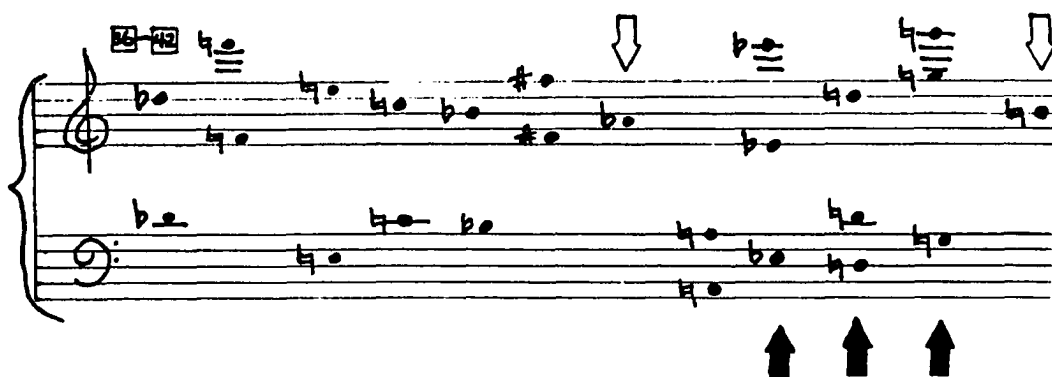
Wie-der wirst aus

Example 3.2a: Op. 29/2, mm. 36-42, orchestra only.

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Example 3.2b: Invariant sets (orchestra), mm. 36-42.



Example 3.2c: Pitch registers of canons, mm. 36-42.

propulsive character. But this propulsive character is not a result of canonic texture: it is controlled, on the contrary, by an abrupt shift in dynamic and tempo and by the presentation of imitative linear dyads in successive fashion rather than in the overlapping entries characteristic of traditional canons (example 3.2a).

In addition to the canonic textures and the row systems, there is the vocal line of the A and A' sections that appears to be involved (by analogy) in musical illustration of the text's cyclic notions. Its project is

developing variation. The entire vocal line is spun out from eighth- and sixteenth-notes and their negatives: eighth- and sixteenth-note rests (example 3.3). Two cells form the basis of the solo line: x (mm. 6-7) and y (m. 8). The two are distinguished from one another by general contour and by rhythmic figuration.³³

Of cell x, the most outstanding feature is the eighth-note/sixteenth-note figure which begins it, for it may operate independently (m. 14) or appear in a rhythmically varied form with its pitches inverted and detached (mm. 18-19). It may be embedded in what appears to be a transformation of y (m. 42) or in retrograde inversion (m. 47-48). Moreover, y could be understood as an extension of x. In fact, the two are subjected to such modification, both rhythmic and intervallic, that the distinctions between them grow fine indeed; the various guises of the cells, in essence, become disguises.

Among Webern's favorite methods of motivic variation are compression and fragmentation, so that cells become obscured, lost in a rich variety of presentation at the service of melodic continuation. Schoenberg clarifies this point in Fundamentals of Musical Composition. He advises that linear development, in addition to its usual implications of extension and growth, also implies condensation and liquidation: the gradual elimination of "characteristic features until only uncharacteristic ones

[Leicht bewegt F = c. 144]

Sop

klei-ner Flü-gel A-horn-sa-men schwebt im Win-de! Mußt dich in der
 Er-de Dun-ke-l sin-ken. A-ber du wirst auf-er-stehn dem Ta-ge,
 all den Döf-ten und der Fröh-ling-geit;
 Wur-zeln in der He-le stei-gen, bald im Him-mel
 auch ver-wun-gelt sein. Wie-der wirst aus dir du Klei-ne
 Flü-gel sen-den, die in sich schon tra-gen dei-ne
 gen-ge schwebend Le-ben sa-gen-als Ge-stalt.

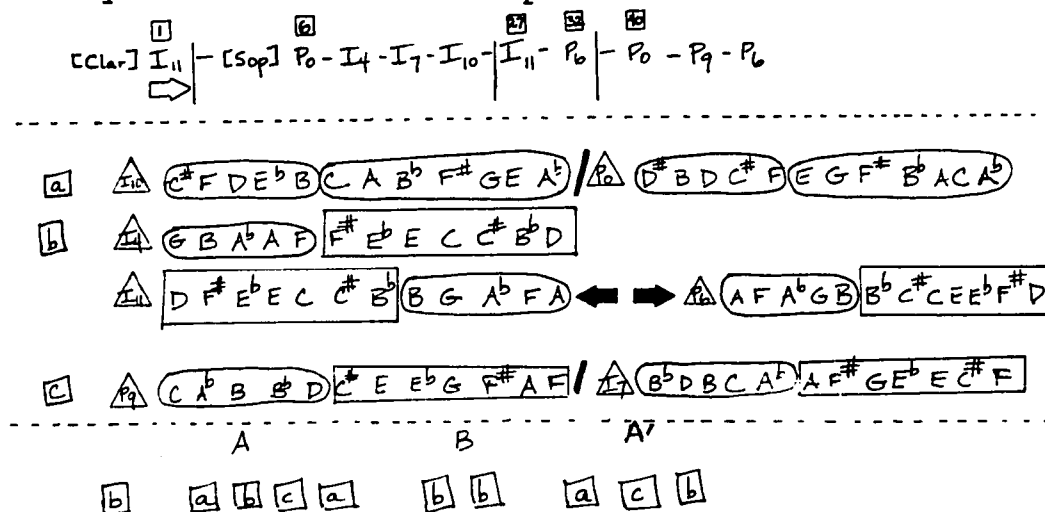
Example 3.3: Op. 29/2, vocal line.

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remain, which no longer demand continuation . . . [and] which have little in common with the basic motive[s]" (Schoenberg [1970] 1985, 58). Ultimately, identification of the x and y cells' transformations as the vocal line proceeds through the A and the A' sections amounts to subjective interpretation (example 3.3, mm. 6-22; 40-51).³⁴

The row system of the solo line is begun by the wordless precursor to the soprano, the clarinet solo in

measures 1-6 (example 3.4). This system is largely independent from the orchestra's (with the exception of the B section where all "voices" participate in the presentation of a palindrome). Organic connections are implied by this row system's forms and transposition.



Example 3.4. Row chain and formal disposition of phrases (by row) for solo line, Op. 29/2.

Both the A and A' sections (vocal line) feature row forms or transpositions that share invariant five- and seven-note pitch sets. $I_{10} + P_0$ (designated as a in example 3.4); $I_4 + I_{11}$ (b in example 3.4); $I_4 + P_6$ (b in example 3.4); and $P_9 + I_7$ (c in example 3.4) are all linked in this way. (In addition, I_{11} is the retrograde of P_6 , a determining factor in the B section's palindromic disposition.) Yet, the repetitive pairs sharing unordered pc sets are perhaps completely inapprehensible: the wealth of motivic variation guarantees this. But as Webern said about Beethoven's use of retrograde in Six easy Variations

on a Swiss Theme, "you won't notice this when the piece is played, and perhaps it isn't at all important, but it is unity" (Webern 1963, 52). The vocal line's return to the A material (P_0) occurs with the setting of lines 7-9 (mm. 40-51). These final lines provide a contrast to the repetitive nature of lines 1-4 and (as we will see) lines 5-6. Lines 7-9 act as a kind of Abgesang. Movement from darkness to day (lines 1-4) and from earth to sky (lines 5-6) is replaced by prescription: "again you will send out your own little wing" (line 7). And the Abgesang affirms the source of repetition: the form that silently carries within it its past and its destiny.

However, in spite of the literal (musical) connections between the vocal line of the A and A' sections (invariant pitch sets, canonic accompaniment, and the return of P_0), a sense of return at the A' section is weakened, ironically enough, by the thing that links it most intimately with A section: the entire A' is a nearly perfect rhythmic retrograde of the last 12 measures of the A section (mm. 11-22).³⁵

While Webern emphasizes palindromic relationships in the A and A' sections only occasionally, these relationships are usually suppressed there.³⁶ It is left to the B section to exploit that potential.

Although lines 5-6 of "Kleiner Flügel" repeat the previous lines' sense of movement in compressed form, their

musical setting overturns the text's sense of repetition.³⁷ (This repetition in lines 5-6 involves renaming the seed's origin and destiny: roots to sky's brightness.) Their setting (section B, mm. 27-36) instead connotes closure: section B is set off from its immediate environment primarily because it is a palindrome. (While one may repeat a palindrome or establish a cycle of palindromes, there is always a point at which the pattern or scheme itself concludes: apprehension of the scheme depends upon it.)

Secondly, the B section is set off by its ritualized character that is a result of palindromic pitch and rhythmic symmetry. The distinctiveness of the section is also the result of abrupt changes in dynamic, texture (homophony), pitch resource (the ostinato harmony of pc set 3-5 [0,1,6]), and of distortion of tempo at the section's commencement and conclusion.

Furthermore, the ritualized quality of the B section strips the performative function (of lines 1-4 and 7-9) from lines 5-6. Here the poem presents a varied repetition of the seed's life cycle: "from roots rise into the brightness, / soon in heaven also to be rooted" (lines 5-6). Yet this textual repetition is showcased by a setting that musically distinguishes it from the canonic A sections. The B section's very removal and special distinctions from the performative canons gives lines 5-6 a function different from that of the A sections.

In essence, the lines' setting is a work within a work. It has a distinctive beginning, a process (a life?), and an ending. And in this way it provides a kind of commentary on the work (of nature? of art?) that must always seek its own "death," its own cadence or ending. Pictures are framed; statues are gravity-bound; motivic development pushes toward liquidation; songs end. Thus, closure (palindrome) and redundancy (ostinato harmony) are pressed to comment upon the performance of the development and growth from which they are removed and isolated by their very distinction.

What is this ritualized commentary on growth and development? In the B section, all "voices," orchestral and vocal alike, present row forms that originally appeared in the five-measure introduction to the A section (I_{11} ; P_5 ; P_0 ; P_6) and subsequently present these forms' retrogrades (P_6 ; I_{10} ; I_5 ; I_{11} [figure 3.1]). Thus, a distinctive row system defines the B section (mm. 27-36) and the six-measure introduction to A (mm. 1-6). This row system is identified with a particular texture (homophony) and with one accompanying sonority (pc set 3-5 [0,1,6]) that is expressed in single verticalities and pairs of slurred verticalities.

In the movement's six-measure introduction, the ostinato sonorities (pc 3-5 [0,1,6]) are arranged in canon with the clarinet's rhythmic palindrome (example 3.5a). This introduction establishes a stability that is immediately interrupted by the A section's polyphony of

Leicht bewegt F.c. 144

Handwritten musical score for Example 3.5a, measures 1-6. The score is for Clarinet in E-flat (Cler. [Edur.]) and Orchestra (Orch. [Leones]). It features a 3/8 time signature and a key signature of one flat. The music includes various dynamics like 'pp' and 'p', and markings for 'rit.' and 't.p.m.'. The score is divided into two systems. The first system shows the Clarinet and Orchestra parts. The second system shows the Clarinet and Orchestra parts with additional markings for 'rit.' and 't.p.m.'.

Example 3.5a: Op. 29/2, mm. 1-6. Canon and palindrome.

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Handwritten musical score for Example 3.5b, measures 27-36. The score is for Soprano (Sop.) and Orchestra (Orch.). It features a 3/8 time signature and a key signature of one flat. The music includes various dynamics like 'pp' and 'p', and markings for 'rit.' and 't.p.m.'. The score is divided into two systems. The first system shows the Soprano and Orchestra parts. The second system shows the Soprano and Orchestra parts with additional markings for 'rit.' and 't.p.m.'.

Example 3.5b: Op. 29/2, mm. 27-36. Vocal and orchestral rhythmic symmetries.

Hp +
Piano
Violin
Viola
Cello

Winds

Bass line

pc set 3-5
(0,1,6)

pc set 3-5
(0,1,6)

Example 3.5c: Op. 29/2, mm. 1-5. Articulation of ostinato sonorities.

K. Horn
Trumpet
Trombone

Winds

Bass line

pc set 3-5
(0,1,6)

pc set 3-5
(0,1,6)

Example 3.5d: Op. 29/2, mm. 27-36. Augenmusik, orchestra.

timbre. In the B section, an expanded version of the introduction, the canonic implication of the ostinato sonorities is suppressed while the palindromic is amplified since all "voices" are reinforced by symmetrical rhythmic patterns (example 3.5b). The introduction's promise of stability is fulfilled here.

If we compare the ostinato chords of the introduction (example 3.5c) with those of the B section, isolating them by articulation (slurs and single verticalities), we see that in the B section the palindromic levels leap out (example 3.5d). First of all, these levels suggest a kind of secret Augenmusik (birds' wings? winged seeds? W's?): this is evident in the shapes rendered by the slurred verticalities in the winds (example 3.5d).

Secondly, these palindromic levels (in the B section) reveal a disciplined restriction of instrumental functions. As in the introduction, instrumental families are stratified: strings, harp, and celesta generally perform single verticalities; winds perform slurred pairs of verticalities (example 3.5d). In addition, the "bass line" of the introduction (a-f-g-d[#]-f[#]) is enriched and completed in the B section (a-f-g-e-a-f[#]--f[#]-a-e-g-f-a [examples 3.5c and 3.5d]). Here, too, the introduction's promise of stability is fulfilled by closure.

There is interplay between audible and inaudible in the B section as well as elsewhere. The voice's pitch registers

in the first half of the palindrome (mm. 27-31, example 3.3) are precisely reproduced in the second half (mm. 32-35). Webern has even contrived that the text's word play on "to be rooted" (verwurzelt sein, mm. 27-28) and earthly roots (wirst aus Wurzeln, mm. 34-36) is highlighted musically by pitch retrograde and identical durations and shapes.³⁸

The palindromic structure, however, clear as it is, is undercut by subtle rhythmic alterations in both voice and orchestra (example 3.3 and 5.b). In the voice these rhythmic distinctions between halves of the palindrome occur in measures 29 and 34 (with the reordering of a sixteenth-note rest between \underline{e}^1 and \underline{c}^2 in m. 34) and in measures 31-32 (with the alteration of rhythm on "bald" in m. 32). In the orchestra, the rhythms "have been grouped into small units so that the retrograde portion of the palindrome consists of the reversal, not of individual durations, but of the sequence of these units" (Bailey 1991, 289). In addition, the voice's symmetry is also undercut by changes in articulation (example 3.5b) and overall dynamic plan. (The vocalist is required to go from forte to pianissimo in the first half, from forte to piano in the second.)

Paradoxically, the B section is both the blossoming of the introduction's palindromic potential and its exhaustion or completion. It is this completion, then, that reveals the function of the B section's text. The text's varied repetition (lines 5-6) is thus charged with "life-saying" in

the form of a musically ritualized, textual recounting of the development that sections A and A' inaudibly enact. But this recounting takes the musical form of exhaustion of the B section's row system and palindromic premise. As the B section makes clear, however, the boundaries imposed by systems (palindromes and rows whose transpositional chains "bite their own tails") and methods (motivic development pushed to liquidation), by frames or gravity, create artistic riches.

* * * *

I have shown how Webern has set up a number of relationships and procedures that would imitate his text's suggestion of natural generation. But palindromic relationships involving pitch, rhythm, and register, are often negated by various other factors: dynamics, articulation, alterations in accent and changes in register. Or, the latter in turn undercut other kinds of cyclic relationships: section B interrupts the progression of the A section's series of canons, and A itself interrupts the introduction's establishment of row system and stability.

Webern's virtuoso manipulation of two simple motives in the melody often undermines their identity, and at a higher level, the subtlety of the distinctions between the two is so great that the solo line is rhythmically nearly uniform. But its uniformity creates a striking balance with the

rarified complexity of its accompaniment. And that complexity (the series of inapprehensible canons) balances against the stability of the middle section's ostinato chords in response to textual impetus.

Therefore, apprehension of the series of tensions--or the play between audibility and inaudibility and the destructive and constructive results of this play--results in a greater understanding of the relations between text and music in the second movement of Webern's Op. 29.

NOTES

1. At one point in their correspondence, Webern sums up his feelings about Jone. "That I have understood you is proved to you by my music: and that you understand me is proved to me by your words" (Webern 1967, 54).

2. Although Webern's letters are sprinkled with his reactions to Jone's poems, one in particular indicates that her works provide him emotional or spiritual comfort. Dated roughly six weeks after the Anschluß, Webern's letter of May 5, 1938 vaguely alludes to the country's political situation--"a time of severe depression after yesterday's appalling experiences in Vienna" (Webern 1967, 35). The composer goes on to express thanks for his timely receipt of her poem.

The fact that your wonderful poem arrived like a gift at such a time . . . it was so beautiful, so redeeming. . . . What a sense of recovery your words brought me! . . . The fact that they arrived at such a moment: what precision of occurrence! Needing them as never before, such words were there for me. 'Wir wollen Ruhe geben' [We want to give tranquility] (Webern 1967, 36).

Incidentally, a riveting account of Webern's reaction to the German entry into Austria (March 12, 1938) is given by Louis Krasner, who happened to be in the composer's home that afternoon (Krasner 1987, 343). Krasner's testimony concerning Webern's political views further documents Moldenhauer's balanced discussion in his chapter on "Webern and 'The Third Reich'" (1978, 515-532).

3. Webern remarks to Jone concerning Cantata II, Op. 31: "In my tone rows I arrive at the same spot at the words 'Farben,' 'Farbenschimmer,' 'Farbige' and in the 3rd movement (correspondingly) 'das Aug mehr bindet' as well as the designation 'so lang,' 'wenn nachts,' 'wenn nichts' and in the 4th movement (in keeping with the sense of fulfilment) 'tritt das bewegende'" (Webern 1967, 49).

4. Jone's response to Webern's gift is recorded in an undated letter from late January or February, 1939. (Part of the letter is given in facsimile in Moldenhauer [1978, 563] and a more complete excerpt is given in Reinecke.) Here the poet claims to have understood the manuscript: "I believe also actually to be able to say: I see the ideas of creation through the transparent picture of your notes. What a blessed winged-prayer-clasp. What an elevation of life in this hovering. . . . How good that today so pure, so

gracious an image may ring out, float out" (Reinecke 1988, 92).

5. This is not the only instance in his letters to Jone that Webern comments on his works in optical terms. For example, of his current score in progress (Op. 29/3 ["Chariten"]) he says, "The picture that emerges often surprises even me" (Webern 1967, 40).

The pictorial aspect of Webern's scores has influenced several scholars in various ways. Phyllis Luckman, for example, finds what she calls "geometric symmetries" in the last movement of Op. 31. Along with formidable pitch and mathematical symmetries to be apprehended in that chorale movement, Luckman finds an optical symmetry at midpoint: a cruciform shape is determined by vertical, non-repeating pitches (Luckman 1975, 191-194). Nancy Perloff attempts to draw parallels between visual and aural polyphony in selected works of Webern (mainly in the Symphony, Op. 21 and the Concerto, Op. 24) and Paul Klee ("Fugue in Red" and "Intensification of Color from the Static to the Dynamic" [1983, 200-206]). Finally, Angelika Abel makes a formidable attempt to explain the structure of Webern's rows and to analyze the Piano Variations, Op. 27 in terms of the color theories of Goethe (Abel, 1982). (One should read this work, however, in light of Essl's critique of Webern's actual acquaintance with Goethe and in light of his criticism of Abel [1991, 17]. Essl's critique is outlined in chapter 4.)

6. In a letter concerning the newly-completed "Zündender Lichtblitz" (Op. 29/1), Webern equates the visual with the metaphoric: "It is to be hoped that we come and visit you very soon. I'll bring the new score with me . . . so as to be able to show you how it goes at least figuratively, optically" (Webern 1967, 38).

7. In fact, collaboration between composer and poet did not actually commence until the composition of "Herr Jesus mein," Op. 23/3, the inception of which was reported to Jone in March of 1933 (Webern 1967, 20).

8. Moldenhauer has pointed out that Webern's cantata plans as outlined in this letter from September, 1930 are surprisingly prophetic of the shape taken by Op. 29 roughly a decade later (Moldenhauer 1978, 558). In addition, this letter follows by some eight months Webern's earlier proposal to collaborate on an opera. (Webern's request for a libretto [ein Opernbuch] is dated January 17, 1930 [Webern 1967, 14; Webern 1959, 14]).

9. Reinecke includes in his biography of Jone selections from her "Farbenlehre" but warns that it is not possible to reconstruct precisely which selections from the gigantic, unorganized collection, Licht und Lied (of which "Farbenlehre" may have been a part) were actually sent to Webern (Reinecke 1988, 111-117).

10. "Es war so schön, sie zu komponieren. Wenn wir Wort und Ton einmal hören könnten . . ." (Webern 1959, 61).

11. Kramer's ideas about music/text relations in the classical art song are proposed within the theoretical framework of deconstruction. Kramer's notions, based on one aspect of the complex and controversial philosophy set forth by Paul de Man and Jacques Derrida, can be summarized as the "effort to find the crucial area in which a discourse questions or undermines what it affirms" (Kramer 1984, 244).

12. Although Boulez's discussion from whence this phrase comes now appears in three English translations, I have quoted from "Sound, Word, Synthesis" (in Orientations, [1981] 1986), an expanded version of "Sound and Word" (in Notes of an Apprenticeship, 1968 and in Stocktakings from an Apprenticeship, 1991).

13. "Wenn aber das Wort nur sagen kann: 'Es ist so vieles, es ist alles da, nur keine Wände zwischen uns und Gott', so werden diese mit dem Hauch des Klanges aufgehoben und sind nicht mehr da" (Webern 1959, 70).

Jone's evaluation is part of her brief tribute to Webern on his fiftieth birthday that was originally published in 23 (1934) and later included in an appendix to the published correspondence from the composer to the Humplik (Webern 1959, 70-71; Webern 1967, 67).

14. Schoenberg's pronouncement comes from a set of aphorisms on opera (c. 1930) included in Style and Idea: Selected Writings of Arnold Schoenberg ([1975] 1984, 337-339).

15. Kramer reads the solo quartet (on "wo dein sanfter Flügel weilt") in the finale of Beethoven's Ninth Symphony as an example of what he calls "overvocalizing" or the "purposeful effacement of text by voice" (Kramer 1984, 132). The solo quartet offers an example of this overvocalizing where the "collapse of poetry into rhapsodic vocalization" through the exploitation of vocal possibilities and through manipulation of melisma, dynamics, and chord color results in a displacement of the text. Schiller's verses that humanize "a joy that is supposed to be divine" are at that point cancelled out by Beethoven: "completing each other's gestures at the extremes of breath, range, and strength, the voices are transformed by a loss of distinctiveness; they

become impersonal, like the ecstasy, the going-out of self, that their song celebrates" (Kramer 1984, 135).

16. Two helpful historical surveys of the vast topic of music-text relations in western art music are Winn (1981) and Stacey (1989). The former is a thoroughgoing examination of poets', composers', and philosophers' attitudes toward these "intimate, productive, sporadically marital relations" between the two arts (Winn 1981, x). The latter is a brief sketch of theorists', philosophers', and composers' attitudes.

17. Edward A. Lippman points to this problem in part when he quotes the strict canonic opening passage of Webern's Symphony, Op. 21 and notes that its construction is inaudible: its "logic of consecution, propulsiveness, and even continuity seem entirely lacking or purposely eliminated" (1984, 134). Although Lippman's purpose is not to explain the rift between perception and score but to address issues of motion and temporal process, the phenomenon is one that Webern scholars ignore in favor of the documentation of a work's pitch content.

This is not entirely true, however, of Jonathan Kramer's "The Row as Structural Background and Audible Foreground: the First Movement of Webern's First Cantata" in which he attempts to come to terms with matters of perception, with "musical logic beyond the row" (1971, 158). A revision of that Journal of Music Theory article appears in his book The Time of Music, where the issue of the relationship between the temporal structure and the row of Op. 29/1 is addressed (1988, 183-200).

18. The source for the text of "Kleiner Flügel" is the 53-page manuscript of the poetry cycle "Fons hortorum" (dated "Winter und Frühling 1934") included in the anthology entitled Sator. Sator is held in the Hildegard Jone collection in the Paul Sacher Stiftung.

There are two versions of "Fons hortorum" in Sator. "Kleiner Flügel" appears in the version in which "Ich bin nicht mein" (of Webern's Op. 23/1), "Es stürzt" (of Op. 23/2) and "Herr Jesus mein" (of Op. 23/3) appear in a poem entitled "Die Freude." (This version of "Die Freude" is included in Appendix A.) "Kleiner Flügel" appears as a self-contained verse.

19. Both authors give the syllable count of the poem, but there is slight disagreement between Phipps and Bailey about the line length and count. Bailey's is accurate: there are nine lines and the number of syllables in each line is 12, 10, 10, 9, 10, 9, 12, 10, 9. She also points out that Webern divides the lines into three sections of 12-10-10-9, 10-9, and 12-10-9 that are separated by

instrumental interludes (Bailey 1991, 286). To this I would add that the poem's trochaic meter (stressed-unstressed) renders the following pattern of metrical feet: 6-5-5-5-5-5-6-5-5.

20. Webern's use of the organic metaphor is well-documented (Krenek, 1966; Moldenhauer 1978; Wübbolt, 1983; Abel 1982; Essl 1991). As he states in the first lecture of the series "The Path to the New Music": "There is no essential contrast between the product of nature and a product of art. . . . What we regard as and call a work of art is basically nothing but a product of nature in general" (Webern 1963, 10).

A sketch of Webern's use of the metaphor in discussions of painting, music, and the laws of composition and art in general is to be found in Reinecke's biography of Jone (1988, 47-59). Reinecke brings together quotations from Webern's diary entries and letters to Berg, Schoenberg, and Jone to establish a chronology of three phases of influence: Webern's early readings in Swedenborg and Balzac's "Seraphita," Webern's later interest in Goethe's autobiographical and natural history works, and finally Webern's interest in Plato and Hölderlin (Reinecke 1988, 48).

Jone's views on art and poetry are documented in her letters to Ficker, Ebner, and Webern. Although most of this correspondence is unpublished, Jone's letters to Ebner appear in the third volume of his Schriften (Ebner 1965, 626-743) and pertinent excerpts are given in Reinecke (1988). Furthermore, Jone wrote poems about or to other poets, musicians, and artists (among them Hölderlin, Trakl, Kraus, Webern, Mozart); she wrote aphorisms on art (such as those in "Gedanken über Kunst" from the unpublished Licht und Lied manuscript in the Paul Sacher Stiftung). In general, these are filled with nature imagery: sounds, colors, and light are particularly important. One aphorism, however, summarizes the role of the natural in art for Jone: "Kunst ist ein gesetzliches Wahrnehmbarmachen der Gesetze der Natur und des Geistes" (Art is an orderly manifestation of the laws of nature and spirit [Reinecke 1988, 147]).

21. Phipps claims that the four-note setting of "Ahornsamem" (m. 8, example 3.3) gives "birth to the entire musical composition" since Webern recognized the "literary images which it [Ahornsamem or maple seed] might conjure up . . . and assigned it the musical motive BACH" (1984, 141). According to Bailey, "the shape of the whole statement [mm. 6-10] is not unlike that of a maple key" (1991, 288).

22. For example, in light of Webern's assertion that Jone will understand the piece through its visual appearance, Bailey takes the textual phrase "schwebst im

Winde" [line 1] quite literally. She notes that "of some 128 instrumental motives played in the course of the movement, all but 11 consist of two notes. As a result, the page presents a profusion of small binary objects continually whirling about from one instrument to another in no discernible order (indeed, even very careful study reveals none) as if being tossed by the wind" (Bailey 1991, 288).

Both Phipps and Bailey view the palindromic nature of the central portion of the piece (measures 27-36) as (to quote Phipps) depicting "the change . . . from earthly roots to heavenly ones" (1984, 144).

23. Schoenberg's words here concern great composers in general though they come from his (notorious) essay "Brahms the Progressive" (1947).

24. Webern's repeated use of Gestalt in two letters to Jone and Willi Reich concerning his Variations for Orchestra is characteristic. These letters concern Op. 30 where his use of Gestalt may indicate motive, progression of the music through time, and whole and part. In a letter to Reich, Webern claims that the germ [der Keim] of the row of Op. 30 contains the whole of the piece and explains how "everything that occurs in the piece" grows from the shapes (in oboe and double bass) in the piece's first two bars (Webern 1963, 62). In a letter to Jone, he explains how the "shape of the whole piece" is determined by the metamorphosis of "shape" of the "6 notes given" at the piece's beginning (Webern 1967, 45; 44).

25. Webern sees the creation of "silent, life-saying form" as a result of the "urge for unity" and as the product of the long line of German music history: form in music composition is often expressed in botanical terms (in his series of lectures included in The Path to the New Music).

A theme is given. It is varied. In this sense variation form is a forerunner of twelve-note composition. An example: Beethoven's Ninth Symphony, finale--theme in unison; all that follows is derived from this idea, which is the primeval form [Urform]. Unheard-of things happen, and yet it's constantly the same thing! You'll already have seen where I am leading you. Goethe's primeval plant; the root is in fact no different from the stalk, the stalk no different from the leaf, and the leaf no different from the flower: variations of the same idea (Webern 1963, 52-53).

26. This quotation from Schoenberg is taken from a passage in his Theory of Harmony on both the breakdown of the tonal system and the absolute necessity of its mastery. Webern echoes Schoenberg's language in his discussions of the "conquest of the tonal field": "And yet it was this which sowed the fatal seeds in major and minor. As in the church modes the urge to create a cadence led to the 'pleasanter' semi-tone, the leading-note, and everything else was swept away . . . major and minor were torn apart, pitilessly [in similar manner]--the fatal seed was there" (Webern 1963, 28; 36).

27. According to Moldenhauer, Webern's plan involved five movements: rondo-adagio-"Kleiner Flügel"-scherzo-choral variations (Moldenhauer 1978, 561).

In addition, Webern's formal label is not universally apparent. Phipps (1984) views the work as a two-part structure: Bailey (1991) views it as a four-part structure. These contrasting formal plans are compared below.

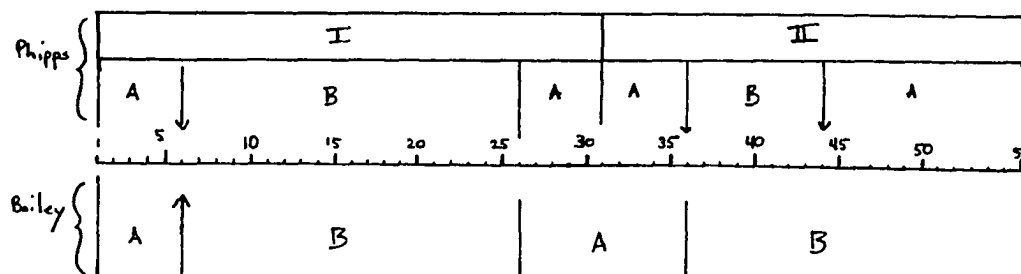


Figure 3.2: Formal outline of Op. 29/2 according to Bailey and Phipps.

28. The row of Op. 29 is semicombinatorial: the hexachordal content of P_0 is complementary to that of I_5 . Moreover, the row's prime form equals its retrograde inversion (or P_0 is the equivalent of RI_5) so that there are only 24 possible forms at the composer's disposal. (Hexachordal combinatoriality is systematically described by Babbitt [1961] 1972.) Rochberg [1962] and Kramer [1971] have discussed this row's symmetries and invariant possibilities and its implications for Op. 29/1 in detail.

29. Phipps and Bailey claim that the text's cyclic subject matter helped to determine the row's configuration despite their acknowledgements that Webern uses similarly constructed rows elsewhere (for pieces that presumably are not influenced by the text of "Kleiner Flügel"). Phipps compares the "germinal characteristics" of the BACH motive in the rows of String Quartet, Op. 28 and Op. 29 (1984, 141). Bailey classifies the row of Op. 29 as the same type

as those of Opp. 22, 25, and Klavierstück where "both hexachords conform to pc set 6-2 . . . [and] one hexachord is inverted" (1991, 335).

30. Transpositions related by fourth or fifth share invariant six-note sets on order numbers 2-7 or 6-11. Thus, for example, P_0 (on E^b) shares pc's B-D-C $^\sharp$ -F-E-G (order numbers 2-7) with P_7 (on B^b ; order numbers 6-11); P_0 shares pc's E-G-F $^\sharp$ -B b -A-C (order numbers 6-11) with P_5 (on A^b ; order numbers 2-7). Furthermore, row forms related by whole step with unison final pc's share unordered five- and seven-note segments, as in the example of P_0 and I_{10} (on C^\sharp):

P_0 : E^b B D C $^\sharp$ F / E G F $^\sharp$ B b A C A^b
 I_{10} : C^\sharp F D E^b B / C A B b F $^\sharp$ G E A^b

31. Although the row in general is broken up among instruments (in the A and A' sections) by linear dyad (with the values of two sixteenths, an eighth and a sixteenth or a thirty-second and a sixteenth), these dyads are derived from the four-note segment in the clarinet solo, measures 1-2 (eighth plus three sixteenths).

32. For example, Webern marks the vocal setting of "Tage" ($d^\sharp2-e^1$, m. 17) with a diminuendo. ("Tage" appears on beats one and two of a measure in 3/16.) All linear dyads, regardless of their position within the orchestra's own imitative scheme of succession, respond immediately. (All pitches on beat one in the orchestra are forte; all pitches on beats two and three are marked piano, fp, or diminuendo.) There is no other impetus or logic for their dynamic markings here than subordination to the voice.

33. Phipps interprets the motivic structure of "Kleiner Flügel" as having been spawned by the BACH motive on Ahornsaamen. He lists all appearances of the BACH motive and a motive that he refers to as a "false-BACH" motive, where a major third replaces the minor third (1984, 148-149). The false-BACH motives are derived from two four-note sets on order numbers 3-4-5-6 and 7-8-9-10; the BACH-motive occupies order numbers 5-6-7-8 (Phipps 1984, 142).

Bailey credits the first vocal phrase (measures 6-10) with being "a definitive one: the two shapes given here--the returning figure in closed position and the deeply creased one that descends a minor ninth and then ascends a major seventh--are those from which the piece is constructed" (1991, 287).

34. For example, the x cell's radically varied appearance in measures 11-13 could also be interpreted as nothing more than an agogic accent on the first syllable of

the important noun, "Erde," in an otherwise rhythmically undifferentiated line (example 3.3). On the other hand, it may be a compressed version of y. However, while this phrase may elicit several interpretations, later appearances of the isolated eighth-sixteenth note figure--as a phrase opener (m. 14 and in reverse form in m. 18) or as a unit within a phrase (m. 44)--seem to establish the figure as a truncated version of the x cell that originally appeared at measure 6.

The final two phrases of the A section (mm. 14-17 and 18-22) can be seen as recompositions of the two opening phrases (mm. 6-10 and 11-13) in which the cells are subject to the greatest variation so far. These cells are extended, inverted, and fragmented. Measures 15-17 may be interpreted as an inverted and extended version of y to which a prefix, taken from the end of x (m. 14), has been added. Measures 20-22 may be interpreted as a version of measures 15-17, that is another version of y, to which has been introduced the rhythmic feature of x. The possible interpretations are endless, but one thing has certainly taken place: the underlying pitch palindromes have been undermined by the transformation of the cells.

35. With regard to melodic construction, Schoenberg counsels that since rhythmic features are more easily remembered than intervallic ones, their preservation allows for considerable transformation of melodic contour ([1970] 1985, 27; 30). But Meyer notes that durational retrogrades are not identifiable as such without concomitant pitch retrogrades (1967, 252). Such is the case with the durational retrograde between the last 12 measures of the A section and the A' section.

36. The first vocal phrase (example 3.3), perhaps one of the most beautiful and classically constructed in all of Webern's melos, is of course an intervallic palindrome made audible by its limited pitch ambitus at either end of the phrase (or an xyx disposition of cells). The following, contrasting phrase (mm. 11-13) features another palindrome-like disposition of cells (y'x'y'') whose audible apprehension is perhaps made difficult by the continuity of the line as opposed to the setting-off by rests of the cells in the first vocal phrase. (We may also understand this continuity as a fusion of the x' cell with the whole.)

37. Both Phipps and Bailey see this section as musical illustration of the text's depiction of "the tree's ascent" which is followed thereafter "by the descent of a new crop of seeds" (Bailey 1991, 289).

38. Schulz has referred to the palindromic setting of these words as a "meaning-reflection [Bedeutungsspiegelung]" (1983, 83).

CHAPTER 4

THE AUDITOR'S GLANCE: RE-VIEWING THE TEXT IN OP. 26

By February of 1935, Anton Webern was searching for a new compositional project. Having completed his orchestration of the six-voice *ricercar* from Bach's Musical Offering (on January 21, 1935), he was particularly interested in a possible choral-orchestral work.

In a letter to Hildegard Jone (February 7, 1935), the composer reveals the importance of a text in his precompositional activities:¹ "I haven't yet been able to find the text. I've looked through everything of yours that I possess with this [choral project] in mind. It's not possible to describe what I have in my mind's eye. If the text is there I'll know it" (Webern 1967, 29). A little more than two weeks later, Webern's inarticulate conception of the text his new composition would require was given voice by his rediscovery of Jone's Viae inviae, and he reported having begun composition on Das Augenlicht to the poet on February 24, 1935.² With Das Augenlicht, Webern completed his final setting of texts drawn from Jone's Viae inviae.

During the time of the composition of Das Augenlicht (February through September 13, 1935), Webern not only conducted the première of his Bach *ricercar* orchestration (in London on April 25, 1935) but also conducted what was to be his final choral concert (April 14, 1935). That concert

included Brahms's Schicksalslied, a work that was very much on the composer's mind during the composition of Das Augenlicht, according to Webern's student Arnold Elston (Moldenhauer 1978, 446-447). In fact, at one point during progress on Das Augenlicht, Elston reports that Webern said, "I am thinking of a cantata like Brahms's Schicksalslied" (Moldenhauer 1978, 481).

These biographical details are not insignificant to certain aspects of the work. Siedentopf has already pointed to the BACH motif embedded in the row of Op. 26 (although he does not mention Webern's intimate connection with the Musical Offering around the time of composition of Das Augenlicht [Siedentopf 1974, 421-422]).³

Correspondences between the Schicksalslied and Das Augenlicht are general: shared performance forces (orchestra and chorus), single-movement dispositions, relatively short durations, and lyrical texts. These characteristics, however, firmly place Webern's work within the tradition of the nineteenth-century secular cantata which was meant for performance by a Singakademie and intended for audiences whose "education, culture, and good breeding" is presumed (Dahlhaus 1989, 160).⁴ Yet these are not the piece's only connections with Webern's inherited European musical past.

The progress of Das Augenlicht through time presents isolated moments of specific historic recollection and retrieval: gestures whose rhythmic and textural character or

pitch organization audibly identifies them as "romantic," "medieval," and "baroque." On the formal level, the composition plays with elements of the genres "motet," "chorale," "fugue," and "sonata." In fact, the ambiguous quality of Das Augenlicht is reflected by the variety of scholarly descriptions of the piece.

While many critics simply refer to Das Augenlicht as a choral work, some have called it a cantata;⁵ others have noted its motet-like features.⁶ One critic, Kathryn Bailey, sees the work as "the adaptation of a traditionally instrumental form" in the guise of a choral sonata (1991, 271); another, Eberhardt Klemm, posits an arch form for the work whose genre he classifies as cantata (1983, 699). And Moldenhauer reports that a program from the London première of Das Augenlicht (June 17, 1938) notes that the composition is a two-part structure, the second a modified recapitulation of the first (Moldenhauer 1978, 481). None of these positions concerning the form and genre of Das Augenlicht necessarily contradicts the others. In fact all describe particular features of the piece.

Das Augenlicht is certainly not an isolated example of a multiplex structure in Webern's twelve-tone repertoire: these structures are one solution to the composer's desire to fuse horizontal and vertical musical space, thus wedding the compositional principles of the Viennese classical masters with those of the Netherlands and Bach.⁷

The instrumental masterworks from Webern's twelve-tone period, of course, usually involve the fusion of techniques and forms. For example, we think of movements like those of Symphony, Op. 21/1, where canon is fused with sonata, and String Quartet, Op. 28/2, where canon is fused with song form. Or, we think of compositions where variation is fused with song form (Op. 28/1 and Variations for Orchestra, Op. 30). In fact, for these last two pieces Webern takes as his formal model Beethoven's String Quartet, Op. 135/3 where the theme and four variations are arranged in an ABA form; Webern's Op. 28/3 takes as its model the scherzo of Beethoven's Ninth Symphony where elements of fugue, scherzo, and sonata are combined.⁸ However, although Das Augenlicht is remarkable for the variety of historical style references and momentary allusions therein, its multiplex structure is a response to a text whose very elusiveness it exploits in a "croupier's strategy" of fluid stylistic identities.⁹

Relations between music and text in Das Augenlicht have received a certain amount of attention.¹⁰ But the cantata's text--two verse paragraphs extracted from Jone's short poem entitled "Das Augenlicht"--is problematic.

Klemm characterizes the text's problems succinctly: its lyrical qualities are not high; its rhythm is inelegant; its use of pronouns is unskillful; and its images are hazy and inaccurate (1983, 697). Since Kathryn Bailey argues that the structure of Das Augenlicht is not determined by its

"abstruse" text but is instead a choral sonata, her discussion of the text is brief (Bailey 1991, 266; 271).

On Jone's text Bailey offers brief commentary: "It is . . . an unrhymed exclamation of wonder at the source of intensity in a loving glance, expressed in a series of metaphors of water and light" (Bailey 1991, 268). In addition, Bailey also offers a graceful though somewhat sentimental translation of the poem itself. Less literal than the translation included in both the Craft and Boulez complete works recordings of Webern's music,¹¹ Bailey's most thorough explication of the text of Op. 26 is her translation of it. However, it is a translation in which, inexplicably, the two verse paragraphs extracted from Jone's Viae inviae (published in Der Brenner, 1932) are newly arranged into six. It is a translation in which accuracy is sacrificed for tone and winsome aural effect.¹²

Regarding Jone's text: on the one hand, we have Klemm's denunciations and, on the other, we have Bailey's concise, and therefore attractive, summary: "Das Augenlicht" is the electrifying love-glance. Yet the latter fails to account for the text's curious and seemingly illogical--perhaps ill-advised--shift in poetic subject from first to second verse paragraphs: from that of the miraculous glance (lines 1-8) to that of the thief of death (lines 9-19).¹³ Moreover, Klemm's criticisms, no matter how legitimate, hardly help us to understand the immense attraction Webern must have felt

for the text since it served as a pretext ("Vorwand zum Komponieren")--literally a pre-text or what he had in his "mind's eye"--for composition as his letter of February 7, 1935 to Jone shows (Budde 1983, 135).¹⁴

Webern's enthusiasm for his text is summarized by Wildgans when he comments on the structure of Das Augenlicht: "The impression prevails that more attention was paid to stressing the text, than to certain constructional tricks" (1966, 146). Let us consider the text of Das Augenlicht in order to gain a firmer understanding of its "abstruse" character.

Webern chose the final two verse paragraphs of Jone's poem "Das Augenlicht" for his cantata. That poem, after a brief preamble, opens part two of the cycle Viae inviae.¹⁵ The following are the text and translation of Webern's Das Augenlicht.

- 1 Durch unsre offnen Augen fließt das Licht ins Herz
 und strömt als Freude sanft zurück aus ihnen.
 Im Liebesblick quillt mehr herauf als je
 herabgedrungen.
 Was ist geschehen, wenn das Auge strahlt?
- 5 Sehr Wunderbares muß es uns verraten:
 Daß eines Menschen Innerstes zum Himmel ward
 mit so viel Sternen als die Nacht erhellen,
 mit einer Sonne, die den Tag erweckt.
- 10 O Meer des Blickes mit der Tränenbrandung!
 Die Tropfen, welche sie versprüht auf Wimpernhalme,
 vom Herzen und der Sonne werden sie beschienen.
 Wenn sich die Nacht der Lieder über deine Tiefen
 still niedersenkt, dann spülen deine Wasser
 an die des Todes: deiner Tiefen Schätze,
- 15 die tagerworbnen nimmt er sacht mit sich.
 Jedoch aus seinen unergründlich dunklen Tiefen,

wenn mit den Lidern sich der Tag erhebt,
 ist manches seiner Wunder in den Blick, den neuen,
 19 heraufgeschwommen und es macht ihn gut.

1 Through our open eyes light flows into the heart
 and streams as joy gently back out from them.
 In love's glance more streams up than ever was
 pressed down.
 What has happened that the eye radiates [so]?
 5 Something very miraculous must it divulge to us
 that the innermost self of a human being has become
 the heavens
 with as many stars as brighten the night,
 with a sun that awakens the day.
 O sea of the glance with its surf of tears!
 10 The teardrops which it sprays on the eyelashes
 by heart and sun are they shone upon.
 When the night of the eyelids quietly lowers over
 your depths then your water washes against
 those of death: your depth's riches--
 15 won by day--he takes softly with him.
 Yet out of his unfathomably dark depths,
 when with your lids' raising comes day,
 much of his miraculousness has swum up into the new
 19 glance and makes it good.

In spite of his litany of the weaknesses inherent in
 Jone's text, Eberhardt Klemm suggests the source of the
 poem's central metaphor by quoting the famous lines from
 Goethe's Farbenlehre: "Wär nicht das Auge sonnenhaft / Die
 Sonne könnte es nie erblicken" (Were not the eye radiantly
 sunny, / it could not behold the sun [Klemm 1983, 97]).¹⁶
 Yet Reinecke, Jone's biographer, finds no proof of her
 having read Goethe's Farbenlehre before she formed her own
 color theories (in Ring, mein Bewußtsein [1918], her first
 volume of poems, and in her own "Farbenlehre" [Reinecke
 1988, 111]).¹⁷

The poem from which Webern derived his text is not an isolated example in Jone's works where the eye is a central poetic image.¹⁸ In fact, her second volume of poetry is entitled Selige Augen ([Blessed Eyes] 1938) where, in the body of a lengthy poem entitled "Die Wunder," we find interpolated the final stanza of Webern's Das Augenlicht (beginning with "O Meer des Blickes" [Jone 1938, 30-44]).¹⁹ Another example is the group of loosely-related introductory verses and poems published in the journal Die Schildgenossen in which Jone makes use of the glance, teardrops, and sight as metaphors.²⁰

Reinecke finds that the poet--who was also an exhibiting artist--regards color and plastic form as the consequence of struggle between light and darkness. Jone conceives this struggle in terms of redemption: form as redemption of substance; light and form as redemption of darkness. The eye is for her (as for Goethe) a receptive as well as an actively creative organ. In Jone's view, this is true not only for the artist but for the observer whose contemplation or beholding of the artwork completes or perfects the object's beauty. For this creative or heightened apprehension to occur, love is necessary. Reinecke summarizes Jone's aesthetics as a theologizing of art and of its observation (Reinecke 1988, 152).²¹

Although Webern's text may be read as a kind of love poem--as does Bailey--I believe a more adequate reading

involves understanding the verses as a cluster of propositions on human perception and understanding, a meditation on the relationship of the comprehending self ("eines Menschen Innerstes" [innermost self of a human being], line 6) to its world. First, in the opening verse paragraph of "Das Augenlicht," the one preceding that with which Webern opens his piece, the eye is designated "the star of perceiving" ("Der Stern des Schauens, unser Auge / liegt bis zur Hälfte in der Dunkelheit des Innersten") and the "glance, the goodly [one]" ("Jedoch der Blick, der gute . . .") is analogous to the Deity's act of creation, the setting of stars in the darkness "so that love comes into being" ("Er hat es angezündet, der die Sterne alle / ins Dunkel stellet, daß die Liebe wird").

Second, the first line of text of Webern's Das Augenlicht presents the "stars of perceiving"--"our open eyes"--engaged in the act of mediating, transforming, and reacting. Light flows in and is reflected back in joy. In short, "our open eyes" effect the act of interpretation and engagement with things beyond the self, with substances and things of the world. ("Durch unsre offnen Augen fließt das Licht ins Herz / und strömt als Freude sanft zurück aus ihnen.")²²

Finally, the eyes are capable of emitting more (light) than ever entered (than ever was "pressed down" [lines 3-4]). Thus, interaction with the light--poetry? nature? an

art object? a beloved?--is productive; there is abundant response in the form of enhanced reflection. The eyes, then, are agents not merely of sight but of insight. Assembling, connecting, and constructing, the eyes are metaphors for the faculties of mind.

The poet poses the question: what has happened when the eye shines so (line 4) or when a human being mirrors the light (of stars and sun) he perceives (lines 6-8)? What event or condition so miraculously informs human consciousness ("Sehr Wunderbares muß es uns verraten" [line 5]) that the innermost self literally "becomes the heavens" ("Daß eines Menschen Innerstes zum Himmel ward" [line 6])?

We assume that Jone's answer is to be read in the whole of the last verse paragraph. Yet it is a strange and unconnected successor to the previous material,²³ since the imagery changes to water (teardrops [line 10] and the waters of life and death ["dann spülen deine Wasser / an die des Todes," lines 13-14]) and to darkness and night ("aus seinen unergründlich dunklen Tiefen," [line 16]; "die Nacht der Lider," [line 12])). Let us also recall that the verse appears in another context in Selige Augen.

The last verse paragraph (lines 9-19) of Webern's text may be read as a description of the single blink of the eye, perhaps a play on the German expression im Augenblick. This activity, the lowering and raising of the eyelid, may stand for the brief life of man on earth (with night and sleep as

the traditional metaphors for death and day as the symbol of resurrection). "When the night of the eyelids quietly lowers over / your depths then your water washes against those of death . . . [and] with your lid's raising comes day (lines 12-13; 17)."24

Another possible reading of the final verse paragraph of Jone's "Das Augenlicht" is that the blink of the eye may be epiphanic, standing for a moment of lost innocence: the biblical account of man's fall from grace is not only the acquisition of knowledge of good and evil but the consciousness of mortality. ("[When] your water washes against those of death: your depth's riches, won by day, he takes softly with him" [lines 13-15].) This explanation would account for the perplexing final line where death's "miraculousness" is imparted in the new glance (revealed by the lids' raising), making it good: that is, making it wise or newly aware (lines 18-19).

There are perhaps other possible readings of the second verse of Webern's text, but the fact remains that there is a change of focus from one verse to the next. The first verse is a meditation on the nature of perception; the second is an extended description of the activity of the visual agent of perception.

The text of Das Augenlicht takes the eye as metaphor for perception and understanding (in the first verse) and uses its activity--the lowering and raising of the eyelids--

either as metaphor for life's brevity or as epiphany (in the second verse). Jone's poem poses the question: what is the event or condition that so miraculously causes the eye to radiate as brightly as the sun, that transforms human consciousness in the blink of an eye?

While I have suggested two plausible accounts of the poem's own answer (there are perhaps others), for Webern the answer lies in his piece's enactment of a complex succession of moments, each of whose very nature is at once familiar (that is, evocative of the musical past) and unfamiliar. Thus, Jone's metaphoric "glance" becomes in Webern's Das Augenlicht the audible glance, the viewpoint necessary for (musical) interpretation. Just as Jone's eye reacts to and reflects upon the objects or, more accurately, the world it confronts, so does Webern's "eye" hear its musical world, decoding traces of the musical past in terms of both the composer's and the composition's present.

We might say that Das Augenlicht demands that the poet's words about sight and insight or perception become words about aural perception and musical interpretation. This is how Webern--who "no longer depends on the text to give him his form"--thus "imposes his will on the poem" in Das Augenlicht (Boulez 1991, 300).

Webern's "eye" or "glance" is the "ear," the musician's "star of perceiving." Webern's "eye" takes on the meaning of critical viewpoint, the glance of the twentieth century

European composer toward his past, where the "waters" of the dead (the fathers: Isaac, Bach, Beethoven, Brahms) confront or "wash against" those of the living (the sons: Schoenberg, Webern, Berg) whose deepest riches, hard won by day, are always in danger of subsumption. ("Dann spülen deine Wasser / an die des Todes: deiner Tiefen Schätze, / die tagerworbnen nimmt er sacht mit sich.")

Paradoxically, however, it is out of the unfathomable depths of the dead that the new glance ["den Blick, den neuen"] is formed. Specifically, it is the miraculousness of the legacy that informs (that has swum up into) the new (out)look. ("Jedoch, aus seinen unergründlich dunklen Tiefen, / wenn mit den Lidern sich der Tag erhebt, / ist manches seiner Wunder in den Blick, den neuen, / heraufgeschwommen und es macht ihn gut.")

Earlier, I used the term "croupier's strategy" to describe the multiplex structure of Das Augenlicht that establishes a series of flexible or ambiguous identities. To be more specific, I mean it to refer to a complex succession of gestures whose musical meaning may be understood not only in terms of their historical orientation but, in relation to similar moments elsewhere in the piece, may be understood to undercut their own firm identities. Here is where Webern's "eye" comes into play: since each sound "phenomenon is at once autonomous and interdependent,"²⁵ the auditor's "eye" is called to hear

the distant past enmeshed in the composition's ambiguous present. Let us turn to an example.

Das Augenlicht opens with a seven-measure imitative introduction (example 4.1). With the chorus's inception in measure 8, we arrive at a point of clarification: canon. (In measure 8, a double canon commences: the a 2 vocal canon and the a 2 instrumental canon unfold in independent subjects. Both are rhythmic canons. The a 2 instrumental canon begun in measure 8, incidentally, continues with few interruptions throughout the piece.)

This moment of clarification (m. 8) tellingly occurs at the verbal announcement: "Through our open eyes. . . ." Yet, the inception of the double canon now calls into question the nature of the immediate past, the introduction. It has been a presage, an imperfect presentation of the instrumental two-voice canon that begins in measure 8, a (pre-)development of future material.²⁶ By "imperfect" I mean that the answer's entry (or, in this case perhaps comes is more accurate) is preempted by the entry of what seems to be the countersubject (quarter notes in mm. 3-4). Furthermore, this "countersubject" is subjected to development by diminution (eighth notes in mm. 5-6) before the answer is completed. It is not until the canon proper is begun (in m. 8) that we understand that the ostensible countersubjects from the introduction are integral elements of the dux and comes (in mm. 8-14).

Handwritten musical score for orchestra, measures 1-14 of Op. 26. The score is written on three systems of staves. The first system (measures 1-4) is marked "Langsam d=52" and includes parts for Tpt, Vln, Vla, and Timp. The second system (measures 5-8) includes parts for Vln, Vla, and Tpt, with a tempo change to "tempo ruhig". The third system (measures 9-14) includes parts for Cl, Vln, Vla, and Tpt, with a tempo change to "tempo". The score is marked with various dynamics (f, p) and articulation marks.

Example 4.1: Op. 26, mm. 1-14, orchestra.

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Another example of this sort occurs at measure 58--not incidentally the climactic center of the piece--where the

most elaborate presentation of the instrumental canon commences on a subject closely related to the points of imitation in the introduction and in measure 8 (example 4.2). This is another moment of clarification. However, the auditor's refraction, if you will, remains to be adjusted, and apprehension of all other sectional relationships must be readjusted in turn. Is this the first presentation of the canon's subject in its most lucid (or developed) form or is it a fugal middle entry? Is it one of a series of variations on the canon's first presentation or is it the inception of a sonata's development section?²⁷

Are we in fact dealing with a composition whose entire instrumental accompaniment is a series of motet-like points of imitation or with a two-voice fugue? Or, given the freedom with which the subjects are treated, is not the instrumental accompaniment a set of canonic variations? Naturally, consideration of the chorus's role in the work multiplies the possibilities. Thus, the score's "croupier's strategy" challenges its auditors to rethink the meanings of fugue, canon, variation, sonata: the "croupier's strategy" challenges its auditors to remain in a state of heightened awareness requiring constant reorientation to what has immediately and distantly gone before.

Handwritten musical score for Example 4.2, Op. 26, mm. 58-71. The score is written on four systems of staves. The first system (mm. 58-61) includes markings for 'tempo, sehr fliegend' and various instruments like Fl, Ob, Cl, Hn, Vln, Vla, Vc, Tpt, Tbn, and Tpt. The second system (mm. 62-65) includes the vocal line '[O Meer...]' and instruments like Hn, Vc, Tpt, Vln, Vla, and Vc. The third system (mm. 66-69) includes instruments like Vla, Vc, Tbn, Hn, Tpt, Vln, Vln, Vln, and Clt Sax. The fourth system (mm. 70-71) includes instruments like Vln, Vln, Tpt, and Vln. The score is marked with dynamics such as f, ff, and sf.

Example 4.2: Op. 26, mm. 58-71.

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II

Recent criticism has begun to reconsider the meaning of the past for composers of the twentieth century, particularly those whom we classify as modernists: Ives, Stravinsky, Schoenberg. Burkholder, for example, suggests that "modernism in music is not identical with progress in musical techniques": that is, despite prevailing dogma to the contrary, it is not solely a response to the breakdown of tonality at the expense of enriched chromaticism. Modernism is defined instead in works "by composers obsessed with the musical past and with their place in music history, who seek to emulate the music of those we call the 'classical masters,' measuring the value of their own music by the standards of the past" (Burkholder 1984, 76-77).²⁸ However, of all the modern (and late-modern? postmodern?) composers that Burkholder marshalls in support of his argument, Webern is conspicuously absent.²⁹

In response to Harold Bloom's controversial theories of poetic influence, Joseph N. Straus examines the modernists' obsessions with their musical heritage. He argues that the "neoclassical-progressive dualism" long established in music criticism--most clearly represented by the Stravinsky-Schoenberg dichotomy--"has tended to obscure a more fundamental unity" in music classified under these rubrics.³⁰ The fundamental link between "neoclassical" and "progressive" music is "a common preoccupation with older

music and shared musical means for expressing it" (Straus 1990, 2).³¹

Providing an impressive variety of analyses of examples from Berg, Bartók, Schoenberg, and Stravinsky to make his case--examples of recomposition, the use of the triad and the sonata in post-tonal contexts, and transformations of specific model masterworks into new pieces--Straus all but ignores Webern.³² He posits that "Webern makes little attempt to come to terms with his musical past in the overt manner of his contemporaries" (Straus 1990, 93).

This is so: Webern's response to his past is not overt.³³ And this opacity is attributable to pitch content that stringently avoids tonal and modal references, to the rapidity with which gestures and events occur, and to the fact that Webern's response to the past is perhaps most significant on the formal level. But Webern's response to the past in Das Augenlicht is to be heard in the momentary as well.

One example of a momentary historical gesture from Das Augenlicht is a cadential passage. Both Matter and Kolneder mention this passage in terms of its historical reference by labelling it "romantic" (Kolneder 1961, 124; Matter 1981, 105). It is the choral cadence at measures 45-46 (example 4.3). Here all voices resolve by half-step downward. In a gesture suggesting suspension, the rhythmic displacement of the three lower voices evokes dissonance and

resolution.³⁴ Kolneder suggests that Jone's sentimental verses are impetus for the gesture while Matter regards it as the integration of an older stylistic turn with serial technique (Kolneder 1961, 124; Matter 1981, 105).

musical score for Example 4.3, Op. 26, mm. 45-46. The score is for Soprano (Sop), Tenor (Ten), Alto (Alt), and Bass (Bas). It includes vocal lines with lyrics and piano accompaniment. The tempo is marked "molto rit." and "tempo". The piano part includes figured bass notation at the bottom: [R10], [R6], [R6], [I5/R6]. The figured bass notation shows intervals: 4-4 (0,1,2,5), 4-12 (0,2,3,6), and 4-4 (0,1,2,5).

Example 4.3: Op. 26, mm. 45-46.

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What is most interesting, however, about this momentary and decidedly "romantic" gesture is its relationship to a structural plan that emerges in response to the text's metaphors of light and vision. This structural plan is a choral ritornello that sharply throws into relief textual phrases specifically referring to or literally naming the eye or the glance. This ritornello form emerges from the generally contrapuntal web of the chorus and functions in

several ways. I will return to the matter of the ritornelli presently.

Another historical allusion, this one a more extended passage (example 4.4), is made with the setting of poetry lines 10-13 (and a portion of line 14) in the style of

[Alto] rit. --- tempo, wieder langsam und ruhig rit. --- [Sop.] tempo

Die Trop-fen, wel-che sie ver-sprüht auf Wim-pern-hal-me vom Her-

[Bass] tempo

zen und der Son-ne wer-den sie be-schie-nen. Wenn sich die Nacht der

[Tenor]

Li-der über dei-ne Tie-fen still nie-der-senkt, dann spü-len dei-ne

Was-ser an die des To-des;

Example 4.4: Op. 26, mm. 71-84, voices only.

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accompanied recitative. Matter has likened this passage to a "false fugue" since each subject (as Matter has it) is presented in each of the four voices, each voice entering only after the previous one has been completed (Matter 1981, 105). However, we have only to compare the rhythmic irregularity (regarding the elaborate fluctuation between duple and triple subdivisions of both measure and beat) and

freedom of the lines (in terms of text dissection by rests) with the regularity of other vocal canonic passages in order to distinguish between what announces itself as canonic and what does not. For instance, the relatively straightforward subject of the a 4 point of imitation (example 4.5) provides



Example 4.5: Op. 26, mm. 47-49, soprano line.

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quite a contrast to Matter's "false fugue." Moreover, the four "subject entries" (as Matter would have them) of measures 71-84 (example 4.4) bear little systematic resemblance to one another in terms of melodic shape and rhythmic configuration.

I would like to point to one other instance of historical recollection, this time in the orchestra (example 4.6). Here the a 2 rhythmic canon is briefly interrupted by the stretto-like presentation of two motifs: one motif consists of a quarter- plus two half-notes and the other of a half- plus a quarter-note, excluding grace notes in both instances. The forte entrance of the alto saxophone follows a hushed, choral a cappella passage (one of the ritornelli

Handwritten musical score for Example 4.6, Op. 26, mm. 32-40, orchestra. The score is written for a full orchestra, including Violins (Vln), Violas (Vla), Cellos (Cello), Double Basses (Kontrabaß), Flutes (Fl), Clarinets (Cl), and Horns (Hr). The score is in 2/4 time and features a variety of dynamics and articulations. Key markings include 'ff' (fortissimo), 'f' (forte), 'p' (piano), and 'pp' (pianissimo). The score is divided into measures 32, 33, 34, 35, 36, 37, 38, 39, and 40. Measure 32 is marked 'ff' and 'Tacet (3mm.)'. Measure 33 is marked 'ff' and 'Tacet (3mm.)'. Measure 34 is marked 'ff' and 'Tacet (3mm.)'. Measure 35 is marked 'ff' and 'Tacet (3mm.)'. Measure 36 is marked 'ff' and 'Tacet (3mm.)'. Measure 37 is marked 'ff' and 'Tacet (3mm.)'. Measure 38 is marked 'ff' and 'Tacet (3mm.)'. Measure 39 is marked 'ff' and 'Tacet (3mm.)'. Measure 40 is marked 'ff' and 'Tacet (3mm.)'.

Example 4.6: Op. 26, mm. 32-40, orchestra.

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that will be discussed below). This entrance initiates a passage that functions as an introduction to a section, yet sounds like a stretto. With the exception of the delayed entry of the violin (that serves as a built-in ritard), all other entries occur at half-note intervals (example 4.6).

Let us now return to the topic of the ritornelli: these are the primary focus of my discussion concerning both text and historical references in Das Augenlicht. First of all, the ritornelli create a poetic subtext since they unify two loosely connected halves of text by highlighting certain phrases. In a sense, the poem is forced to enact a second version of itself for its metaphors are condensed into these few momentary ritornelli. Secondly, the ritornelli, agents of the textual subtext, form a musical subtext: the salvaging of the past's devices or "treasures" by use of the simplest possible texture (homorhythmic, syllabic homophony) and by use of repetition (or the closest thing to literal repetition we find in Webern apart from sections that are given repeat signs).

Finally, the ritornelli establish locations of relative stability, anchors against continually developing contrapuntal schemes in both orchestra and chorus. The magic of these apparently uncomplicated passages, however, is that they may be heard as one layer of variations (encased in the orchestra's increasingly varied points of imitation) even as they provide a kind of equilibrium. Let

us examine these ritornelli and their textual and musical functions.

III

I have already indicated that the orchestra, with the exception of its introduction, engages in a two-voice rhythmic canon that is maintained fairly strictly throughout the piece.³⁵ Moreover, this canon is presented in Klangfarbenmelodie.³⁶ The chorus, however, is given a variety of treatments: a cappella homophony (mm. 20-23; 30-32; 87-89; 92-93; 111-114), accompanied homophony (mm. 64-69), accompanied recitative (mm. 24-29; 71-84), free polyphony (mm. 52-58), and two- and four-voice rhythmic canons (mm. 8-19; 47-51).

Each of the chorus's textures serves to break up Jone's poem into particles that are at once "autonomous and interdependent" (Boulez 1991, 298). Each of these modes of presentation is obviously archaic. However, as we know, a Webern canon does not necessarily sound like a canon, yet the a cappella homophony that characterizes the vocal ritornelli is plainly heard as a reference to chorale style.

There are six sections in Das Augenlicht that are written in note-against-note style, commencing in measures 20, 30, 64, 87, 92, and 111. In example 4.7, all six ritornello passages are given along with their texts.

7.a tempo

Soprano
Alto
Tenor
Bass

In Lie-bes-blick quillt mich her-auf

6-6 (0, 1, 2, 5, 6)
5-6 (0, 1, 2, 5, 6)
5-1 (0, 1, 2, 3, 4)
5-1 (0, 1, 2, 3, 4)

7.b rit. --- tempo

Soprano
Alto
Tenor
Bass

wenn das Au-gen strahlt?

5-6 (0, 1, 2, 5, 6)
5-6 (0, 1, 2, 5, 6)
5-1 (0, 1, 2, 3, 4)
5-1 (0, 1, 2, 3, 4)

7.c

Soprano
Alto
Tenor
Bass

f o mch des Blick-es ist der Trü-nen be-nang!

5-6 (0, 4, 2, 5, 6)
5-6 (0, 1, 2, 5, 6)
5-1 (0, 1, 2, 3, 4)
5-1 (0, 1, 2, 3, 4)

Example 4.7: Op. 26, *ritornelli* (mm. 20-24, 30-32, 64-69).

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7.4 *tempo, ruhig*

S
A
T
B

ff der-ner Tie-fer Schät-ze,

[5-6 (0, 1, 2, 5, 6)]; (6-23 (0, 1, 2, 3, 6))

([4-5 (0, 1, 2, 3, 4, 5)]; (5-62); (6-23))

[4-5 (0, 1, 2, 3, 4, 5)]; (5-6); (6-23)

6-24 (0, 1, 2, 4, 5, 6)

7.5 *tempo*

S
A
T
B

ff nicht so sacht mit sich.

5-6 (0, 1, 2, 3, 6)

5-6

4-4 4-4 4-4 4-4 4-4 (0, 2, 5, 7)

7.6

S
A
T
B

ff und es macht dich gut.

6-236 (0, 1, 2, 3, 4, 7)

5-8 (0, 2, 3, 4, 6)

6-236

6-236

Example 4.7 (cont.): Op. 26, ritornelli (mm. 87-89, 92-93, 111-113).

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With the exception of one of these passages that is the climactic center of the piece (mm. 64-69), these ritornelliare a cappella. They are generally framed by silence. As McKenzie has pointed out, they are remarkable since they--in all but one instance (the closing choral utterance in mm. 111-113)--harmonize one recurring melodic fragment, the first five notes of the retrograde inversion (pc set 5-6 [0,1,2,5,6]).³⁷ Recurrence of one specific melodic shape of this length and confined range is rare in Webern (McKenzie 1966, 66-67). These passages superimpose a ritornello construct upon a canonic one: certainly many of Bach's choral movements in the cantatas provide general models for mixed construction (as in the first chorus of Jesu, der du meine Seele BWV 78, for example, where ritornello, ground bass, and fugal imitation are combined).

We observe that set 5-6 (0,1,2,5,6) plays a fundamental linear role as a stable element in these variant chordal passages that might be termed variations (example 4.7). The soprano line in each ritornello, save for the final one, presents pc set 5-6 in the same melodic contour. Pc set 5-6 plays an important role in other voices as well.³⁸ One other presentation of pc set 5-6 in this contour is dramatic, audibly embedded in a solo (bass) phrase (example 4.8).



Example 4.8: Op. 26, mm. 77-79.

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I have said that the ritornelli create a poetic subtext, effecting a compression of Jone's verses. In example 4.4 we see that all ritornelli are set to grammatically complete phrases, so that a kind of concise narrative may be read in these extractions. Thus, connections between the first and second verses of text are vividly achieved. "In love's glance more [light] streams up . . . when the eye radiates . . . o sea of the glance . . . your depth's treasures . . . he [death] takes softly with him . . . and makes it good."³⁹

Until measures 87-89 (example 4.7d) and measures 92-93 (example 4.7e), all excerpts in example 4.7 specifically naming the eye, the glance, and the eyelid are characterized in part by various presentations of pc set 5-6. The text shown in example 4.7f also refers to "the glance." The texts of examples 4.7d and 4.7e, however, appear to be contrary to this scheme since those texts do not

specifically name the ocular. Yet, the harmonic deportment of each ritornello is either organal or chorale style, and their placement within the piece is quasi-symmetrical so that those phrases not specifically referring to the ocular are nevertheless pressed into the service of the poetic subtext.

How does this quasi-symmetrical arrangement of the ritornelli serve the poetic subtext? The fairly strict organal style of examples 4.7a and 4.7e frames the free organum style of examples 4.7b and 4.7d (figure 4.1).⁴⁰ Both pairs of ritornelli surround the climactic center of the piece (example 4.7.c) which may be heard as a relatively full-length chorale.⁴¹ The parallelism of the organal style

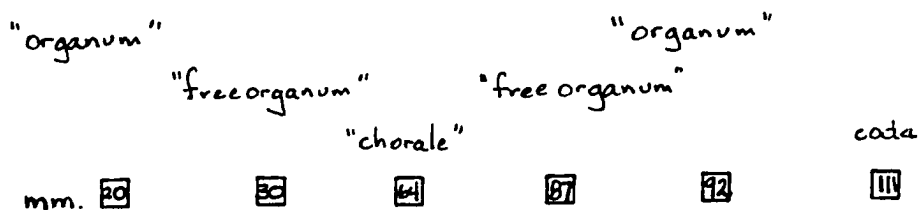


Figure 4.1: Op. 26, placement of the ritornelli.

and the freer part-writing of the chorale are brought together for the cadential passage that completes the work: the parallel fourths of tenor and bass contrast with the looseness of soprano and alto in example 4.7f. The final choral cadence, then, is a kind of coda (figure 4.1). Thus, the quasi-symmetrical arrangement of strict parallel passages and freer passages enforces a kind of mirroring

between the two verses of text: the "glance", the "eye", and the "sea of the glance," then, are "your deepest treasures" that are taken softly by death and are yet made new.

Webern's concern with invariance underlies the quasi-symmetrical placement of ritornello groups. The passage in measures 30-32 (example 4.7b), as McKinney has noted, exploits invariant segments: linear dyads (B and B^b in soprano and alto) and two linear tetrachords ($\text{E}^b\text{-C-E-C}^\sharp$ in the bass and [incomplete in the] soprano; $\text{B-E}^b\text{-C-E}$ in the soprano and [incomplete] in the tenor [McKinney 1991, 13]). Such rich expression of invariance in the ritornello passages, however, is limited to the chorale passage (mm. 64-69) that appears to have been written expressly to exploit invariant segments.⁴² The free organum passages incorporate invariance to a lesser degree, while the organal passages are seemingly most concerned with parallel motion.⁴³

Earlier I said that the "romantic" cadence in measures 45-46 (example 4.9) is interesting in terms of its relationship to the ritornelli. Although Bailey calls this passage "the only bars of melody and accompaniment texture" in Das Augenlicht (1991, 270), I hear it in terms of its cadential nature (completing the passage in measures 32-46) and of its status as homophony--providing variety within the context of the note-against-note ritornelli. The gesture itself is a musical pun: the Romantic era has ended.⁴⁴

Polnauer reports that after Webern played through the newly completed Das Augenlicht for him, Polnauer remarked that the music seemed to be "full of cadences." Webern's response was to embrace him (Moldenhauer 1978, 481).

The image shows a musical score for two staves, treble and bass clef. Above the staves, there are two boxes. The first box is labeled '5-4 (0,1,2,3,6)' and the second box is labeled '6-Z3 (0,1,2,3,5,6)'. Below the staves, there is a bracketed section labeled '6-Z3 (0,1,2,3,5,6)'. The notation includes various accidentals and intervallic markings.

Example 4.9: Op. 26, mm. 45-46.

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The cadence consists of only six pitch classes (example 4.9). These constitute 6-Z3 (0,1,2,3,5,6), the second hexachord of the row's prime form (example 4.10). The fact that 6-Z3 contains the subset 5-6 (0,1,2,5,6) endows the cadence with another subtle connection to the ritornelli. The pitches of measure 45 (pc set 5-4 [0,1,2,3,6]) appear to lead, as it were, to 6-Z3 since the pitches of measure 46 simply add an a (in the alto) to formulate 6-Z3. And 6-Z3 seems to serve as a brief point of repose. However, the importance of 6-Z3 to the ritornelli is not yet exhausted.



Example 4.10. The prime row form of Webern's Op. 26.

If we turn again to the final vocal cadence of Das Augenlicht (mm. 111-113, example 4.11), we see how Webern provides completion for the series of ritornelli: 6-Z36, the complement of 6-Z3, saturates the lines of the vocal

$\triangle R_6$ $\odot I_0$ $\square R_5$ R_0

Example 4.11: Op. 26, mm. 111-113.

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cadence. The alto line is the exception: it presents 5-8. (The alto line must repeat its \underline{b} [order number nine of I_0] on the penultimate chord [m. 112] in order to compensate for the displacement of the row's tenth [\underline{d}] and eleventh order numbers [A^\sharp] that are submerged in the tenor and bass lines respectively.) There is good reason for Webern's suppression of the alto's \underline{d} and A^\sharp . The use of a \underline{d} in the penultimate chord would privilege or "tonicize" that pitch since the soprano resolves to a \underline{d}^1 in the final chord.

* * * *

I have attempted to show how the quasi-symmetrical placement and the shared texture and melodic fragment of the ritornelli link Jone's two halves of text, creating a compressed textual narrative or subtext. In addition, the ritornelli form a musical subtext: another stratum of variation imposed upon the canonic and developmental aspects of the piece. These musical and textual subtexts are not independent phenomena, yet they most strongly contribute to what I believe makes Das Augenlicht a piece of music that is self-consciously about music. "Music about music"--Adorno's phrase used in critique of Stravinsky--is manifest in "the composition [that] feeds upon the difference between its models and the use which it makes of them" (Adorno 1980, 183).⁴⁵

Earlier I used the oxymora "the audible glance" and "the eye hears" to argue that Webern's music takes one

metaphor (the visual agent of perception) from Jone's poem and exploits it. The ritornelli are the most obvious dimension of this exploitation.

The ritornelli are musical metaphors for the "eye" not merely because they are set to pertinent phrases of text but because they themselves are a series of "glances" or viewpoints--variations. They "look" at the past in terms of the present, making the old new. These are triumphant "glances" at organum and chorale styles in the guise of the return, the ritornello, because they sound new, certainly unlike 18th-century chorales or 10th-century organum: they are constructed to expose invariance among row forms.

In the midst of composing his Concerto Op. 24, Webern drafted a four-voice chorus that was at one time intended for inclusion in the first movement and that was set to a text of Jone's: "Wie kann der Tod so nah der Liebe wohnen?/ Wie kann der Tod so ganz im Leben thronen?" (How can death dwell so close to love?/ How can death have its throne so totally in life? [Moldenhauer 1978, 435]).⁴⁶ The question is answered in Das Augenlicht.

NOTES

1. Elmar Budde quotes Webern's remarks from the same letter and comments on the importance of lyrics in Webern's vocal works. He asserts that not only does the text's shape influence the music of Webern's late cantatas, but the text is as well a spiritual incentive for the act of composing (Budde 1983, 135).

2. Webern's composition of the Concerto, Op. 24 and Three Songs on the Poems of Hildegard Jone, Op. 25 had come between the settings based on Viae inviae (Op. 23) and Das Augenlicht (Op. 26).

The themes of Viae inviae (published in Der Brenner, 1932) are briefly outlined in chapter 1. My introduction discusses the importance of Der Brenner in the cultural milieu of Webern and Jone.

3. Siedentopf also notes Webern's inclusion of the BACH motive in the rows of the Quartet for Violin, Clarinet, Tenor Saxophone, and Piano, Op. 22 (where the prime form includes the motive transposed to e^b), the String Quartet, Op. 28, and the Cantata, Op. 29 (Siedentopf 1974, 421-422).

Bailey points out that Webern, of course, began composition with the prime row form of the first movement he composed. However, in the case of vocal works, the first sung part (of the first composed movement) is always the prime form of the row (Bailey 1991, 10). Therefore, my analysis of Op. 26 will be based on the form begun in the soprano line (m. 8) that clearly sets forth the BACH motive.

P_0 : $A^b-B^b-A-C-B-D^\sharp-E-C^\sharp-F-D-F^\sharp-G$

4. It is important to recall that Webern conducted several such groups in his life, particularly the Singverein with whom he spent approximately ten fruitful years. After its dissolution, Webern conducted the Freie Typographia chorus (Moldenhauer 1978, 256; 418).

5. Among those who refer to Das Augenlicht specifically as a cantata are Krellmann 1983, 146; Matter 1981, 102; Klemm 1983, 696; and Boulez 1991, 300. Wildgans calls the work a "preliminary study for the two last cantatas" (1966, 145). Leibowitz observes that the form of the cantata-like piece "owes nothing to any preconceived scheme," and its plastic fluctuation between harmony and counterpoint lends Webern the "opportunity to attack new problems of equilibrium of sonority" (1970, 223).

6. Both McKenzie (1966, 65) and Moldenhauer (1978, 481) allude to the motet-like features of Op. 26.

7. The synthesis of vertical and horizontal musical space pervades Webern's discussion of the historical path leading to the new music of the Schoenberg school. This is especially true of his lectures given on March 14 and of April 3, 1933 in his series "The Path to the New Music" (Webern 1963, 19-22; 32-37). At one point, Webern summarizes music history as the flux and flow of homophonic and polyphonic composition in this manner: "methods of presentation [homophonic and polyphonic] have alternated, since presentation of musical ideas developed either through a single line or several, and we can see that the two methods have inter-penetrated to an ever increasing degree. The final result of these tendencies is the music of our time" (Webern 1962, 21).

In addition, the theme permeates Webern's comments about his music in letters to Willi Reich (particularly concerning his Variations for Orchestra, Op. 30 and his Second Cantata, Op. 31), and it permeates one letter in particular to Hildegard Jone concerning the last movement of Op. 29 (Webern 1963, 60-64; Webern 1967, 39). Webern's relatively extensive analysis of his String Quartet, Op. 28 emphasizes the interpenetration of the fugal and scherzo-like aspects of the form of the quartet's finale (Moldenhauer 1978, 752-756).

Karlheinz Essl traces Webern's ideas concerning the synthesis of horizontal and vertical musical space to August Otto Halm's Von zwei Kulturen der Musik (1913), to the composer's view of the organic development of music history (received in part from Guido Adler), and to his conception of Goethe's Urpflanze (Essl 1991, 11-33). According to Essl, the last is based--and this is a fundamental point for all students of Webern--on his limited knowledge of Goethe's Farbenlehre. Webern's copy of Goethe's Farbenlehre, given him in 1929 by Berg and now held in the Paul Sacher-Stiftung, has numerous passages marked in blue and red in its introduction, an introduction that is a collection of passages drawn from a variety of Goethe's writings which were compiled by the volume's editor, Gunther Ipsen (Essl 1991, 16). In a valuable appendix to his book, Essl gives these passages along with their sources from the works of Goethe (Essl 1991, 225).

8. Karlheinz Essl examines the scherzo of Beethoven's Ninth Symphony and the slow (third) movement of his String Quartet, Op. 135 in terms of those compositional aspects that are relevant to Webern's notions concerning the motivic government of horizontal and vertical spheres of composition. For example, he shows how the Ninth's scherzo's theme is ordered in three-note segments (each limited to the range of a minor third) and how this three-note motive (or the Keimzelle [germinal cell]) forms the thematic material for both scherzo and trio (where the

motive's ambitus is expanded to a major third) and influences the harmonic sphere as well (Essl 1991, 73-84).

9. I borrow the term "croupier's strategy" from Carolyn Abbate who uses it in a different context to describe one method of discussion in which a series of analogies about musical event and narrative are proposed and then withdrawn (Abbate 1991, xi).

10. Ralph C. Immel provides a discussion of very specific features of Webern's treatment of the text of Das Augenlicht in light of his thesis that Webern (and the Second Vienna School in general) stayed within a tradition regarding text-setting. In fact, Immel asserts that the only genuine innovation of the group (regarding text-setting) is expressionistic "text distortion" (the violation of natural syllable accentuation).

Immel compares features of Hugo Wolf's "text dissection" (the breaking up of a thought or poetic line by means of rest or other musical intrusion) and Wolf's use of expressive rests (before important words or word groups) with examples from Das Augenlicht (Immel 1966, 34-36). He also points out instances of traditional word-painting and attempts to deal with Webern's "static and dynamic treatment of literary images" (Immel 1966, 46-50; 41-46). However, he does not deal with the text in a rigorous or contextual fashion nor does he discuss larger formal considerations involving poetic structure and musical organization.

11. Identical English translations of Webern's Op. 26 appear in both sets' liner notes. The translation is attributed to Robert Craft and Kurt Stone in the earlier Columbia recordings.

12. Bailey captures the ecstatic yet mystical tone of the verses at the expense of accuracy in certain key lines when she omits important words or interpolates phrases. In one instance, for example, the poem's rhetorical question is followed by four lines that reinforce the urgency of that question through comparison of the human with the natural, a poetic stratagem that is favored, as we have seen, by the poet. Jone's text at the point in question reads as follows:

Was ist geschehen, wenn das Auge strahlt?
 Sehr Wunderbares muß es uns verraten:
 Daß eines Menschen Innerstes zum Himmel ward
 mit so viel Sternen als die Nacht erhellen,
 mit einer Sonne, die den Tag erweckt (Jone 1932, 67).

Bailey turns Jone's strange and other-worldly second line that might be literally rendered as "[Something] very

miraculous must it divulge to us" into the concrete: a "vision." (The Craft-Stone translation gives the line as "It must be something very wonderful that they betray to us.") Furthermore, Bailey ignores Jone's word choice, the universal eines Menschen Innerstes, in favor of a more personal expression, "one man's soul." Her version of the passage reads as follows:

What then has happened when the eye has shown?
 O this is surely a miraculous vision:
 that one man's soul has now become ablaze
 with stars, as many as do brighten the night,
 and with such sunlight as wakes the day (Bailey
 1991, 268).

Another more questionable interpretation in Bailey's translation neutralizes the strongest metaphor of the final verse paragraph of the text of Das Augenlicht. By substituting her own "unfathomable ocean bed" for Jone's unergründlich dunklen Tiefen [unfathomable dark depths], the importance of death and night in this passage is erased.

13. The pertinent lines of Webern's text are "Was ist geschehen, wenn das Auge strahlt? / Sehr Wunderbares muß es uns verraten. . . . deiner Tiefen Schätze, / die tagerworbnen nimmt er sacht mit sich." The complete text of Das Augenlicht and my translation of it appear below.

14. Webern's personal and musical responses to specific lines of Das Augenlicht are documented in his letter of October 15, 1935 to Jone, and these have been quoted frequently in the critical literature. Although they show his enthusiasm for the texts and his project, they do not provide substantial musical or poetic explication.

I would dearly like to have expressed long ago and particularly at the time when you asked me: namely, how much your words had meant to me once more! 'O Meer des Blickes mit der Tränenbrandung!' ('Oh, the ocean of a glance with its surf of tears!') (It lies just in the middle of the piece and constitutes at the same time its dynamic climax.) What a thought! And then in its continuation (musically, the largest contrast follows directly) you awaken an image that can only be the quintessence of all loveliness; all kindness: 'Die Tropfen, welche sie versprüht auf Wimpernhalme, / vom Herzen un der Sonne werden sie beschienen' ('The drops it sprays on the blades of an eyelash are drenched in the light of the sun and of the heart'), and thus a mode of representation that I can only regard as the highest is provided: the tears, a drop of water, 'shone on by the heart and by

the sun'; and what makes them flow? The answer is no longer necessary (Webern 1967, 30-31).

Webern dedicated the score of Das Augenlicht to his eldest daughter Amalie Waller. Moldenhauer assumes that the occasion of his daughter's wedding (August 8, 1935) was the source of Webern's commemoration, but Amalie was not informed of the dedication until sometime that autumn at a family gathering. On that occasion, Webern spoke of his daughter's beautiful eyes (Moldenhauer 1978, 480).

15. The complete texts and translations of both preamble and "Das Augenlicht" are given in Appendix B.

16. Goethe's little poem from Farbenlehre is given below. The translation is Christopher Middleton's (1983, 178-179).

Wär nicht das Auge sonnenhaft,
Die Sonne könnt es nie erblicken:
Läg nicht in uns des Gottes eigne Kraft,
Wie könnt uns Göttliches entzücken?

[Something like the sun the eye must be,
Else it no glint of sun could ever see;
Surely God's own powers with us unite,
Else godly things would not compel delight.]

17. In a letter to Ferdinand Ebner's son in 1944, Jone mentions that she had received a copy of Goethe's Farbenlehre from Ebner in 1931, yet in 1930 Webern had already requested "a couple of sentences from your Farbenlehre" for a projected cantata (Reinecke 1988, 111). Reinecke quotes from Jone's letter to Walther Ebner: "Dein Vater gab mir, etwa im Jahre 1931 die 'Farbenlehre' von Goethe zu lesen, die ich mit größtem Interesse 'verschlungen' habe" (Reinecke 1988, 111).

Jone's own "Farbenlehre," a group of verses and brief prose selections concerning painting, color, perception, and creativity, is given in an appendix of Reinecke's biography along with his discussion of the problems surrounding the work's actual composition (Reinecke 1988, 111-115).

18. Nor is the text of Das Augenlicht the only one of Webern's pieces based on Jone's words where visual perception is linked with aural. Such is the case with the first movement of the Second Cantata, Op. 31 (a bass solo entitled "Schweigt auch die Welt") which features these lines: Dann klingt es auf, wenn nichts das Aug mehr bindet, / dann flutet Glanz ins Ohr. [Then it resounds when the eye is no longer closed, / then radiance floods the ear.] The lines' source is Jone's poem entitled "Strahl und Klang"

from Licht und Lied, a manuscript collection of cycles of poems held in the Paul Sacher-Stiftung. "Strahl und Klang" appears in the cycle entitled "Durchsichtigkeit: Aus Farben ist der Himmel und die Erde" where poems such as "Die Farben," "Malerei," "Die 'technik' des Malers," "Japanische Zeichnungen," "Altchinesische Bilder (um 1200)" are included.

In the Stiftung's Webern collection, there is a five-page manuscript (in Jone's hand) of the poems for Op. 31 (with the exception of the second and third verses of Op. 31/6). The manuscript also features Webern's annotations. The lines I quote here are uniquely emphasized in that manuscript; they are underlined by the poet.

19. As I indicate in chapter 1, the source of the title of Selige Augen [Blessed Eyes] is Matthew 13:16, Christ's declaration to his disciples: "Blessed are your eyes, for they see, and your ears for they hear."

20. For example, Jone compares the glance to birds: "Vögel der Blicke den quellenden Feuchten der Augen entfliegen!" (The glance's birds flew away from the source of the eye's moistness!) And the glance with seamen: "Blicke, die eiligen Schiffer durch Wogen der Wunder des Lebens / bergen eroberten Schatz tief in den Frachtraum, das Herz." (Glances--hurried mariners through waves of life's miracle-- / recover treasure won by the heart deep in the [ship's] hold.) Finally, the glance is a figure for the soul itself: "Ist unsre Seele ein Schwarm nicht der Blicke?" (Is not our soul a swarm of glances? [Jone 1938a, 20]).

These lines appear as part of the introduction to "Der Tautropfen" and "Undine," two of Jone's poems printed in Die Schildgenossen. Die Schildgenossen was a bi-monthly journal that, along with Die christliche Frau, was Jone's main outlet for publication in the 1930s (Reinecke 1988, 7).

Some of these specific lines appear in other contexts in Selige Augen: the issue of Die Schildgenossen in which they were published appeared in the same year as Selige Augen (1938).

21. Concerning Jone's aesthetic notions, Reinecke states the following:

Hervorheben möchte ich, daß Jone wie die Farbe, so auch die plastische Form als Ergebnis eines Kampfes zwischen Licht und Dunkelheit ansieht (Analogie zu Goethes Farbenlehre?); so wie die Form als Erlösung des Stoffs gefaßt wird, wird der von Licht und Form gemeinsam hervorgebrachte Schatten zur Erlösung der Dunkelheit. Das Auge ist für Jone (wie für Goethe) nicht nur ein aufnehmendes, sondern auch ein aktives, schaffendes Organ. Das gilt nicht nur für das Auge

des Künstlers, sondern mehr noch für das des das Gestaltete Betrachtenden, der die Schönheit des Kunstwerks, das auf sein Erblicktwerden wartet, vollendet. Auch im Schauen, das dazu allerdings der Einheit und Form stiftenden Liebe bedarf, liegt etwas Erlösendes. Die Theologisierung der Kunst und ihrer Betrachtung hat hier zwei Aspekte: einen dynamischen: das Liebes-Licht (Christi) erlöst Stoff und Dunkelheit; und einen statischen: die 'geglückte Gestalt' ragt schon hinein in den 'Raum der Ewigkeit', 'steht' in der Zeit und in der Ewigkeit gleichzeitig und gleichräumlich (1988, 152).

22. Webern himself suggests this reading of the lines in his letter to Jone concerning the première (of Das Augenlicht) which he will be unable to attend, much less to conduct or coach. (That première occurred on June 17, 1938 with Hermann Scherchen conducting the BBC Orchestra and Chorus.) Linking the first phrase of text with the interpretive help he might have lent had he been able to attend, he says, "I won't be conducting it myself since I can't speak the language, which would create too many difficulties in rehearsing the chorus. But I would like to go anyway, to listen and perhaps, indirectly, even exert some influence to the good, 'durch unsre offenen Augen'" (emphasis mine; Webern 1967, 35). ("Ich werde nicht selbst dirigieren, da ich doch die Sprache gar nicht kann und daher beim Chor-Studium zu viel Schwierigkeiten hätte. Aber ich möchte gern hinfahren, um zuzuhören und vielleicht doch indirekt fördernd, 'durch unsere offenen Augen'" [emphasis mine; Webern 1959, 36])

Webern, in fact, did indirectly influence the piece's première since he corresponded with its conductor, Hermann Scherchen, about his opposition to an English-language performance of the text and about his desire for the BBC chorus to undertake the work. The composer also acknowledges that the score's difficulty lies in the fact that the choral parts are not heard in the orchestra, and that the orchestra, in turn, is an obligato of pure polyphonic presentation (Reich 1966, 227).

23. As we have seen (in chapter 1), it is not unusual for Jone to lift verses or lines from one poem and insert them into one or several others. This fact is confirmed through examination of any of her journal or book publications and especially of her materials in the Paul Sacher-Stiftung. Her Nachlaß is extensive, and one may discover multiple versions of poems and cycles with identical titles. It is not unusual to discover several series of page numbers for a manuscript. Indeed many of these these manuscripts have the look of diaries or

scrapbooks for they may include pressed flowers, postcards or photographs (sometimes with accompanying verses or aphorisms), tiny scraps of paper containing verses inserted among notebook pages and newspaper clippings. (One particularly notable example is the newspaper photograph from 1942 of a military tank in North Africa that accompanies the poem entitled "Hinter dunklen Todesgründen" [from the Alle Glocken manuscript].)

Regarding Jone's literary oeuvre, one may rightfully conclude that she did not regard a single poem to be a unified work: neither ought these be read as such.

24. Jone's prologue to her "Das Augenlicht" concludes with the lines "Always the poor heart is in transition, / blissful as briefly as the sun's glance [Sonnenblicke] glides by / though man desires an undying happiness."

25. Boulez, as always, has the greatest insight with the fewest words. I apply his phrase referring to Webern's mature serial works in general to Das Augenlicht in particular (Boulez 1991, 298).

26. Bailey calls the introduction a three-voice free rhythmic canon but sets the inception of the a 2 instrumental canon in measure 6, thereby ignoring the cadential nature of measure 7 (1990, 269; 108; 110).

27. Bailey places this central section, begun at measures 58, in the midst of the development section of a sonata where the two contrasting themes of the exposition are "opposite techniques of making music, not accidentally polyphony and homophony" (Bailey 1990, 270-271).

28. For Burkholder, modernism begins with Brahms, the first composer whose response to the "crisis of [musical] purpose" was the one available to the next generation of modernists: the "selective reinterpretation of available elements from tradition" that enables evaluation (and self-evaluation) against the light of "an abstract ideal" from the past (Burkholder 1984, 76-77).

29. Among the composers Burkholder marshalls in support of his thesis are Schoenberg, Stravinsky, Ives, Hindemith, Orff, Bartók, Mahler, and Reger as well as Rochberg, Babbitt, Stockhausen, and Wuorinen. Webern is missing from the discussion with the exception of his appearance in a footnote where Burkholder cites the composer's explanations of the exhaustion of tonality in "The Path to Twelve-Note Composition" and "The Path to the New Music" (Burkholder 1984, 82).

30. Straus relies upon the following texts by Harold Bloom: The Anxiety of Influence: A Theory of Poetry, A Map of Misreading, Kaballah and Criticism, and Poetry and Repression: Revisionism from Blake to Stevens.

31. Another view of the modernists' preoccupation with their European musical heritage is offered by Leonard Meyer. His belief is that nineteenth-century composers increasingly relied upon thematic transformation and developing variation as a result of the weakening of tonal syntax and form, and as time went on, "motivic similarity was, almost by default, forced into a position of structural primacy" (Meyer 1991, 246). Ultimately, then, for atonal and serial composers, composition itself rested entirely upon motivic relationships." However, no "syntax of motivic succession" ever developed: that is, no laws "governing the ordering of motives and variants" arose. So the modernists' reliance upon the classical forms of rondo, theme and variations, and sonata became imperative in order to provide "constraints that enabled composers to choose appropriate melodic, rhythmic, and harmonic embodiments for their motives, themes, and 12-tone rows" (all Meyer 1991, 247).

Rather than viewing the twentieth century composer's neoclassicism as expressing nostalgia or filial anxiety, Meyer instead sees the phenomenon as a matter of necessity. There was simply no other alternative for the modernists.

Benjamin (1979) addresses problems in the analytic literature of atonal (or motivic) music--the notions of octave equivalence, nexus and unordered pc sets, for example. He suggests that delineation of structural sets (based in part on their registral ordering)--not instrumental segments--will help us determine a piece's "syntax of motivic succession," as Meyer puts it. And Mead (1987) provides a brief survey of the "interaction of form and twelve-tone structure" as discussed in the twelve-tone literature. Most importantly, however, he considers the distinctions between surface similarities to tonal form and "networks of relationships fundamentally based in the twelve-tone system" in the first (sonata-allegro) movement and fourth (rondo) movement of Schoenberg's Wind Quintet, Op. 26. He suggests that the twelve-tone system, like tonality, "can provide a system of measurement and differentiation along with a hierarchy of relationships" that allows for various compositional and formal strategies (1987, 91-92).

32. Straus generally ignores Webern except for brief discussions of Webern's orchestration of the *ricercar* from Bach's Musical Offering and of his use of a triad in a post-tonal context. Concerning Webern's orchestration of the *ricercar*, Straus shows how he imposes set structure on Bach's tonal subject by timbrally isolating noncontiguous

pitch collections that duplicate pitch class sets within the original line. Strauss says--for his book's goal is to propose a theory of musical influence--that Webern's treatment of the work is not "neutral or passive" since the relationships exposed by the orchestration are "much more characteristic of Webern's pitch organization than of Bach's" (Strauss 1990, 71-72). Finally, Strauss concludes that with Webern's recomposition of the *ricercar*, the composer "attempts to define Bach as a prototypical Webern" (Strauss 1990, 72).

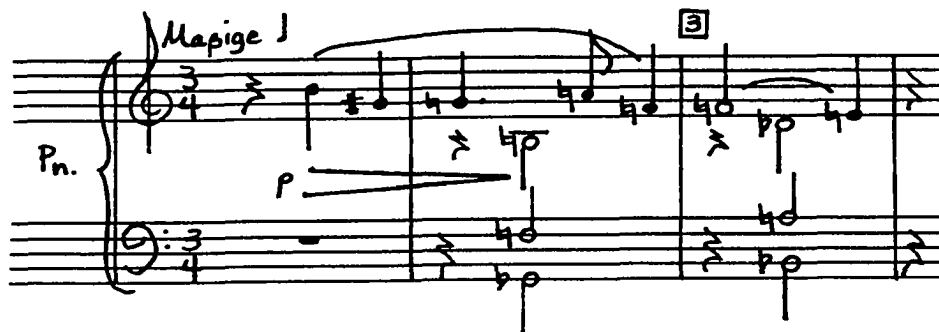
Certainly Webern's Bach--he himself repeatedly referred to his transcription as "my Bach fugue" (Webern 1967, 29-30)--exemplifies Strauss's position (derived from Bloom [derived from Wordsworth]) that the child is father of the man. "We are accustomed to thinking chronologically and are comfortable with the notion that an earlier composer may influence a later one. But the reverse is also possible. Composers' interpretations of their predecessors, in words or in notes, may strongly shape our experience of earlier works and thus their meaning" (Strauss 1990, 28). No one who hears Webern's (Bach) *ricercar* ever again hears Bach's *ricercar* in quite the same way.

In addition to his discussion of the Bach *ricercar*, Strauss discusses the meaning of the A minor triad at the end of Webern's Five Movements for String Quartet, Op. 5, no. 2, showing how the composer "wrests it from its usual function and, by embedding it in a new context, forces it to function in a new way . . . trapped within Webern's motivic matrix" (Strauss 1990, 93-95).

33. With this general statement, I mean to say that Webern's music avoids the overt references to and quotations from music past and present that are important to Mahler, Berg, and Ives, for instance. Although one might argue that Webern's lifelong obsession with contrapuntal procedures stems in part from his assimilation of Isaac's polyphonic mastery--after all, Webern's dissertation (1906) was the transcription of and commentary on a group of a cappella gradual settings from the Choralis Constantinus (part II)--we do not immediately recall Isaac when we listen to Webern's Passacaglia, Op. 1 or the Symphony, Op. 21, to name two very different examples of intense contrapuntal expression.

34. Not only is the music of Brahms full of this sort of displacement, but Webern's cadential passage recalls the first phrase of Schoenberg's Three Piano Pieces, Op. 11/1 (example 4.12) where the chords of measures 2 and 3 behave as dissonances (shorn of dissonance) to the melodic suspensions $g^1 \rightarrow f^1$ [with a^1 as a kind of escape tone] and $f^1 \rightarrow e^1$. (My description of Schoenberg's opening measures is meant only to call attention to the rhythmic displacement

involved in both passages, since Schoenberg himself is hostile to the notion of the ornamental: non-harmonic tones. (See his refutation of 'non-harmonic' tones [Harmoniefremde Töne] in his Theory of Harmony [Schoenberg 1978, 309-331].



Example 4.12: Schoenberg, Op. 11/1, mm.1-3.

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35. The points at which the instrumental canon is interrupted are these: the homophonic, a cappella choral interludes; the addition of an extra note in m. 19 (for cadential purposes); the eruption of a stretto-like passage in mm. 33-35; the addition of one extra note in the dux in mm. 65-67.

36. We recall that Bailey gives the instrumental rhythmic canon from m. 6 through the end of the piece (1991, 110). I prefer to regard as its inception m. 8 for the reasons stated above. The passage in question is shown in example 4.1.

37. I have taken the liberty of substituting retrograde inversion here for McKenzie's prime form since my P_0 begins with the first vocal statement rather than the first announced (instrumental) statement of the row.

38. Pc set 5-6 saturates the appearances of the ritornelli. In examples 4.7a and 4.7b, the set pits soprano and alto lines against tenor and bass lines (constituted by pc set 5-1 [0,1,2,3,4]). It initiates a freely harmonized chorale (example 4.7c). Embedded within pc set 6-23 (0,1,2,3,5,6) in soprano, alto, and tenor lines in example 4.7d.. pc set 5-6 appears against the bass line constituted by pc set 6-24 (0,1,2,4,5,6). (This bass line, RI_{11} , shares its sixth pitch (E^b) with the alto part in m. 89 in order to avoid octave doubling. Otherwise, the bass line, too, would present 5-6 within the context of 6-23.) Finally, 5-6 is presented in all four voices in example 4.7e in an altered shape (as a result of the use of the retrograde form). It

disappears from the last ritornello, its usefulness seemingly exhausted by quadruple presentation in mm. 92-93.

The strict parallelism of example 4.7a (two streams of major sevenths in soprano/alto and tenor/bass) is matched and actually intensified in example 4.7e where the parallel fourths in the three upper voices and the parallel major sevenths between tenor and bass result in uniform verticalities (pc set 4-14 [0,2,3,7]).

39. The one solo melodic presentation of pc set 5-6 (mm. 77-79, example 4.8) reinforces the fact that it is linked to the poem's "eye."

40. I use "organum" or "organal style" as metaphoric descriptions of the fairly strict parallel motion shown in examples 4.7a and 4.7e with reference to the strict composite organum as described, for example, in the 10th century treatise Scholia enchiriadis (Strunk 1950, 126-138). Although Webern's choice of intervals is not that of early organum, the linear motion is analogous. For examples 4.7b and 4.7d, I use "free organum," again metaphorically, to describe the slightly freer part writing there with reference to the contrary motion used in the (a 2) note-against-note style of the free organum described by the anonymous theorist of Ad organum faciendum [c. 1100 (Huff 1969)].

41. Klemm calls all the homophonic passages chorales or refers to them as being chorale-like (Klemm 1983, 698-699).

42. The climactic chorale (measures 64-69) features several invariant segments: a tetrachord ($C^\sharp-D-F^\sharp-F$) and three trichords ($D-F^\sharp-F$; E^b-C-E ; $C^\sharp-E-C$). These are marked in example 4.13. Webern also seems to highlight the invariant dyad A^b-G in tenor and soprano by melodic leap. Arrows mark these leaps in example 4.13.



Example 13: Op. 26, mm. 64-69.

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Other examples of invariant segments in the ritornelli include the trichord $D^\sharp-E-C$ shared by bass and alto in the cadential passage (mm. 111-113) and the invariant dyads that appear in the first two chords in m. 87 ($F-F^\sharp$ in soprano and bass). Refer to examples 4.7f and 4.7d respectively.

43. This is not to say that the row forms or transpositions chosen for these strict parallel passages do not exhibit invariant relations. R_{11} and R_4 , for example, in tenor and alto voices beginning in measure 92 share unordered invariant pentachords ($C^\sharp-E-C-D^\sharp-D$). However, only three of the five of those pitches appear in the homophonic passage and only then in one voice, the tenor ($C^\sharp1-e1-c1$, m. 93 in example 4.7e). The quadruple linear presentation of set 5-6 appears to supersede the importance of pc invariance in that passage.

44. It is intriguing to recall that Webern, in his lectures "The Path to the New Music" and "The Path to Twelve-Note Composition" (1933 and 1932 respectively), names cadences as the scene of the destruction of both the church modes and diatonic harmony. Webern describes the replacement of the church modes by "our major and minor genders" and their evolution into chromaticism in characteristically Teutonic terms: those of conquest and destruction.

First men conquer the seven-note scale, and this scale became the basis of structures that led beyond the church modes. . . . Here indeed the remarkable thing is that the need for a cadence was what led to the preference for these two modes, the need for the leading-note that was missing in the other modes. . . . So accidentals spelt the end for the world of the church modes, and the world of our major and minor genders emerged. Now we must look at the further conquest of the tonal field! (Webern 1963, 28).

In his lectures "The Path to Twelve-Note Composition," Webern quotes the last fifteen measures of Brahms's Gesang des Parzen as an example of the way cadences take a piece "far away from tonality," since the cadence "was the point where even classical composers often wandered far from the

home key and used resources that had a fatal effect on the key--at the very place where it was felt particularly important to let the key emerge clearly" (Webern 1963, 46; 45).

45. It is difficult to extract passages from Adorno: his dialectic method of discourse is anathematic to mainstream American music theory and musicology. I have extracted this quotation and used it accurately, I think, but have perverted his intention: Webern's music, for Adorno, does not qualify as "music about music." I hope to have established why Das Augenlicht qualifies as such.

46. The sketch for the nine-measure excerpt is included in the published excerpts from Webern's sketchbooks (Webern 1968, 38).

CHAPTER 5

"SOMETHING PERISHES, SOMETHING ELSE IS BORN": ASSEMBLAGE AND TRANSFORMATION IN OP. 29/3

Webern's fascination with multiplicity is expressed throughout several primary documents: it is an idée fixe in his lectures "The Path to the New Music" and in letters to the Humpliks and others. Multiplicity is the point of his favorite metaphor of art based on Goethe's theory of plant metamorphosis, and it is the standard by which he measures ultimate artistic achievement in such works as "The Art of Fugue," Beethoven's Ninth Symphony, and the Parthenon frieze.¹ Moreover, multiplicity is the goal of the Schoenberg circle's method of composition according to Webern's view of music history (Webern 1963, 34-35; 63).

For Webern, however, the intent and concomitant result of multiplicity is compositional unity. The composer summarizes this message in his final lecture of the 1932 series. The passage resonates with favorite motifs: the place of repetition and variation in musical art and the illusion of difference created by multiplicity.

The same law [Goethe's primeval plant] applies to everything living: "variations on a theme"--that's the primeval form, which is at the bottom of everything. Something that seems quite different is really the same. The most comprehensive unity results from this. This urge to create unity has also been felt by all the masters of the past. Remember the canon form we mentioned last time: everyone sings the same thing. If I repeat several times, "Shut the door," or, as Schoenberg said about a questionable composer, "I am an ass," then unity of that kind is already established. An ashtray, seen from all sides, is always the same, and yet different. So an idea should be presented in the

most multifarious way [mannigfaltigste Art] possible" (Webern 1963, 53).

Since Webern's lectures were addressed to a largely amateur, music-loving audience, it is understandable that these are rich in metaphor but scanty in concrete musical detail: definitive theoretical explanations of musical idea and multiplicity are not to be found there.² In the lectures, he variously equates musical idea with the ability to think musically, with melody or theme, with texture and structure (Webern 1963, 17-20; 43).³ The implications are, however, within the context of his usage, that Webern is discussing a seminal concept of Schoenberg's: Grundgestalt.⁴

Epstein has shown that Schoenberg's Grundgestalt "denotes the fundamental concept underlying a musical work, the features of which influence and determine specific ideas within the work itself" (1987, 17). These musical ideas involve far more than the thematic; instead they encompass the "configuration of musical elements . . . significant to the form and structure of a work . . . [and are] manifested throughout the work in differing guises and on various structural levels" (Epstein 1987, 19).⁵ Schoenberg gives a broad definition of musical idea in his essay on "New Music, Outmoded Music, Style and Idea" (1946). I propose that this definition is the same one Webern applies to "musical idea"⁶ and is certainly a synonym for Grundgestalt:⁷

This may not be the place to discuss in detail what idea in itself means in music, because almost all musical terminology is vague and most of its terms

are used in various meanings. In its most common meaning, the term idea is used as a synonym for theme, melody, phrase or motive. I myself consider the totality of a piece as the idea which its creator wanted to present. But because of the lack of better terms I am forced to define the term idea in the following manner:

Every tone which is added to a beginning tone makes the meaning of that tone doubtful. If, for instance, G follows after C, the ear may not be sure whether this expresses C major or G major, or even F major or E minor; and the addition of other tones may or may not clarify this problem. In this manner there is produced a state of unrest, of imbalance which grows throughout most of the piece, and is enforced further by similar functions of the rhythm. The method by which balance is restored seems to me the real idea of the composition (Schoenberg [1975] 1984, 122-123).

In terms of doubt, unrest, and imbalance, Schoenberg suggests that the idea of a composition is intimately linked with ambiguity: he suggests that both creation and perception of a composition are an ongoing contention with ambiguity.⁸ And this process culminates at some point in the restoration of balance, the resolution of doubt.

In a letter to Willi Reich, Webern relishes the multiple forms he achieves in the third movement of Op. 29.⁹ "It's constructed as a four-part double fugue. But the subject and counter-subject are related like antecedent and consequent (period), and elements from the other mode of presentation (horizontal) also play a part. One could also speak of a scherzo, also of variations! Yet it's a strict fugue" (Webern 1963, 60).¹⁰ Webern's description of the "Chariten" movement implies that in terms of analysis, compositional intent, and perhaps in terms of hearing, the

composer aims for a vibrant, manifold--ambiguous--formal structure. Thus the "multifarious" presentation of a musical idea leads to ambiguity on many levels. For as Mann's (Leverkühn's) Devil has it: "There is true passion only in the ambiguous and ironic. The highest passion concerns the absolutely questionable" (Mann 1971, 242).¹¹

One of the few absolute statements that can be made about the form of the movement is that it is ternary.¹² Opening with an orchestral binary dance, the movement continues with a canonic vocal section that is interrupted briefly by a version of the orchestra's dance material (mm. 1-38). A second section featuring vocal canons (mm. 39-56) finally breaks into a climactic soprano solo which, paradoxically enough, is a kind of recapitulation of the orchestral dance (mm. 57-73). However, this return does not entail the obvious reworking of previous materials but leads instead to a new madrigalesque treatment of poetic text, a nearly word-by-word juxtaposition of distinctive sonic fragments (mm. 64-73).

From my description of the movement, it is clear that it features elements of fugue, scherzo, and variation. And in an analysis, we might make a case for the simultaneous presentation of all of these methods and forms--Bailey, for one, has attempted it (1991, 292-302)--and we might add to these motet, minuet, and madrigal.¹³ Yet what meaning does

each label or, better, metaphor impose upon this context:
 what meaning can this context impose upon each label?

In his call for an analytical method that reaches beyond the precompositional ordering of pitches and beyond set theory, Hasty has noted the "highly ambiguous" functions of surface pitch relations in Webern's twelve-tone music (1988, 293).¹⁴ However, the final movement of Op. 29 is not only marked by complex surface ambiguities, the "multiplicities" that are a hallmark of his late style, but its compositional premise (or *Grundgestalt*) is ambiguity.¹⁵

Quoting the first seven measures of "Chariten," Phipps identifies the two initial row presentations (marked *P₇* and *I₀* in example 5.1), labelling them dux and comes. Phipps takes Webern's description of the movement as four-part double fugue at face value. He remarks that "although the two lines are imitative only in terms of their respective pitch contents" the two voices begin with "imitation at the

Example 5.1: Op. 29/3, mm. 1-7. Phipps's dux and comes.

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perfect fifth which is characteristic of fugues" (1984, 152).¹⁶ Bailey sees the same passage (specifically the movement's first nine measures) as the two subjects of a double fugue as well as the themes for variation (1991, 293-295).¹⁷

Although critics should avoid solipsistic appeals to "individual sense impressions," as Street warns in his critique of the ideology of organicism in music analysis (1989, 115), I object to Phipps's classification of P_7 as dux and I_0 as comes in example 5.1. The introduction to Op. 29/3 (mm. 1-16) does not correspond to my experience of fugal imitation.¹⁸ (But the a 4 vocal canon in measure 49 is closer.) In addition, the character and pace of the movement more closely resemble those of a minuet than a scherzo. Finally, we can say that, strictly speaking, every piece of twelve-tone music may be described as variations on a row. As Adorno observed, in the twelve-tone repertory "the procedure of variation becomes absolute. . . . Everything, yet nothing is variation" (Adorno 1980, 61).

What description, then, may be applied to this movement of "multiple meaning"? to its relationship with its text?

At the formal level, Op. 29/3 may be described metaphorically as an assemblage. The term is borrowed both from the plastic arts and from archaeology--the one using it to designate the technique of organizing a group of possibly unrelated objects, the other to designate an aggregate of

evidential artifacts from the sites of spent history. It may serve as a description of the movement's contention with a text whose substance and subject interprets and reinterprets one word. Although it is a common but problematic business to borrow terms from other disciplines to impose linguistic interpretations onto a piece of music,¹⁹ "assemblage" neatly conveys the juxtapositions of textures, events, gestures, and sound objects that characterize Op. 29/3.

II

Let us now consider the text of Webern's Cantata, Op. 29/3, "Chariten," a text that engages in the interpretation and reinterpretation of one word. I give the complete text and my English translation of it below.

- | | |
|----|---|
| 1 | Tönen die seligen Saiten Apolls,
wer nennt sie Chariten?
Spielt er sein Lied durch den wachsenden Abend,
wer denket Apollon? |
| 5 | Sind doch im Klange die früheren Namen
alle verklungen;
sind doch im Worte die schwächeren Worte
lange gestorben;
und auch die blasseren Bilder |
| 10 | zum Siegel des Spektrums geschmolzen.
Charis, die Gabe des Höchsten:
die Anmut der Gnade erglänzet!
Schenkt sich im Dunkel dem werdenden Herzen
als Tau der Vollendung. |
| 1 | When the blessed strings of Apollo sound,
who calls them Graces?
When he plays his song in the growing evening,
who would think: Apollo? |
| 5 | Are all the earlier names, in their sounding,
silenced?
Are the weaker words long dead |

in the Word?
 Also the paler images
 10 melted to the seal of spectrum.
 Charis, gift of the highest;
 the charm of grace sparkles!
 She bestows herself in darkness to the evolving heart
 as the dew of perfection.

The third movement's poetic basis is said to be a section from one of Hildegard Jone's unpublished poems, "Verwandlung der Chariten." It is the final text of a group of three, each drawn from independent sources by the composer.²⁰

We recall that Webern had begun his "symphony with vocal sections" with the composition of the lyrical soprano solo "Kleiner Flügel" (completed December 14, 1938), which ultimately became the cantata's second movement (Webern 1967, 36). Next to be set was the "Zündender Lichtblitz" couplet (completed April 25, 1939), followed by the setting of the "Chariten" text (completed November 26, 1939).

At one point in the evolution of the cantata, Webern intended for the "Chariten" portion to be the work's opening movement. His letter to Jone on December 2, 1939 sketches his own interpretation of that text based on its context within the whole as he then conceived it:

I think the "Chariten" will have to be the first piece for musical reasons, but also for textual ones. Aren't the "little wings" [Op. 29/2] and "lightning and thunder" [Op. 29/1] answering the questions posed in the "Chariten" verses, dear Hildegard? Aren't they saying what is implied by the latter, by the "sound," the "word," and the "seal of the spectrum?" (Webern 1967, 39).

In his paraphrase of Jone's text we see that Webern equated the central images of the first two movements' texts (Kleiner Flügel = Zündender Lichtblitz des Lebens and Donner, der Herzs Schlag) with one another, interpreting them as metaphoric articulations of key words in the "Chariten" verses: Klänge, Worte, and Siegel des Spektrums. Not surprisingly, he regarded his own arrangement of the three independent lyrics' order as a logical progression. However, in January, 1940 he rather summarily revised the order of the movements, writing to Jone that "musically it ["Chariten"] has to be the ending," and thereby reversed the cantata's textual dynamic (Webern 1967, 41).

The revised and final order of the cantata's movements results in a textual profile quite different from what might be expected, one in which the final text acts as either summarization or amplification. The two earlier texts, whose authorial stances move from the declarative ("Zündender Lichtblitz" of Op. 29/1) to the metaphoric ("Kleiner Flügel" of Op. 29/2) are followed by "Chariten," a rhetorical challenge addressed directly to the listener in the form of a series of four questions to which a kind of commentary is attached.²¹ It is this commentary, the last four lines of the lyric and not the posing of questions that summon the movement's listeners to the act of interpretation.

In an undated letter from Jone to Webern thanking him for his recent gift of the "Kleiner Flügel" manuscript, the poet provides entry to the cluster of meanings she associated with "charis" or Grace, the key concept in the text of Op. 29/3. She also suggests one subtext of "Chariten," that of paeon to Webern's work.

It is for me so lovely a thought that "charis" means mercy [Gnade] and at the same time charm [Anmut]. I do not know of a better word than this to describe your music. I have written a long poem this summer: "Die Chariten," which is close to me in many respects. . . . Thus the Sanskrit root "har" means to glitter, to trickle, to spray, to gleam, to burn; "haritas" means stallions of the sun. With the latter, however, the colors of the spectrum are meant (Moldenhauer 1978, 562).²²

Another subtext of the "Chariten" text is suggested by Jone in her nearly line-by-line commentary on it in "A Cantata," an appreciative essay on Op. 29 written for the Webern edition of Die Reihe (1955).²³ Jone writes: "What musical meaning is the 'Word' given here! All deities of melancholy are silenced in the Word, absorbed in its eternal meaning. . . . In the music of these last six words [lines 9-10) an amazing transformation takes place. Something perishes, something else is born" (Jone 1959, 7).

With its series of questions, the first section of the "Chariten" poem (lines 1-10) appears to commemorate the death of a pagan past, this past having been subsumed by the Word of Christianity: the pale image of the earlier gods has been diffused now by a greater light. (Who thinks of Apollo?

Are not the earlier names silenced? Are not the weaker words long dead in the Word?)

With its preoccupation with "Grace" and "Word," the text is implicitly Christian, and it is plausible that the "Chariten" text may be interpreted in part as a gloss on the prologue of John.²⁴ First of all, Jone evokes the Christian concept of Logos: the Word of God, literally embodied in the human form of Christ--"And the Word became flesh and dwelt among us, full of grace and truth" (John 1:14).²⁵ This reading also accounts for the text's concern with grace, another cornerstone of traditional Christian theology.²⁶ Yet what are we to make of the poem's final, seemingly unconnected lines (11-14) and of the text's Hellenic figures Apollo and the Chariten?

The meanings Jone associated with charis as specified in her letter to Webern hints at the process of renaming that occurs in the lyric, a process that reveals the term's various characteristics. This process operates on several levels: sentence construction, word substitution, and semantic function.

The lyric's explicit subject is Grace. However, it is the text's process of variation that is ultimately the implicit subject of the poem. More specifically, the text is engaged in a project, one producing mutations on Charis by method of assigning a series of images to its connotative and denotative meanings. And the project itself, variation,

is the theme as well as the method of the poem. This is one aspect of the "Chariten" text, the progression of metamorphosis, that Webern's score traces.

Let us examine the rhetorical devices that Jone employs to convey her message. Lines 1 through 10 form one unit of thought, a series of four questions arranged in pairs of parallel phrases. These employ a limited type of anaphora: the repetition of words at the beginning of clauses or verses (Lanham 1969, 8). This occurs with the pairs wer nennt (line 2)-wer denkt (line 4) and sind doch (line 5)-sind doch (line 7). The next two pairs of lines (5-8) exploit repeated opening words (sind doch). They also engage various kinds of wordplay: Klange-verklungen (paronomasia, the play on similar sounds and meanings of words) and Worte-Worte (homonymic pun: dative singular and nominative plural [Lanham 1969, 73; 9]).

The process of renaming commences with the first question: "Tönen die seligen Saiten Apolls, / wer nennt sie Chariten?" [When the blessed strings of Apollo sound, / who calls them Graces?]. With this question the poem indirectly suggests the equation of art, particularly musical art, with the Graces, the Greek sister-goddesses.²⁷ Music, of course, is designated by Apollo, the Graeco-Roman sun god who is the traditional metaphor for artistic restraint, order, and perfection. The lines appear to make the obvious connection of grace or beauty with the sounding of the Apollonian

strings: who names them Chariten? However, the question turns not upon the sounding of the strings but upon the one who perceives the sound: the question focuses not upon the one who performs but upon the one who hears and interprets, calling the sounds (or the strings themselves?) Graces.

Yet, who does call them Graces?

In the following sentence (lines 3-4), the construction is parallel to the first and the content reformulated or varied: again the "who," the auditor of the song, is the fulcrum upon which the sentence turns. "Spielt er sein Lied durch den wachsenden Abend, / wer denket Apollon?" [When he play his song in the growing evening / who would think: Apollo?] In the apprehension of the song, who is aware of the artifice of its creator? of the artfulness of the creation? For the ambition of the work of art "is to make one believe that it is not made, but born, like Pallas Athene in full fig and embossed armour from Jupiter's head" (Mann [1948] 1971, 180).

The next complete sentence (lines 5-10) forms a unit and also engages in the renaming process. The unit opens (lines 5-8) with two questions in parallel construction (in varied repetition of the plan of the two preceding constructions). "Sind doch im Klange die früheren Namen / alle verklungen; / sind doch im Worte die schwächeren Worte / lange gestorben . . ." [Are all the earlier names, in

their sounding, / silenced? / Are the weaker words long dead
/ in the Word?]].

In addition to this passage's wordplay (as discussed above), the sense of lines 5 and 6 is itself varied in lines 7-8 by use of the following pair: verklungen-gestorben. The meaning of verklungen (literally to fade or die away [line 6]) is intensified (and finalized) by sterben (to die [line 8]). These lines (5-8) appear not to have much in common with the previous pair of sentences (lines 1-4): seemingly it is the lines' use of parallel construction that provides a kind of structural link with the preceding pairs of lines (1-2 and 3-4). In fact, the poem that apparently has been about interpretation or perception now appears to change focus, becoming a commentary on dissolution.

Moreover, the the final clause of the poem's second complete sentence (lines 9-10) disrupts its own earlier parallelism (lines 5-8) at the very point of completion, for the final clause is in the form of a statement rather than in that of an interrogative: "und auch die blasserer Bilder / zum Siegel des Spektrums geschmolzen" [also the paler images / melted to the seal of spectrum]. Yet, this cryptic phrase (lines 9-10) is a key to its apparent departure from the two previous ones (lines 5-8): the paler images indeed dissolve or melt--echoing the earlier suggestions of dissolution--but have now become fixed or stamped in a gamut of color ("zum Siegel des Spektrums geschmolzen").

This seemingly interruptive clause (lines 9-10), with its declarative rather than interrogative format, literally (grammatically) seals the sentence, now with the more affirmative intimation of transformation, not dissolution. With this declaration (lines 9-10), the preceding clauses are clarified. Because it overturns the parallel format of the preceding lines, the clause awakens us to the fact that the poem is itself engaged in what it is about: interpreting, renaming, transforming.

The full force of the self-referentiality of the poem emerges in lines 11-12, the lines that are the musical climax of the movement. Here is the most concentrated passage of renaming: "Charis, die Gabe des Höchsten: / die Anmut der Gnade erglänzet!" [Charis, gift of the highest: the charm of grace sparkles]. With her use of the verb glänzen, a word suggesting radiance and brilliance as well as its more direct meanings (to glitter, shine, and gleam), Jone summarizes the meanings of the Sanskrit root "har" that she listed in her letter to Webern: sprühen (to sparkle), träufeln (to trickle), sprengen (to spray or sprinkle), leuchten (to shine), and brennen (to burn [Moldenhauer 1978, 563]). Moreover, Jone juxtaposes the meaning of grace as clemency or mercy (die Gnade) with that of grace as charm or elegance (die Anmut). This phrase (the sparkling charm of grace [line 12]) and the previous one (the highest gift [line 11]) interpret or rename the matrix-word, Charis.

We recall from Jone's letter to Webern that "haritas," the "stallions of the sun," implies the color spectrum. Thus the curious image of the seal of spectrum ("zum Siegel des Spektrums geschmolzen," line 10) and the image of the strings of Apollo (line 1) are also determined by the matrix-word, Charis ("haritas"). In addition, each relates to the other: the color scale mirrors the tonal (chromatic?) scale suggested by Apollo's lyre.

With the revelation of Charis as the matrix-word in lines 11-12, we see that the entire poem is a kaleidoscopic elaboration of it: with these charged lines, this kaleidoscopic method comes into focus. The interpreter who has been absent (who calls them graces/ who thinks: Apollo?) emerges here. As it does in lines 9-10, the poem meets the reader, calling attention to its self-referential nature. Its subject (the various names for or attributes of Grace) is its method (naming and renaming Grace). Is the interpreter the reader or the poem itself?

The final pair of lines (13-14) constitute another sort of renaming or varied repetition, this time in the form of simile: the dew of perfection ("Tau der Vollendung") is likened to Grace's bestowal of herself to the heart. At another level, the lines provide further commentary on the nature of charis, and, through their linking of gracefulness and charm with perfection, these lines accomplish several tasks.

First, die Vollendung may be taken as reference to the poem's opening evocations of Apollo (lines 1-4) where the connection between the Graces and Apollonian perfection is indirect. Second, the final lines point to a dichotomy implicit in Jone's choice of der Tau (dew), a metaphor not suggestive of the immutable but rather of the ephemeral, to exemplify the important last noun die Vollendung. The connection between that which is perfect and that which is transient recalls what is implied by the earlier figure, the seal of the spectrum (line 9): grace (Charis) is at once of the moment and eternal.

Finally, since die Vollendung denotes completion and termination in addition to its connotations of consummation, fulfillment, and perfection, the poet's choice here is apt. The word literally functions as it means, completing both sentence and text.

* * * *

Concerning the cluster of meanings associated with the word "Charis" in the text of Op. 29/3, I have asked: who interprets them--the poem itself or the reader? A similar tension arises with the multiplex form of the text's setting.

With its text's direct address to its auditors and with its passages that refer to past compositional techniques (fugue, scherzo, motet--the artifacts from the sites of spent history), Webern's "Chariten" cantata movement

challenges its listeners to become "creators." Its multiplex form challenges us to interact with the music in a strenuous or exalted manner, in a reciprocal dialogue similar to Mallarmé's exhortation to his reader. For he challenges the reader to engage the Book since "otherwise we will miss that ecstasy in which we become immortal for a brief hour, free of all reality, and raise our obsessions to the level of creation. If we do not actively create in this way (as we would music on the keyboard, turning the pages of the score), we would do better to shut our eyes and dream" (Mallarmé 1982, 82).²⁸

III

I have claimed that one metaphor for the multiplex form of Op. 29/3 is assemblage. In so far as the term is borrowed from the plastic arts, it implies disruption, disjunction, and juxtaposition. Juxtaposition and disjunction in the "Chariten" movement are most obviously manifest in the final portion of the piece that commences after the climactic "recapitulation" that occurs with the soprano's solo cry of the matrix-word "Charis" in measure 57. (This section's designation as recapitulation is determined by the return of row forms, melody, and accompanimental figures from the orchestral introduction. Paradoxically, however, the drama of this moment of reprise

is heightened by the fact that it is also new: the soprano solo has not yet been heard.)

This recapitulation ushers in what I have referred to as a madrigalesque treatment of the last two lines of the text in which distinctive, opposing textures are presented in rapid juxtaposition (example 5.2). Bailey has called this section "a sort of fast forward reprise" and sees the particularly disjunctive final measures (64-73) as a coda that recalls "features of all previous sections" (1991, 298-299). She is right to choose the word "features" in her description of the passage since it is difficult to claim that this fragmented ending (mm. 64-73) literally recalls material from the two previous sections.

These measures (64-73, example 5.2) set forth discrete units in this order: polyphony (if one can call the staggered a 4 entries of icl linear dyads polyphony)-homophony-accompanied solo-homophony-accompanied solo. Apart from their opposing textures, each unit is made further disjunctive since it is isolated from adjacent ones by silence. This paratactic sequence of (musical) events is unprecedented in the movement.²⁹

The impact of the disjunctive, madrigalesque treatment of the final two lines of text is intensified by the fact that until this final section or coda, as Bailey has it, Webern's choral setting of his text has subtly mimed its

Example 5.2: Op. 29/3, mm. 64-73.

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structural aspects. Let us examine the earlier text treatment, for its connections with the coda are both subtle and surprising.

* * * *

Webern sees his text's first pair of questions as a textual unit since he sets them in one motet-like section (mm. 17-30) sandwiched between two orchestral dance sections (mm. 1-16; mm. 31-38). The text's opening questions (lines 1-4) are set as a suave, a 2 canon distributed among four voices and accompanied by two alternating string motives from the introduction (measures 17-30. Example 5.3 gives the initial statement of these two motives.)³⁰



Example 5.3: Op. 29/3, mm. 1-5, orchestra.

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This placid vocal section (mm. 17-30, example 5.4) is remarkable for two reasons.³¹ One is the special attention that the word "Apolls" receives (mm. 20 and 22). Here is a rare case in a Webern vocal composition of text repetition: this text repetition is accomplished because the canon is freely distributed among the four voices. The word's isolation (by rests) in the alto voices dramatizes it; its second enunciation (m. 22) intensifies it harmonically and

Chor.

17 Ten
Tö—nen die se—li—gen Sai—ten A—polls, wer nennt sie Cha—

Bass
Tö—nen die se—li—gen Sai—ten A—polls,

23 Bass mit... . Tempo
—ri—ten? Spielt er sein Lied durch den wach—sen—den A—band,
Sop
wer nennt sie Cha—ri—ten? Spielt er sein Lied durch den

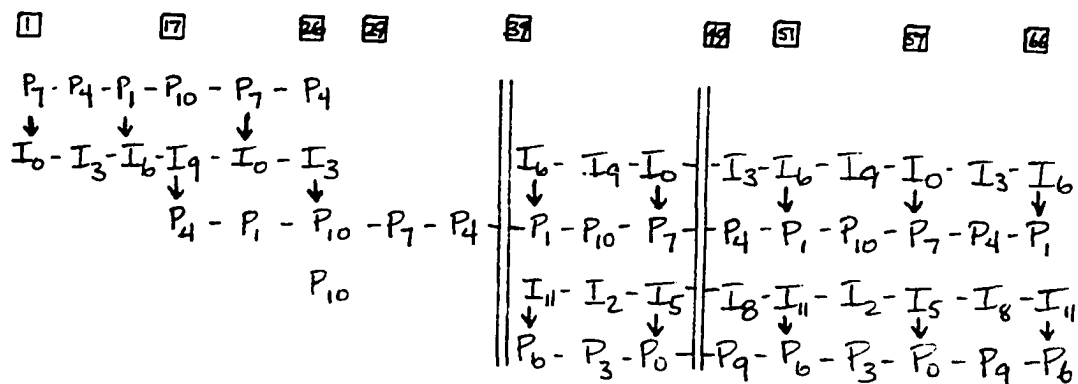
26 mit.....
wer den—ket A—pol—lon?
wach—sen—den A—band, wer den—ket A—pol—lon?

Example 5.4: Op. 29/3, m. 17-30, voices.

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registrally. At this point in the discussion, this intensification may be seen as a local phenomenon.

Another remarkable aspect of the section has to do with the row system of the whole movement in general, since Webern briefly disturbs it in measures 26-29 in the orchestral, accompanimental parts (example 5.5). The special properties of the row of Op. 29 are outlined in chapter 3: suffice it here to say that Webern ensures that



Example 5.5. Row system of Op. 29/3.

the row chains set forth enable him to expose not only retrograde relations between pairs of row forms (especially in mm. 1-38) but to expose invariant, ordered six-note segments between pairs of transpositions and row forms (especially in mm. 39-73).³² (Placement of measures numbers in example 5.5 is approximate. Retrograde relations between pairs are designated by arrows.)

For a short span of time (mm. 26-29), an extra row (P_{10}) appears and then disappears, disturbing (on paper) the system. Until that point there have been only two (mm. 1-17) or three (mm. 18-25) row strands in operation (example 5.5). P_{10} is introduced (mm. 26-29) in order to exploit retrograde relations with I_3 and to construct a loose accompanimental palindrome based on the accompanimental figure from measures 1-3 (example 5.6). The palindromic

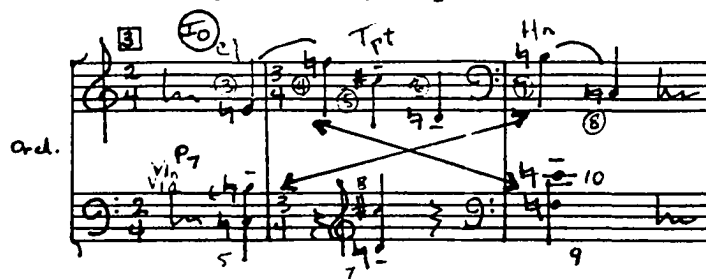


Example 5.6: Op. 29/3, mm. 26-29, orchestra.

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arrangement of instruments here serves to underscore the symmetrical arrangement of pc sets 3-3 (0,1,4) and 4-3 (0,1,3,4). This special palindrome accompanies the text's second question: When he plays his song in the growing evening, who would think of Apollo?

There are only four other accompanimental palindromes in the piece, and these are what might be called elaborations of one interval, the major seventh. The first case (mm. 3-5, example 5.7a) exposes from the onset the



Example 5.7a: Op. 29/3, m. 3-5, orchestra.

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"indifference between the horizontal and the vertical" in twelve-tone music (Adorno 1980, 82). The pc's are given loose palindromic treatment here. Webern's choices of register and rhythmic configuration somewhat obscure the palindromic pc sequence that simultaneous presentation of order numbers 3-8 of I_0 and 5-10 of P_7 yields (example 5.7a).

Another palindrome is an imitative, double manifestation of mm. 3-5: two row forms in retrograde relations (P_6 and I_{11}) form a hocket-like "canon" as is shown in the rhythmic reduction (example 5.7b, mm. 39-43). While palindromic pc relations are obscured by register, the symmetrical rhythmic disposition of the "canon" attempts to underscore these pc relationships. This accompaniment is

The image shows a musical score for Example 5.7b, Op. 29/3, mm. 39-42, orchestra. The score is written for six staves: Glck (Glockenspiel), HP (Harp), Vln (Violin), Vln (Violin), Cel (Cello), and Vln (Violin). The notation includes various musical symbols such as notes, rests, and dynamic markings. Below the staves, there is a rhythmic reduction for two row forms: I_{11} and P_6 . The I_{11} row is shown as a sequence of notes with stems, and the P_6 row is shown as a sequence of notes with stems. Arrows indicate the direction of the rows.

Example 5.7b: Op. 29/3, mm. 39-42, orchestra.

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again linked (as in mm. 26-29) with a text concerning Apollo: Are the earlier names soundless in the sound?

Finally, the accompaniment's palindromic pitch arrangement in mm. 58-60 (shown in brackets in example 5.7c) is an expanded version of measures 3-5. This pitch palindrome (measures 58-60) emerges from the larger context of three row forms (I_0 , I_5 , and P_0) in a hocket-like rhythmic "canon" (mm. 57-62 in example 5.7c). This "canon" is a virtuosic compositional exploitation of rows related by retrograde (I_5 and P_0) and by invariance (I_0 and P_0 share

Orch.

57

58

59

60

61

62

I_0

I_5

P_0

I_0 : d d > d | > | > | > | > | > | > | > |

I_5 : d d > | > | > | > | > | > | > | > |

P_0 : | > | > | > | > | > | > | > |

Example 5.7c: Op. 29/3, mm. 57-62, orchestra.

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ordered six-note segments G-E-F-C[#]-D-B), and it occurs with the text's revelation of "Charis" as matrix-word: "die Gabe des Höchsten" (the gift of the highest, line 11). The fourth accompanimental palindrome is discussed below.

Recalling the special setting of the word "Apolls" in measures 20 and 22 (example 5.8a), we see that the palindromic accompanimental figures are free expressions, both vertically and horizontally, of the rising major sevenths set to "Apolls." Just as the text's kaleidoscopic

a.

b.

3-1(0,1,2) [A-polls]

4-8(0,1,5,6) [A-polls]

4-8(0,1,5,6)

Example 5.8: Op. 29/3, mm. 20, 22, and 60.

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elaboration of "Grace" comes into focus at the charged lines 11-12, so does the palindromic accompanimental figure (in mm. 57-62, example 5.7c) receive its richest elaboration in order to reveal the basic connection between "Charis" and "Apolls." In fact, the one irregularity in the pitch palindrome of measures 57-62, the dyad g[#]/a in measure 60 played by violin I and viola (example 5.7c and 5.8.b), is a

direct, though wordless expression of "Apolls" at the proclamation of the matrix-word "Charis."

The second large section (mm. 39-56; lines 5-10) even more directly than the first reflects its text's structural features. Here the composer again gives a parallel musical treatment to parallel clauses (lines 5-6 and 7-8): each question is a true two-voice canon with soprano and alto paired for lines 5-6 and bass and tenor for lines 7-8. (Are all the earlier names, in their sounding, / silenced? Are the weaker words long dead / in the Word?) Webern also observes the fact that this parallel grammatical format is overturned in the sentence's final clause (lines 5-6) by giving the clause a distinctive, though related setting: this setting is a four-voice canon.³³

The text's word repetitions (sind doch-sind doch, lines 5 and 7) are pointed up by their settings (example 5.9). Because the entry of the comes is so close after the dux (an eighth-note rest), we hear the opening (and closing) gestures of each a 2 canon almost melodically. These "melodic" settings of the first and last words of textual phrases (sind doch, mm. 39 and 44; -klungen [of verklungen], m. 43; and -storben [of gestorben], m. 48) emphasize both ic1 and ic5 (very specifically the perfect fourth) as important aural elements.

In order to find precedents for distinguished presentations of the perfect fourth (ic5), we return to the

S. Sind doch in
A. Sind doch
T. sind doch
B. sind doch im

al-le ver-Klun-ge
Lan-ge ge-stor-ben;
Lan-ge ge-stor-ben;

4-17 (0,3,4,7)
4-17 (0,1,4,5)
4-17
(-Klun-ge)
(-stor-ben)

Example 5.9: Op. 29/3, mm. 39; 42-43; 44; 47-48.

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special second setting of "Apolls" where the altos' rising major seventh is "harmonized" by the tenors' perfect fourths (m. 22, example 5.4; example 5.8.a) and to the very first phrase of the movement (mm. 1-3) where harp and horn participate in a distinctively melodic expression of both the perfect fourth (ic5) and the major seventh (ic1 [example 5.10]).³⁴ Thus, in sections 1 (mm. 1-38) and 2 (mm. 39-56),

Example 5.10: Op. 29/3, mm. 1-3.

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ic5 is linked with the word "Apolls" both literally (m. 22) and indirectly (at the opening and closing of canonic phrases apparently concerning the sun-god). Moreover, at the climactic utterance of "Charis," the remarkable, hocket-like "canon" (example 5.7c) is initiated by pitches in the highest register used in the piece: \underline{e}^{b3} - \underline{a}^{b3} - \underline{e}^{b3} (each one the initial pitch of row forms I_0 , I_5 , and P_0).³⁵ So the perfect fourth (ic5) may be said to have local importance; with its connections to "Charis" and "Apolls," it gains extramusical significance.

* * * *

In my discussion of Webern's setting of the "Chariten" text up to its climactic recapitulation, I have pointed both

to the structural correspondences between lyric and musical setting and to two ics that have local (ic5) and global (ic1) significance as they concern the text. Another way to express this is to say that the musical setting reads with its text until the recapitulation.

In my discussion of Jone's poem, I asserted that lines 11-12 revealed "Charis" as matrix-word with their compressed rearticulations of it. That revelation, we recall, is accomplished through a concentrated juxtaposition of nouns (die Gnade, die Anmut), verb (glänzen), and appositive (die Gabe des Höchsten). However, Webern's setting of these two lines, the recapitulation (mm. 57-63), is an enriched continuation of what has already been heard (the palindromic accompanimental canon; the melodic return of P₇; the voice's rhythmic configuration as variant of those of the vocal canons and the orchestral binary dance). Thus the poem's method of content production in lines 11-12--compressed rearticulation--is not appropriated by Webern for his setting of those lines, and "Charis" is proclaimed as (textual) matrix-word by sheer volume and extreme register.³⁶

Webern instead appropriates his text's method of production in lines 11-12 for the setting of lines 13-14, the coda (mm. 64-73, example 5.2). Exploitation of musical space, contrasting textures, and silence enables Webern to

create a compressed rearticulation of aspects of the piece that had appeared to be of purely local interest.

As Bailey has written, "features" of previous material are recalled in the coda (mm. 64-73, example 5.11). By applying a kaleidoscopic musical treatment to the final lines of text, Webern heightens the importance of schenken, der Tau, das Herz, das Dunkel, and die Vollendung. By creating contrast among components within the coda and therefore contrast in comparison with the previous sections (no more the placid and elegant vocal canons), Webern wrests from his musical materials a force that would have been lacking in yet another canonic variation or an extended accompanied solo section. The heightened importance awarded each textural and local feature wrenches new musical meaning from them.

In the setting of the last lines of the "Chariten" text, the staggered entries of "schenkt sich" (m, 64, example 5.11.a) reenact the initial and closing gestures of the canons in section 2 (example 5.9). A fourth and final

Example 5.11a: Op. 29/3, mm. 64-66; 70. Voices.

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accompanimental palindrome (mm. 67-69, example 5.11b) simulates the previous ones that culminate at "Charis" (example 5.7). The orchestral accompaniment to "der

The image shows a musical score for three parts: Soprano Solo, Orchestral (Orch), and a third part (likely Viola or Violoncello). The Soprano Solo part has a descending leap of a minor tenth. The Orchestral part includes staves for Violin (Vln), Bass Clarinet (Bass Cl), and Trombone (Tbn). The lyrics "dem wer-den-den Her-zen" are written below the Soprano Solo staff.

Example 5.11b: Op. 29/3, mm. 67-69.

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Vollendung" (mm. 71-72, example 5.11c), with its staggered entries, recalls the setting of "schenkt sich" itself (m. 64). Finally, the soprano soloist's line (mm. 67-68, example 5.11b), with its palindromic accompaniment and its descending leap of a minor tenth, recalls her impassioned cry of "Charis" (m. 57). All of these events are frozen moments of recollection. Yet all are dissimulations of their earlier counterparts.

One of Hildegard Jone's observations concerning Webern's setting of her text--"something perishes, something else is born"--takes on a poignance in the context of the

coda, for it certainly creates the new precisely at moments of recollection.

With the horizontal and vertical expression of pc sets 4-8 (0,1,5,6), 4-26 (0,3,5,8), and 3-9 (0,2,7) in measures 64, 65-66, and 70 (example 5.11a), the coda reveals ic5 as a unit not merely of local but also of figural (if not architectural) interest. Thus, the settings of "schenkt sich," (m. 64, example 5.11a); "im Dunkel" (mm. 65-66); and "als Tau" (m. 70, example 5.11a) ask us to hear anew the first three measures of the piece (example 5.10). Or is it

Example 5.11c: Op. 29/3, mm. 71-73.³⁷

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Apolls (m. 22, example 5.8) we are asked to rethink? the canonic phrase openings and closings (example 5.9)?

Again, Webern gives us the unfamiliar in familiar circumstances. There is the case of the three-measure "recapitulation" of the recapitulation (mm. 67-69, example 5.11b). Are we to think of its palindromic accompaniment part as an actual reference to that climactic one in measures 58-69 (example 5.7c) or is it a reworking of the orchestral introduction (mm. 3-5) where "melody" and "harmony" are identical (example 5.10)? And the setting of "der Vollendung" (mm. 71-73, example 5.11c) features both a disguised imitation at the fifth (by violin and horn) of the voice's pc set 4-2 (0,1,2,4) and further (hidden) presentations of pc set 4-8 (0,1,5,6) as in the setting of "schenkt sich" in measure 64. However, are not the passage's familiar features overshadowed by the fact that the soprano's pc set 4-2 (0,1,2,4) has never been heard as vocal melody, in isolation, and in this particular shape and configuration until now?

My questions are not meant to be capricious: with Webern's intense, madrigalesque treatment of the last sentence of his text traces of the work's past (the palindromic accompaniment figures, the distinctive uses of the perfect fourth, the canonic gestures) are refined and refigured. But there is an ambiguity endowed to them by

their reworking. The coda is not simply the compressed recollection of past material, it is a transformation of it.

If the reinterpretation of the various attributes of Grace is its text's method and meaning, the "Chariten" movement's musical reading of this text follows its own path(s) of variation or reinterpretation. But this musical reading has little to do with gods and goddesses. It is instead the musical equivalent of Jone's explication ("something perishes, something else is born"). Through the gentle violence of Webern's swift juxtaposition of textures and events in the movement's coda we understand the setting of the last sentence of text as commentary on the work itself: gracefulness and beauty are bestowed or defined in the perfection of the moment. The last sentence of text implies that Grace's gift is a moment of transformation: Grace gives herself in dew-like perfection to the growing, becoming heart (dem werdenden Herzen). Because the musical setting of this sentence is quite aurally distinguished from the whole of the movement, Webern forces textual content to refer to musical event through the (musical) act of motivic and textural transformation. "My spirit moves me to tell of shapes changed into new bodies":³⁸ the subject and substance of Webern's setting of Jone's "Verwandlung der Chariten" is, then, the metamorphosis of the graces.

Notes

1. The role of multiplicity as manifest in the great masterworks of western civilization is a pervasive theme in Webern's lectures, but in those of February 19 and 26, 1932 and in April 3, 1933, he names ideal examples of multiplicity (Webern 1963, 52-53; 34). After having viewed the Parthenon frieze in London, he wrote to Jone: "I stood there for an hour and a half. It's an indescribable miracle. The conception! It is the exact counterpart of our method of composition: always the same thing appearing in a thousand forms. Overwhelming. Comparable too with Bach's 'Art of Fugue'" (Webern 1967, 20).

2. In her excellent study of Webern's lectures, Seltzer outlines many contemporary problems, both political and musical, that Webern set out to answer in the series. Among the most pressing was an effort to refute Nazi denunciation of the Schoenberg school. One apology was to place the 12-tone method firmly within the context of the Germanic tradition (Seltzer 1970, 17-20). Another was to establish for his audience the notion that the "meaning of a work of art issues from the inspired, disciplined use of the most basic components of the art, in balanced, logical relationships." But since perception of this meaning presupposes and places responsibility on a cultivated, intellectually curious audience, Webern sought to remove barriers to its comprehension of complex musical expression (Seltzer 1970, 37-38).

3. In one of his second series of lectures, "The Path to the New Music," Webern links "musical idea" with "Gestalt," the latter a term I discuss in chapter 3. Borrowing Kraus's term Wortgestalt (word-shape), Webern equates it with musical shape: "Last time we set out from Karl Kraus' 'word-shape' (he could also have said 'linguistic form' or 'linguistic shape'), corresponding to a musical shape. So we get beyond material and arrive at a grasp of musical ideas" (Webern 1963, 13).

4. That Schoenberg's influence was considerable in the planning of the lectures has been well documented in Moldenhauer's biography of Webern: it was Schoenberg who suggested the title and a general outline for them. After the third lecture, Webern wrote to Schoenberg to report his procedure. "I always speak without any preparation: after all, I only need to pass on what I have experienced since I have known you" (Moldenhauer 1979, 374).

5. With some reservations, Dunsby and Whittall endorse Epstein's notion of Schoenberg's use of Grundgestalt. They prefer, however, a more restricted usage, arguing that Schoenberg's term refers more specifically to motive (Dunsby and Whittall 1988, 82-85; 156-157).

6. Webern dwells on the term "musical idea" throughout the lectures of February 27, March 7, and 14 of 1933 (Webern 1963, 13-22).

7. In his discussion of Schoenberg's use of "developing variation," Dahlhaus concentrates on the problems inherent in defining a complex of terms associated with it--one of these is "musical idea"--since Schoenberg himself over the years used these terms in overlapping or even ambiguous contexts. Alluding to the passage from Schoenberg's "New Music, Outmoded Music, Style and Idea" that I quote above, Dahlhaus comments that "the ambiguity that turns the concept of the idea into a category that eludes definition . . . is certainly not a meaningless coincidence but rather the linguistic manifestation of an ambiguity within the concept itself" (1988, 129). This conceptual ambiguity, Dahlhaus warns, is not to be diluted "by applying a doctrine" but by understanding that "the relationship between idea and presentation, theme and developing variation, basic shape and abundance of shapes, is in a strict sense dialectical" and that "what is actually meant by theme, basic shape or idea is dependent on the nature of the total form" (1988, 129-130).

8. Whittall's discussion of Webern's rejection of what might be called "'classic,' hexachordal combinatorial technique" in favor of "exploiting the tension between invariance, whether expressed horizontally or vertically, and invariance challenged and disrupted" stems from Schoenberg's notions of "multiple meaning" or ambiguity (1987, 336; 348). And Whittall discusses multiple meaning in terms of pitch relations rather than in terms of structure or form.

For Whittall, Schoenberg's "multiple meaning" is not simply the "proposition that such sonorities as the augmented triad and the diminished seventh can, at the moment of their occurrence, have the possibility of belonging simultaneously to six, or eight, different tonalities or regions respectively": "multiple meaning" is the notion that there is a powerful distinction between chord successions that establish tonality and those that do not but instead are (as Schoenberg terms them) "vagrant" or "roving" (Whittall 1987, 346). I would add that although Schoenberg says in his Structural Functions of Harmony that "roving harmony" may be observed in modulatory sections, there is a distinction between it and modulation: in his

Theory of Harmony he cites the prelude to Tristan as an example of roving or "suspended (aufgehoben) tonality" (Schoenberg 1969, 3; [1922] 1983, 384).

9. Webern's letter to Reich is dated December 9, 1939. A similar and equally enthusiastic description of the movement was written to Jone the week before (Webern 1967, 39). Webern's comparatively lengthy analysis of his String Quartet, Op. 28 is largely concerned as well with multiple formal levels (Moldenhauer 1978, 752-756).

10. Webern places his description of the movement's form in the context of the fusion of horizontal and vertical, a fusion that he sees as justification of the Schoenberg circle's place in the Germanic tradition (Webern 1963, 21; 35). And it is this "abolition of the old contradiction between vertical and horizontal" that creates an "essential ambiguity" (Boulez 1991, 297). In chapter 4, I discuss Webern's notion of the synthesis of horizontal and vertical musical space as the historical mission of the Schoenberg circle and in addition propose that multiplex structure works as means of "viewing" music history in Das Augenlicht, Op. 26.

11. This quotation comes from the remarkable and amusing chapter of Mann's Doctor Faustus which is the scene of Adrian Leverkühn's meeting with the Devil (as set down by the composer on manuscript paper and transcribed by Serenus Zeitblom). The immediate context of the Devil's comments on ambiguity is this:

The Devil ought to know something about music. If I mistake not, you were reading just now in a book by the Christian in love with aesthetics. [Leverkühn has been reading Kierkegaard's comments on Don Giovanni in Either/Or]. He knew and understood my particular relation to this beautiful art--the most Christian of all arts, he finds--but Christian in reverse, as it were: introduced and developed by Christianity indeed, but then rejected and banned as the Devil's Kingdom. . . . A highly theological business, music--the way sin is, the way I am. The passion of that Christian for music is true passion, and as such knowledge and corruption in one. For there is true passion only in the ambiguous and ironic" (Mann 1971, 242).

12. Both Bailey (1991, 352) and Phipps (1984, 152) agree on this. Moldenhauer reports an early "compositional outline" for the movement as marginalia to the composer's copy of the "Chariten" text. The outline includes

introduction-theme-addenda-development-reprise-coda (1978, 563-564).

13. Bailey attempts to account for the simultaneous existence of each of Webern's descriptions--variations, scherzo, double fugue--yet hints at the ambiguities involved in such a project since the three "formal types . . . are inextricably interconnected and interdependent" (1991, 296). She admits that "it is difficult to decide what to call these two sections [measures 39-48; 48-57]" yet eventually concludes that they "play the role of trio" in the schezo scheme (1991, 297; 299). She realizes that "making a decision about exactly what constitutes development as opposed to exposition" is problematic in the twelve-tone idiom (1991, 297).

14. Hasty's point is that all musical domains must be considered in order to analyze Webern's twelve-tone repertory meaningfully in terms of perception or at least in terms beyond the precompositional or the serial. His carefully detailed observations about ambiguity, these always tested against audibility and determined by a consideration of all musical parameters (duration, accent, register, timbre, and pitch), help to illuminate the scores at hand. His analyses here, however, are of segments of only a few measures in length: the first phrase of Quartet, Op. 22 and the first 20 measures of Variations for Orchestra, Op. 30.

15. Here I am indebted to Epstein's discussion of "Ambiguity as Premise" in Beyond Orpheus (1987, 161-192).

16. Phipps's essay is a stunning case of literal-mindedness, particularly when, for example, he observes "how peculiar it is . . . to hear this text [Tönen die seligen Saiten Apolls] emphasized by wind instruments! Is Webern suggesting some sort of Dionysian element by employing the aulos?" (1984, 154).

17. Bailey is forced to admit, however, that the fugue proper begins in measure 17 with the canonic entry of the voices (1991, 297). I agree with her that the orchestral introduction furnishes the material for variation, but Bailey is (quite rightly) forced to offer several possibilities as to the length of the theme and thus to the number of actual variations (1991, 295).

18. We may well object, too, that Phipps's proper designations for for P_7 and I_0 should be subject and answer in support of his interpretation of the passage as fugue.

19. Having compared several contemporary and historical sources for definitions of terms such as "cell," "figure," and "motif" Nattiez (ruthlessly) states that not only are these basic analytical terms extra-musical in origin, but they refer to one another (1990, 157). He points to the fact that with terms such as "sentence," "phrase," "motif," and so on, we deal with units with a beginning and ending whose criteria for articulation rest on the analyst's intuitions "born of historical knowledge, familiarity with a period or body of work, and personal perceptive reactions" (1990, 160). Falby, who shares with Nattiez a semiotic perspective, notes that not only do "words about music affect the way we conceive of and hence perceive music" but "analytical insights . . . have as much to do with words as with sound or touch or sight" (1987, 54-55). And Cone warns that the interpretation of "nonverbal and unverbalizable phenomena" must perforce proceed "by metaphor and analogy" ([1974] 1984, 158).

20. Although Moldenhauer lists "Verwandlung der Chariten" as the source of the movement's text (1978, 717), I was unable to locate that poem in the Hildegard Jone collection held at the Paul Sacher Stiftung. Jone's undated letter to Webern concerning the meanings she attributed to charis documents that she had written a long poem entitled at that time "Die Chariten" (Moldenhauer 1978, 563). An excerpt of Jone's letter is given above.

21. For his Cantata I, Op. 29, Webern gathers together three disparate texts whose underlying link is the use of metaphoric substitution. For example, the first text of Op. 29, "Zündender Lichtblitz," is composed of two declarative statements employing a kind of metonymy where natural phenomena are renamed, substituted for that of which they are to be emblematic: lightning for the instant act of creation, thunder for transient being.

The second text of Op. 29, "Kleiner Flügel," in a different rhetorical procedure from the first text, uses prosopopoeia (personification) where an inanimate object, a tiny seed of maple, is addressed as if it were human. The maple seed itself is renamed, compared to a bird by metaphoric substitution: Kleiner Flügel, Ahornsamen (little wing, seed of maple).

In the "Chariten" (Op. 29/3) text, there are kinds of renaming that are different from those in the two previous texts, a point that I discuss above. Webern hints at this aspect of the poem, we recall, in his letter (of December 2, 1939) to Jone when he equates Klang, Wort, and Siegel des Spectrums with Kleiner Flügel and Blitz und Donner (Webern 1967, 39).

22. Moldenhauer gives a facsimile of this passage from Jone's letter: Reinecke gives a fuller excerpt from this letter and gives its approximate date as late January or February of 1939 (1988, 92).

23. Jone's laudatory essay is based on her memory of a specific performance, the Cantata's "premiere" in 1940: Webern's piano presentation to a small group of friends in an apartment near St. Stephen's, Vienna (Moldenhauer 1978, 689). Jone's ecstatic response to that performance is documented as well in a letter to Webern dated August 26, 1940 (Moldenhauer 1978, 567). The letter is given in its entirety in Reinecke (1988, 95).

24. As I observed in chapter 3, the importance of the gospel of John to Jone (and to Ebner) cannot be overestimated (Reinecke 1988, 9). I briefly discuss Jone's use of Johannine imagery in chapter 1 on Op. 23/1, "Das dunkle Herz."

25. In orthodox Christian doctrine, Christ--the Word--is the culmination of the Pentateuch's central concept of divine creativity given in the Genesis (Bereshith) account of the world's creation. The prologue of John is the basis for that dogma: "In the beginning was the Word . . . and the Word was God" (John 1:1).

In this way, the third movement certainly refers to the first movement's text: "Zündender Lichtblitz des Lebens schlug ein aus der Wolke des Wortes" [Fire-setting lightning flash of life struck out of the cloud of the Word]. This line of the "Zündender" text, of course, leans strongly on the Johannine connection of the Word with Light: "The Word was the true light that enlightens all man" (John 1:9).

26. Traditional Christian doctrine on this aspect of Christ's role in history (as replacement of the Mosaic law) comes from John: "Indeed, from his fulness we have, all of us, received--yes, grace in return for grace, since, though the Law was given through Moses, grace and truth have come through Jesus Christ" (John 1:16-17).

27. In classical mythological literature, the Charites represent beauty, charm, and grace. Associated with roses, myrtles, and spontaneous pleasures, the Graces are present at all joyful celebrations and are particularly fond of music, dance, and poetry. Their names signify their characteristics: Aglaia, the Radiant; Thalia, the Flowering; and Euphrosyne, the Joyful (Hammond and Scullard 1978, 227).

28. My invocation of Mallarmé in this essay on Webern is not arbitrary. For the young post-Webern serial composers of the 1950s and 60s, both Webern and Mallarmé

held iconic positions. For Boulez, the two occupy the "threshold" (Boulez 1959, 40-41). Zeller dwells on the connection in detail in his "Mallarmé and Serialist Thought" in the "Speech and Music" issue of Die Reihe: "For it was not until the complete works of Anton Webern were made available--the most significant expression of the desire to purify and renew the musical language--that the entrance to Mallarmé's store of themes . . . was revealed" (1964, 9-10).

Mallarmé and Webern permeate the works of the young Boulez. Boulez makes this obvious in his choice of texts ("Pli selon pli," 1957-62), his choice of repertory (the 1957 recording of Webern's Op. 29 and 31; the 1978 recording of the complete works of Webern), and his subjects in his writings ("Entries for a Musical Encyclopaedia: Anton Webern" [1991, 293-304]). Boulez explicitly acknowledges that composition of his Piano Sonata No.3 and Livre pour quatuor (1948-49)/Livre pour cordes (1968-) was provoked by Mallarmé (Boulez 1986, 147; 1976, 49-54). Finally, it is not an overstatement to say that his early position papers such as "Alea" (1957 [1991, 26-38]), and "Sonata, que me veux-tu?" (1960 [1986, 143-155]) will not be richly understood unless we are acquainted with Mallarmé's "Un Coup de des n'abolira jamais le hasard" (Dice Thrown Never Will Annul Chance, 1895), "Igitur" (1869), and the essay "Le Livre, instrument spirituel" (The Book, a Spiritual Instrument, 1895). The latter is the source of my quotation.

29. This sequence of events is unprecedented: the two choral, homophonic sections (mm. 65-66; 70) are the first chorale-like, a cappella presentations of pc sets that, with one exception, have not been heard previously as verticalities. The soprano soli (mm. 67-68; 71-72) are accompanied by orchestral figures that are generally distinct from any independent accompanying motives we have heard previously, and the accompanied (vocal) solo texture (commencing at m. 57) is itself novel.

30. Bailey labels as "subject II" of a double fugue the string parts (including harp) of measures 1-9. My discussion here implies my disagreement with this interpretation: example 3 shows the two motives from which the orchestral dance accompaniment is derived.

31. I should note here that the chorus is doubled by winds throughout the section (mm. 17-30) and is doubled by orchestra in all remaining choral sections until the a cappella homophony of the coda.

32. Beginning in measure 39, the four simultaneous row strands demonstrate two kinds of cyclic relationships. First, there is the horizontal cycle of transpositions by minor third (as in, for example, P₀-P₉-P₆-P₃-P₀). These

cycles are shown in example 5 above. Second, there is a vertical cycle of two alternating set combinations or groups that I designate in the chart below as A and B.

Each of the columns in A includes pairs of sets related by retrograde. (In the first A column I_6 - P_1 and I_{11} - P_6 are related by retrograde; the same is true of I_0 - P_7 and I_5 - P_0 .) Every single member of a column, then, shares one invariant, ordered six-note segment with the remaining two sets not related by retrograde. (Thus all sets of the first A group [I_6 , P_1 , I_{11} , and P_6] share the row segment $C^\#$ - B^b - B - G - A^b - F . Likewise, sets of the second A column [I_0 , P_7 , I_5 , and P_0] share B - D - $C^\#$ - F - E - G .)

The B columns include rows related by two invariant (ordered) six-note segments. Thus, the first column sets (I_9 , P_{10} , I_2 , and P_3) contain two invariant six-note segments: E - $C^\#$ - D - B^b - B - A^b (of I_2 and I_9) and D - F - E - A^b - G - B^b (of P_{10} and P_3). The sets of the second column (I_3 , P_4 , I_8 and P_9) are similarly related.

The alternation of groups A and B may be seen in example 5 (measures 39-66).

A		B	
I_6	I_0	I_9	I_3
P_1	P_7	P_{10}	P_4
I_{11}	I_5	I_2	I_8
P_6	P_0	I_3	P_9

33. All choral canons are based generally on the same rhythmic subject as that of measures 17-30 and, as I have said, are doubled by orchestra. Bailey sees the rhythmic configurations of all vocal canons as variations on the wind melody in measures 2-9, that wind melody a Klangfarben presentation of I_0 and the first hexachord of I_3 (1991, 294-5).

34. My interpretation of the movement's opening gesture (mm. 1-3) as a single line opposes both Phipps's and Bailey's position that these measures are fugal. Webern's own piano reduction to his vocal score of the cantata supports my own melodic reading (shown in example 10), since in his piano reduction the harp's pitches (b^b and $g^\#$) are given to the pianist's right hand and are marked sforzando (as in the orchestral score).

35. These pitches are the highest ones in the movement, with the exception of b^b3 in the violin part in measure 29.

36. The soprano soloist's (first) entry on p^{b2} occurs on the highest vocal pitch; the soloist's entry features the largest sung interval (a major tenth). This entry receives the loudest dynamic marking (fortissimo) in the movement (m. 57).

37. I have corrected the final note of the piece (m. 73): serial structure demands that the harp's final pc should be e-natural (the final pc of I_6). The full and piano scores' misprint (G_1) is corrected as well on both the Craft and Boulez recordings of Webern's complete works.

38. My quotation is from D.E. Hill's translation of Ovid's Metamorphoses, I,1 (1985, 13).

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APPENDIX A

THE TEXTS OF OP. 23 IN VARIANT VERSIONS

"Das Sterbende" (Selige Augen) Hildegard Jone

Ich trete von dem Haus des Leben in das Feuer
eisigen Dunkels.
Ich wage mich weit hinaus: ich wage mich.
Groß sind die Räume Weile, die nicht Zeit mehr sind.
O kalte Flächen ewigen Sibiriens, die zwischen
Sternen dämmern!
Nein, auch die Sterne stürzen ein und sind nicht Ziel.
Der Wüste Ungewißheit würgende und graue Stürme
verzehren mir den Atem, schrecken furchtbar
mein Herzenslicht. Es flackert, geht bald aus.
Was nahm mich auf in Unermeßlichkeiten?
Was sammelt wider mich, den graußig es verstreut?
Was ist im Ungeheuerlichen noch an mich Erinnern,
wenn alles mich, wenn ich mich selbst vergaß?

Das Wort, aus dem du wurdest, blieb an dich das
Wissen.
Als Wort, zu dem du wirst, an dich besinnst du dich.

from
Op.
23/1

Das dunkle Herz, das in sich lauscht, erschaut den
Frühling
nicht nur am Hauch und Duft, der in das Leuchten
blüht;
es fühlt ihn an dem dunklen Wurzelreich, das an
die Toten bebt:
Was wird, regt sich mit zarten Wurzeln an das
Wartende im Dunkel,
trinkt Kraft und Stille aus der Nacht, eh' sich's
dem Tage schenkt,
eh' es als Liebeskelch zum Himmel duftet,
und eh' aus ihm zu ihm ein goldnes Flattern Leben
trägt.

"The Mortal" (Blessed Eyes)

I walk from the house of life into the fire
 of icy dark.
 I dare to go far: I dare.
 Great are the expanses of duration that are no longer
 time.
 O cold surfaces of eternal Siberia that glimmer between
 stars!
 No, even the stars collapse and are no goal.
 Wilderness of doubt chokes and grey tempests
 consume my breath, and terrify my heart's light. It
 flickers, soon going out.
 What took me up in boundlessness?
 What gathers against me, whom it horribly scatters?
 What in enormity is yet a reminder to me
 when all forget me, when I forget myself?

The Word, out of which you came into being, remained to
 you knowledge.
 As Word, which you will become, you think upon
 yourself.

from
 Op.
 23/1

The dark heart that listens to itself beholds spring
 not only in the breeze and scent that flourishes
 through [spring's] shining;
 it senses spring in the dark realm of roots that
 trembles on the dead:
 What becomes quickens with tender roots at what waits
 in darkness,
 drinks strength and stillness from the night
 before it wafts its fragrance to the sky as a love
 chalice,
 and before a golden flutter bears it life.

"Die Freude" (Selige Augen)

Ich bin nicht mein;
 die Quellen meiner Seele,
 from sie sprudeln in die Wiesen dessen, der mich liebt,
 Op. und machen seine Blumen blühen und sind sein.
 23/1 Du bist nicht dein;
 die Flüsse deiner Seele,
 du Mensch, von mir geliebt,
 sie strömen in das Meine, daß es nicht verdorre.
 Wir sind nicht unser,
 ich und du und alle.

Es stürzt aus Höhen Frische, die uns leben macht:
 das Herzblut ist die Feuchte, uns geliehen,
 die Träne ist die Kühle, uns gegeben:
 Op. sie fließt zum Strom der Gnade wunderbar zurück.
 23/2

Ach, ich darf sein, wo auch die Sonne ist:
 sie liebt mich ohne Grund,
 Ich lieb' sie ohne Ende.
 Wenn wir einander Abend, Abschied scheinen,
 den Himmel und die Seele überglüht noch lange Glut.
 Herr Jesus mein, du trittst mit jedem Morgen
 ins Haus, in dem die Herzen schlagen,
 und legst auf jedes Leid die Gnadenhand.

Der Frühling saget mir mit allen Vögeln,
 Op. wieviel's zum Freuen gibt.
 23/3 Es ist so vieles, es ist alles da,
 nur keine Wände zwischen uns und Gott.

Er rührt uns an mit jedem Wind und Zweige
 und neigt sich sanft noch mit den Wiesenblumen
 um unsern Schritt:
 das zwingt uns in die Knie.
 Und morgen, Atmende, ist wieder Sonne,
 und, ewig Schlafende, auch euch erwartet Tag.

Glaube an Gott, denn du hörst die Stimme des
Menschen!
Lausche, sie bebet mit ewigen Tränen vor Schuld.
Ist sie nicht klingende Stummheit, die Stimme des
Menschen?
Höre, sie warnet vor Taten, den tauben Feinden
des Lebens,
den blinden Rufern des Todes. Sie warnet, o glaub!
Fasse nicht an, was du niemals erfassest!
Greife nicht an, was du niemals begreifst!
Singen ist blühendes Schweigen, Beten ist beben-
des Mühen
des Menschenkindes, die Sprache der Engel zu lallen.
Glaube an Gott, denn du hörst die Stimme des
Menschen,
hörst von ferne in ihr beraten den heiligen Plan.

"Joy" (Blessed Eyes)

I am not my own.
 The springs of my soul
 overflow to the meadows of him who loves me.
 and make his flowers blossom and are his.
 You are not your own.
 The rivers of your soul
 thou man, loved by me,
 flow into what is mine so that it does not wither.
 We are not our own;
 not I, not you, not anyone.
 That freshness which causes us to live plunges
 down from the heights:
 the heart's blood is the moistness lent us,
 the tear is the coolness given us:
 it flows miraculously back to the river of grace.

Ah, I am permitted to be where the sun is also!
 It loves me without reason:
 I love it without end.
 When we appear to each other at evening, departure:
 ardor long glows over the sky and my soul.
 My Lord Jesus: every morning you enter the house
 where hearts beat
 and lay your hand of grace on every sorrow.

Spring, with all its birds, tells me
 how much there is to be joyful about.
 It is so much; it is everything:
 only no walls between us and God.

He touches us with every wind and bough
 and softly inclines with the meadow flowers
 around our footsteps:
 that brings us to our knees.
 And tomorrow, [for] the living: again, the sun.
 And [tomorrow], eternal sleepers: the day awaits you
 too.

Believe in God, for you hear the voice of man!
Listen, it trembles with eternal tears of guilt.
Is it not resounding muteness, the voice of man?
Hear, it warns of deeds, the deaf enemies of life,
the blind callers of death. It warns: O believe!
Grasp not what you will never understand!
Touch not what you will never comprehend!
Singing is blossoming silence; praying is the
trembling exertion
of man's children to stammer the language of angels.
Believe in God, then you hear the voice of man,
you hear from afar in its advice the holy plan.

"Die Freude" (Fons hortorum)

<p>From</p> <p>Op.</p> <p>23/1</p>	<p>Ich bin nicht mein; die Quellen meiner Seele, sie sprudeln in die Wiesen dessen, der mich liebt, und machen sein Blumen blühen und sind sein.</p> <p>Du bist nicht dein; die Flüsse deiner Seele, du Mensch, von mir geliebt, sie strömen in das Meine, daß es nicht verdorre. Wir sind nicht unser, ich und du und alle.</p>
<p>Op.</p> <p>23/2</p>	<p>Es stürzt aus Höhen Frische, die uns leben macht: das Herzblut ist die Feuchte, uns geliehen, die Träne ist die Kühle, uns gegeben: sie fließt zum Strom der Gnade wunderbar zurück.</p> <p>Ach, ich darf sein, wo auch die Sonne ist: sie liebt mich ohne Grund, ich lieb' sie ohne Ende. Wenn wir einander Abend, Abschied scheinen, den Himmel und die Seele überglüht noch lange Glut. Herr Jesus mein, du trittst mit jedem Morgen ins Haus, in dem die Herzen schlagen, und leget auf jedes Leid die Gnadenhand.</p>
<p>Op.</p> <p>23/3</p>	<p>Der Frühling saget mir mit allen Vögeln, wieviel's zum Freuen gibt. Es ist so vieles, es ist alles da, nur keine Wände zwischen uns und Gott. Er rührt uns an mit jedem Wind und Zweige und neigt sich sanft noch mit den Wiesenblumen um unsern Schritt: das zwingt uns in die Knie. Und morgen, Atmende, ist wieder Sonne, und, ewig Schlafende, auch euch erwartet Tag.</p>

* * *

Erbühet wie ein Garten, die ihr euch noch habet,
 die Sonne und die Sterne und die Freude habt:
 Sie gehen alle unter, wenn ein Berg verlöscht.

"Joy" (Fount of the Gardens)

I am not my own.
 The springs of my soul
 overflow to the meadows of him who loves me
 and make his flowers blossom and are his.
 Op. You are not your own.
 23/1 The rivers of your soul
 thou man, loved by me,
 flow into what is mine so that it does not wither.
 We are not our own;
 not I, not you, not anyone.
 That freshness which causes us to live plunges
 down from the heights:
 the heart's blood is the moistness lent us,
 the tear is the coolness given us:
 Op. it flows miraculously back to the river of grace.
 23/2 Ah, I am permitted to be where the sun is also!
 It loves me without reason:
 I love it without end.
 When we appear to each other at evening, departure:
 ardor long glows over the sky and my soul.
 My Lord Jesus: every morning you enter
 the house where hearts beat
 and lay your hand of grace on every sorrow.
 Op. Spring, with all its birds, tells me
 23/3 how much there is to be joyful about.
 It is so much; it is everything:
 only no walls between us and God.
 He touches us with every wind and bough
 and softly inclines with the meadow flowers
 around our footsteps:
 that brings us to our knees.
 And tomorrow, [for] the living: again, the sun.
 And [tomorrow], eternal sleepers: the day awaits you
 too.

* * * *

Bloom like a garden, you who still have yourselves,
 who have sun and stars and joy
 which set, obliterated by [death's] mountain.

"Das dunkle Herz" (Viae inviae I:3)

Das dunkle Herz, das in sich lauscht, erschaut den
Frühling
nicht nur am Hauch und Duft, der in das Leuchten
blüht;
es fühlt ihn an dem dunklen Wurzelreich, das an die
Toten rührt:
Was wird, legt sich mit zarten Wurzeln an das
Wartende im Dunkel,
trinkt Kraft und Stille aus der Nacht, eh' sich's dem
Tage schenkt,
eh' es als Liebeskelch zum Himmel duftet
und eh' aus ihm zu ihm ein goldnes Flattern Leben
trägt:

Op. 23/1

Ich bin nicht mein.
Die Quellen meiner Seele,
sie sprudeln in die Wiesen dessen, der mich liebt,
und machen seine Blumen blühen und sind sein.

Du bist nicht dein.
Die Flüsse deiner Seele,
du Mensch, von mir geliebt,
sie strömen in das Meine, daß es nicht verdorre.

Wir sind nicht unser,
ich und du und alle.
Es stürzt aus Höhen Frische, die uns leben macht:
das Herzblut ist die Feuchte uns geliehen,
die Träne ist die Kühle uns gegeben:
sie fließt zum Strom der Gnade wunderbar zurück.

Op.
23/2

Ach, ich darf sein, wo auch die Sonne ist!
Sie liebt mich ohne Grund,
ich lieb' sie ohne Ende.
Wenn wir einander Abend, Abschied scheinen,
den Himmel und die Seele überglüht noch lange Glut.

Op.
23/3

Herr Jesus mein, Du trittst mit jedem Morgen
ins Haus, in dem die Herzen schlagen,
und legst auf jedes Leid die Gnadenhand.
Der Frühling saget mir mit allen Vögeln,
wie viel's zum Freuen gibt.
Es ist so vieles, es ist alles da,

nur keine Wände zwischen uns und Gott.
Er rührt uns an mit jedem Wind und Zweige
und neigt sich sanft noch mit den Wiesenblumen
um unsern Schritt--
das zwingt uns in die Knie.

Und morgen, Atmende, ist wieder Sonne.
Und, ewig Schlafende, auch euch erwartet Tag.

"The Dark Heart" (Impassable Paths I:3)

The dark heart that listens to itself beholds spring
not only in the breeze and scent that flourishes
 through [spring's] shining;
it senses spring in the dark realm of roots
 that touches the dead:
that which becomes lies with tender roots at what waits
 in darkness,
drinks strength and stillness from the night before
 it gives itself to the day,
before it wafts its fragrance to the sky as a love
 chalice
and before a golden flutter bears it life:

Op.
23/1

I am not my own.
The springs of my soul
overflow to the meadows of him who loves me
and make his flowers blossom and are his.

You are not your own.
The rivers of your soul
thou man, loved by me,
flow into that of mine so that it does not wither.

We are not our own;
not I, not you, not anyone.
That freshness which causes us to live plunges
 down from the heights:
the heart's blood is the moistness lent us,
the tear is the coolness given us:
it flows miraculously back to the river of grace,

Op.
23/2

Ah, I am permitted to be where the sun is also!
It loves me without reason;
I love it without end.
When we appear to each other at evening, departure:
ardor long glows over the sky and my soul.

Op.
23/3

My Lord Jesus: every morning you enter the house
where hearts beat
and lay your hand of grace on every sorrow.
Spring, with all its birds tells me
how much joy there is.
It is so much; it is everything:

only no walls between us and God.
He touches us with every wind and bough
and softly inclines with the meadow flowers
around our footsteps:
[it] brings us to our knees.

And tomorrow, [for] the living: again, the sun.
And [tomorrow], eternal sleepers: the day awaits you
too.

APPENDIX B

PROLOGUE (TO PART II) AND "DAS AUGENLICHT" FROM VIAE INVIAE (HILDEGARD JONE)

II

Immer wieder nach den ewigen Gesetzen
wird, was war und sein wird, wunderbar,
naht das immer Gleiche ohnegleichen,
bilden sich am Rand des Prismas Farben,
sinkt das Licht der Sonne purpurn von der Welt:
Immer wieder die Natur des Geistes
wirkt wie die schweigende des Grüns.
Immer ist das arme Herz im Wandeln,
freut sich kurz wie Sonnenblicke gleiten,
doch der Mensch wünscht ein unsterblich Glück.

1

Das Augenlicht

Weit in den Himmelspurpur tauch ich meine Frage,
die Sonne nimmt im Scheiden sie zu Gott.
Kaum ging die goldne, kommet schon der Mond mit Antwort,
mit demantklarer. Und die Sterne alle,
als Silberzeilen stehen sie auf dunklem Grund.
Zu klar und zu erhaben ist die Nachricht, Vater,
die Du auf Deines Kindes fragendes Gestammel hast.

Der Stern des Schauens, unser Auge
liegt bis zur Hälfte in der Dunkelheit
des Innersten. Jedoch der Blick, der gute,
das Licht der Lichter kommt aus dieser Nacht
und ist viel stärker als der Schein des Tages.
Er hat es angezündet, der die Sterne alle
ins Dunkel stellet, daß die Liebe wird.

Durch unsre offenen Augen fließt das Licht ins Herz
und strömt als Freude sanft zurück aus ihnen.
Im Liebesblick quillt mehr herauf als je herabgedrungen.
0p. Was ist geschehen, wenn das Auge strahlt?
26 Sehr Wunderbares muß es uns verraten:
Daß eines Menschen Innerstes zum Himmel ward
mit so viel Sternen als die Nacht erhellen,
mit einer Sonne, die den Tag erweckt.

O Meer des Blickes mit der Tränenbrandung!
Die Tropfen, welche sie versprüht auf Wimpernhalme,
vom Herzen und der Sonne werden sie beschienen.
Wenn sich die Nacht der Lider über deine Tiefen
still niedersenkt, dann spülen deine Wasser
an die des Todes: deiner Tiefen Schätze,
die tagerwornen nimmt er sacht mit sich.
Jedoch aus seinen unergründlich dunklen Tiefen,
wenn mit den Lidern sich der Tag erhebt,
ist manches seiner Wunder in den Blick, den neuen,
heraufgeschwommen und es macht ihn gut.

II

Time and again what was and will be, according to
 eternal laws, miraculously
 approaches the ever-the-same without equal,
 colors form at the edge of the prism;
 the light of the sun sinks purple from the world:
 time and again the nature of spirit
 produces like silencing of verdure.
 Always the poor heart is in transition,
 blissful as briefly as the sun's glance glides by
 though man desires an undying happiness.

1

The Light of the Eye

Far into the purple of heaven I fling my question;
 the sun, in departure, takes it to God.
 Scarcely does the goldenness fade when the moon comes
 with diamond-clear reply. And all the stars,
 as silver lines, stand on the dark ground.
 Too clear and too sublime is the message, Father,
 that you have for the questioning stammer of your
 children.

Our eye, the star of perceiving, lies
 halfway in the darkness of the innermost
 self. Yet the glance, the goodly [one],
 the light of lights, comes out of this night
 and is much stronger than the brilliance of day.
 He has kindled [the light of lights] who sets all the
 stars
 in darkness so that love comes into being.

Through our open eyes light flows into the heart and
 streams as joy gently back out from them.
 In love's glance more streams up than ever was pressed
 down.
 Op. 26 What has happened that the eye radiates so?
 Something very miraculous must it divulge to us:
 that the innermost self of a human being has become the
 heavens
 with as many stars as brighten the night,
 with a sun that awakens the day.

O sea of the glance with its surf of tears!
The teardrops which it sprays on the eyelashes
by heart and sun are they shone upon.
When the night of the eyelids quietly lowers over
your depths then your water washes against
those of death: your depth's riches--
won by day--he takes softly with him.
Yet out of his unfathomably dark depths,
when with your lids' raising comes day,
much of his miraculousness has swum up into the new glance
and makes it good.

VITA

Melanie S. Kronick was born in Muskogee, Oklahoma on January 21, 1956. Kronick received a Russell Scholarship to attend Baylor University and took a Bachelor of Music in piano performance from Mississippi College with honors in 1978. She was awarded a graduate assistantship at Northwestern University and graduated with a Master of Music in music history in 1980.

Kronick was employed as a full-time instructor in the Department of Music at Northland College (Ashland, Wisconsin) in 1980-81. There she participated in faculty recitals and played viola in the Chequamegon Symphony. In 1981 she entered the Ph.D program in music history with a minor emphasis in English at Louisiana State University. There she was an active participant in the Collegium Musicum (1981-85).

In January of 1991, she engaged in dissertation research at the Paul Sacher Stiftung (Basel, Switzerland). Kronick has read papers at the Southern Chapter of the American Musicological Society (1984, 1986, 1988) and has acted as editorial assistant to Wallace McKenzie for the International Webern Society Newsletter (Fall, 1987). She has written program notes for LSU Chamber Music and Performing Arts Series (1984-85; 1985-86) and for the Baton Rouge Symphony Orchestra (1986-89).

Kronick has taught as a graduate assistant at LSU in the Department of English (1984-85; 1986-87) and in the School of Music (1985-86, 1987-88), and she has taught as a part-time instructor in the latter since 1991.

DOCTORAL EXAMINATION AND DISSERTATION REPORT


Candidate: Melanie S. Kronick

Major Field: Music


Title of Dissertation: MUSICAL INVENTION AND POETRY
IN THE LATE VOCAL WORKS OF ANTON WEBERN

Approved:


Major Professor and Chairman


Dean of the Graduate School

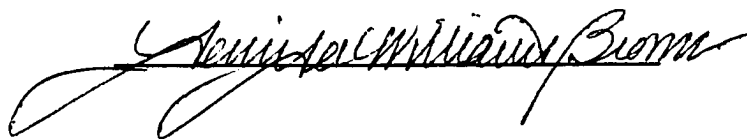
EXAMINING COMMITTEE:











Date of Examination:

October 26, 1992