Notes on Berg Sonata for Madeleine’s performance of the Sonata
(see files upstairs) TO BE WRITTEN UP FOR LECTURE COMMENTS

Title: Alban Berg’s Piano Sonata, Opus 1: A Landmark in Early Twentieth-Century
Avant-Garde Music
Time for reading?

BACKGROUND
b. 1885 d.1935, Dec. 23 (age 50). Planned opera on Mozart unfulfilled (Wozzeck and
Lulu—latter also incomplete)

Piano Sonata Opus 1, composed 1908, published 1926. Publication date (UE and
Schoenberg. C. f. Webern)
Janet Schmalfeldt’s insightful essay in Morgan & Gable collection: Alban Berg:
Historical and Analytical Perspectives, Oxford 1991 is the only in-depth study of the
Sonata. Her article is entitled “Berg’s Path to Atonality: The Piano Sonata, Op. 1.”

... the Piano Sonata, which features a high degree of motivic economy and complex
motivic transformations. The harmonic language of the Sonata, although tonal, features
extensive use of whole-tone collections and ‘quartal’ (interval 5-based) chords. Used
sparingly in Berg’s early songs, these elements are common in the music of his
immediate predecessors and contemporaries, as described by Schoenberg in his Theory of
Harmony (1983; first published in 1911). 

Comment on the quotation: For some reasons, Headlam does not mention
Schoenberg’s quotation of the Berg chord from “Warm die Lüfte” (1909): Citation and
piano performance.


Whereabouts of ms. unknown, according to Douglas Jarman

Fibonacci proportions? Lendvai

Schoenberg and Berg (opera)
Citation of Berg chord in Schoenberg’s Harmonielehre (1911)
From Berg’s Op. 2/4 (“Warm die Lüfte”) PLAY

Main features:

Tonality: Key? B minor (key signature) Opening theme. PLAY
"IV. Sinfonie"

5 minutes longer.

In it would like an earlier piece ("textura" is implied).

4 pages:

seem to be the exposition.

The beginning of the first.

\[\text{p.14}\]

A sketch for No. 2 (der Clavier) from Op. 2 — crossed out — to be checked

for correctness.

\[\text{p.15-16}\]

PP. 15-16. a crossed out, pencilled version of p. 14, which differs radically from draft of the about 5 mm.

\[\text{p.17}\]

PP. 15-16. a crossed out, pencilled version of p. 14, which differs radically from draft of the about 5 mm.

\[\text{p.17}^{\prime}\]

\[\text{p.18}\]

p. 18 contains p. 17

p. 17 — crossed out

- subject in new (WT)

development

p. 14' Continues from p. 13' 8. probably
development

\[\text{p.19}\]

- cross out capped.

\[\text{p.19}^{\prime}\]

one line in int.

\[\text{p.20}\]

tend continued from p. 18

p. 20 pencil continuation of p. 18

\[\text{p.20}'\]

End of development.

- mark "Reprise" (Borg's hand?)

End of F 21 BEETH. 48
Wed., Oct. 24

F.21 Berg 9 [Handschriftskatalog No. 322]

The sketch in this collection is in the Schubert's handwriting on the front page. The sketchbook contains various compositions, probably related to Berg's later works. The sketchbook is divided into sections, with some sketches marked with notes on their content.

The sketch on pp. 1-8 contains a small notebook sketchbook with pre-printed staves about 4" x 5". The sketchbook is designated "No. 7 - 15th", and contains 18 pp. with pencil sketches on 2 pages, Kreisli 2.5, subject similar to the F21 sketch. Sketches seem to be of beginning stage.

pp. 9-11 sketches on 2 pages in pencil, with additional addition and comments. Lied format! One of the hidden texts in the Handschriftenkatalog.

p. 12: Very interesting sketch; sketch of what? (quintet variations not labeled)

p. 13: blank

p. 14-16: Counterpoint sketches

pp. 17-23: Quintet layout

pp. 24-35: inkb sketch, 3 staves (Lied format)

pp. 36-41: more sketches

p. 40: Looks like a menu or appointment

pp. 41-43: staves, more quintet sketches? (Lied format)

p. 46: Sketch for "Liedirenz"?

p. 47: Sketch for "Liederl" marked "Anfang" and continued, with text overlay.

p. 48-49: more sketches, crossed out

pp. 50-54: more sketches

pp. 55-56: 2 staves - one 7 staves in piano part?

p. 57: blank

pp. 58-59: blank

p. 60: 2 staff beginning of canon (C major)

p. 61: blank

p. 62-65: string quintet format beginning/Canon (variation?) on p. 60

pp. 66-70: Lied sketches

p. 71: Subject of 1st Division Symph. Fragment in F21 Berg 4 & 5 (p. 11)?

p. 72-73: Possible fragment to Division Allegro Concerto

p. 74: Division, p. 83 of F21 Berg 4, p. 15
F 21 BERG 48
* 8. 1. Entwurf Sun I. Sonata (Berg's handwriting) not according to Germain)
  - does not relate to the "Wozzeck" D minor Sonata, it seems.

7. 2. Sonatentwurf (Berg's handwriting) in ink
  - another beginning (not page) in D minor - differences from one mp. 1
  - pencil sketch of different version I included there.
  - does not relate to the "Wozzeck" D minor Sonata, it seems.

7. 3. Sonata Entwurf
  - "Entwurf" crossed out by Berg, who supplied capitals for others.
  - pencil sketched as double bar and cadences in E♭
  - has contour and rhythmic associations with Op. 1

7. 3.1 Second part - begin at version 1 there
7. 3.2 Continuous from 7. not end of Op. 4
  - pencil on two lines there.

7. 5 Conclusion of 7. with continuation in several keys, finished in pencil at end
7. 5.1 Lengthy
7. 6 "1. Fortsetzung" - in ink (Purification)
  - this appears to be only possible continuation (?)
  - codendens in C minor (very close to II, V, I)

7. 7 2 Entwürfe für III. Sonata - these (obviously, specifically in ink, very in pp. 2-3.
  - pencil sketches for this Sonata. This was marked → again, not in Berg's hand

7. 8 3 Entwürfe für III.Sonata; marked 2)
  - close to version in pp. 2-3
  - pencil sketch by Schering?
  - Berg's handwriting on last other page
  - 5. takes 3-bar theme, then sketches in continuation

* These numbers presumably supplied by R. Hofner or other librarian.
E₂ Sonata

Folded contains ms pages in Schoenberg's hand - a preliminary (sketch) of the opening - with Berg's caption "Schoenberg!" (no key sig. on ms assumed). Is this Berg's caption? Is it Schoenberg's handwriting?

The E₂ Sonata seems to be the most highly developed (E₂?)

There are 3 Entwürfe. (Sketch) - captioned in a hand other than Berg's - Subject contains Jordan's hand.
IV. Sonate (a small) — p. 9 in Kronolint F.21 BERG 4F

This is the one that is the same as the symphonic epilogue in Wozzeck. The music begins in

This is a radical new Wozzeck quotation out of the 1890s.

P. 9 'crossed out entirely. This is a false continuation —

The two bars that are now on p. 10, which are now on p. 10

Continuation of p. 9 (Th. 2)

This is the development. This is the development.

This is the development. This is the development. This is the development. This is the development.

The ‘Wozzeck’ Suite in this Kronolint. Check for

Continuation in F.21 BERG 4F. There is no continuation. Wozzeck is the

Questions (musicological):

1. What does "IV. Sonate" mean? Is this just the order in which the
   separate "Sonatas" appear in the Kronolint? — i.e., a librarian's ordering. The
   composer, back to the question of who supplied the captions.

2. Why did Berg go back to this very work? (Write other question — e.g., in Op. 62)

Questions (music-theoretical):

1. Does this Sonata contain any material related to Wozzeck? Us Wozzeck
   program:

   "The Wozzeck" Divina Suite Frequent in Berg's Nachlass as
   Source for the Music of Wozzeck,

   in relation to
"Fugue 48" (Beethoven)

I. Sonate

- 5 mm. longs
- Inter
- Looks like an earlier piece ("textus" is simple)

- 4 pages seem to be the exposition
- P. 14 is a sketch for No. 2 (Schröder's hand)
- From Op. 2 - Crossed out - To be checked
- For contrast:

- PP. 15-16 a crossed out, pencil version of P. 14
- Which differs radically from draft of the above 5 mm.
- [Schröder's Schumann's hand]

- P. 17 - Crossed out
- Subject in main (w/t)
- Development

- P. 14' Continuation from P. 13' - probably development

- P. 19 - Empty
- P. 19' one line in it

- P. 20 pencil continuation of P. 18

- P. 20' End of development
- - labeled "Reprise" (Beethoven's hand?)

End of F 21 (Beethoven)
Form (themes) Sonata form, but many thematic intersections, which obscure the traditional classical form. PLAY opening of “development”

Motives, thematic development
Different tempo for each theme
Development

Sonata form in Wozzeck

Interval qualities:
   Wt and aug. triads (ambiguities) (cite passages in the Sonata)
   Predilections

Douglas Jarman, George Perle (operas and Lyric Suite)

Close of paper: Numerology—Schoenberg and Webern, the number 13. 23 was Berg’s fateful number (Dec. 23). He died on that day in 1935, just as Schoenberg died July 13, 1951. Webern was killed in Mittersill Sept. 15, 1945.
Where does this occur? Cite Lendvai here—too digressive?
Berg’s influence
Notes on Berg Sonata for Madeleine’s performance of the Sonata
(see files upstairs)
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Avant-Garde Music

1885-1935 (age 50). Planned opera on Mozart unfulfilled (Wozzeck and Lulu)

Piano Sonata Opus 1, composed 1908, published 1926.
Janet Schmalfeldt’s insightful essay in Morgan & Gable collection: Alban Berg:
Historical and Analytical Perspectives, Oxford 1991 is the only in-depth study of the
Sonata.


Whereabouts of ms. unknown, according to Douglas Jarman

Schoenberg and Berg (opera)
Citation of Berg chord in Schoenberg’s Harmonielehre (1911)
  From Berg’s Op. 2/4 (“Warm die Lüfte”)
Main features:

Form (themes) Sonata form, but many thematic intersections,
  which obscure the traditional classical form

Motives, thematic development
Different tempo for each theme
Development

Sonata form in Wozzeck

Interval qualities:
  Wt and aug. triads (ambiguities) (cite passages in the Sonata)
  Predilections

Douglas Jarman, George Perle (operas and Lyric Suite)

Close: Numerology—23 Berg’s fateful number (Dec. 23)
Berg’s influence

In no geometry I believe
Notes on Berg Sonata for Madeleine’s performance of the Sonata
TO BE WRITTEN UP FOR LECTURE COMMENTS

The title of my talk is: “Alban Berg’s Piano Sonata, Opus 1: A Landmark in Early Twentieth-Century Avant-Garde Music.”

I would like to begin with some basic background information related to the Sonata. First, on Berg himself. Born in 1885, he died prematurely in 1935, Dec. 23 at the age of 50, leaving a legacy of major 20th century works. His planned opera on Mozart therefore remained unfulfilled, as did his opera, Lulu, which is often performed with completion of Act III by Friedrich Cerha in 1979, based upon Berg’s sketches.

Piano Sonata Opus 1, composed 1908, published 1926. Publication date (UE and Schoenberg. C. f. Weber) Why is this music important? Two reasons: (1) It is a virtuoso piano work from the early 20th c. and a major item in that repertoire; (2) It is a

Janet Schmalfeldt’s insightful essay in Morgan & Gable collection: Alban Berg: Historical and Analytical Perspectives, Oxford 1991 is the only in-depth study of the Sonata, as far as I know. Her article is entitled “Berg’s Path to Atonality: The Piano Sonata, Op. 1.”

Foretaste of Wozzeck in the Sonata: the Wir arme Leut’ theme

. . . the Piano Sonata, which features a high degree of motivic economy and complex motivic transformations. The harmonic language of the Sonata, although tonal, features extensive use of whole-tone collections and ‘quartal’ (interval 5-based) chords. Used sparingly in Berg’s early songs, these elements are common in the music of his immediate predecessors and contemporaries, as described by Schoenberg in his Theory of Harmony (1983; first published in 1911). We are familiar with the whole-tone component, as exemplified in Debussy’s famous “Voiles‘ (sails).

Comment on the Headlam quotation: For some reason, Headlam does not mention Schoenberg’s quotation of the Berg chord from “Warm die Lüfte” (1909): Citation and piano performance.


Whereabouts of ms. unknown, according to Douglas Jarman

Schoenberg and Berg (opera issue—Schoenberg discouraged Berg from Wozzeck (unsuitable libretto). S. consistently competed with his most prominent students. But: Citation of Berg chord in Schoenberg’s Harmonielehre (1911) From Berg’s Op. 2/4 (“Warm die Lüfte”) PLAY
Main features:

Tonality: Key? B minor (key signature) Opening theme. PLAY
The issue of tonality in Wozzeck. Berg’s 1929 radio talk on this opera (reproduced in translation in Redlich’s Alban Berg: The Man and His Music (1957). In this talk (directed to a lay audience) Berg states that the formal cohesion of the music is achieved QUOTE “without the medium of tonality.” The same might be applied, with reservations, to the Piano Sonata, many sections of which exceed the boundaries of traditional tonality.


The sonata form here is not unique in the works of Berg. Act II, sc. 1 of Wozzeck is formally organized in traditional sonata form, although the music of course is atonal. My article on Wozzeck (which includes pc set readings of motives associated with the persona of the work) BEGIN HERE

Form (themes) Single movement in Sonata form, but many thematic intersections, which obscure the traditional classical form. PLAY opening of “development”

Motives, thematic development
Different tempo for each theme PLAY
Development

Sonata form in Wozzeck. Berg’s radio talk in Redlich.g

Interval qualities:
Wt and aug. triads (ambiguities) (cite passages in the Sonata)
Predilections


Close of paper: Numerology—Schoenberg and Webern, the number 13. 23 was Berg’s fateful number (Dec. 23). He died on that day in 1935, just as Schoenberg died July 13, 1951. Webern had been killed in Mittersill Sept. 15, 1945.

Berg’s influence
No direct successors, but
Berg and Gershwin (my article) Evidence in Porgy and Bess
My other writings on Berg – see vitae
Old write-up

Alban Berg, Sonate, Op. 1

"I received your scores and was very happy to see the sonata again. It really is a very beautiful and original piece." Letter from Arnold Schoenberg to Alban Berg Jan. 13, 1912.

Schoenberg was not the only musician to recognize the special qualities of this work, which attracted attention soon after its existence became known. It was performed many times by the virtuoso Viennese pianist, Edward Steuermann, a proponent of modern music and member of the Schoenberg Circle. Remarkably, however, the work was not published until 1926, after Berg had become internationally famous through his first opera, Wozzeck.

The work dates from 1908, when its composer was 23 years old and still a student of Schoenberg. Among a number of fragments, it was the only piano music Berg actually completed; his high regard for this music is clearly represented by the assignment to it of his first opus number. In his correspondence with his wife, Helene, he often referred to it—sometimes with the modest qualifier, "old sonata."

Partaking both of the world of traditional tonality as well as of the new atonal terrain being explored by Schoenberg in his contemporaneous song-cycle, the George Lieder, Op.15 (1908-1909), Berg's Sonate remains a timeless work of great expressive power, depth, and pianistic beauty, one that requires of the performer technical skill and musical sensitivity of the highest order.

Although the tonality of B minor (after the Liszt Sonata?) is specified by the key signature and confirmed by the first and final cadences, the ever-changing harmonic colors projected by the complex linearity of the music occupy the foreground, with long sections of unrelenting tension, relieved by clear changes of thematic content—for instance, the entrance of the second theme in the exposition—changes that are accompanied by distinctive rhythms and contours, and marked by new tempi and dynamics.

As the title of the work suggests, the large-scale form of Berg's Sonate is that of the traditional first-movement sonata: First, Second and Closing Theme areas are clearly defined by rhythm, dynamics, and melodic contour, as are development section and reprise. (One thinks of the Brahms Sonata, which Berg would certainly have known.) The conceptual originality, to which Schoenberg refers in his letter, engages several dimensions, including phrase structures whose lengths are irregular (compared to those of the sonata in the classic and romantic eras), elaborate rhythmic patterns, but, above all, harmonies, which (to oversimplify) consist of a mixture of atonal sonorities and more familiar sounds relateable to whole-tone scales, often producing an ineffable sonorous panorama.

Of considerable historical significance is the relation of the basic harmonic vocabulary of the Sonate to the work many would regard as his masterpiece, the opera Wozzeck (Opus 7), the composition of which began in 1917, some nine years after his Opus 1. The primary clue to this connection is given at the very beginning of the Sonate, where the first chord is of the same type he assigned to the persona of Marie in Wozzeck. Indeed, the harmonic vocabulary we hear in the Sonate is closely related to that of his later music, confirming a continuity of creative thought that was tragically terminated by Berg's death in 1935.

Allen Forte
The sketch is entitled "Handschreibungskatalog No. 142". 

The sketch contains a notebook that is divided into two sections: 

1) A notebook containing about 3 small sketches on a small sketchbook (about 4 x 6 inches) with pencil sketches on a 2-stave, key signature of F
c

2) Sketches seem to be of beginning

3) Sketches on 3 staves in pencil without additions and emendations (Lied format) - one of the hiers listed in the Handschreibungskatalog

p. 4: blank

p. 5-8: Counterpoint sketches

p. 9-11: Sketches on 3 staves in pencil, with additions and emendations (Lied format) - one of the hiers listed in the Handschreibungskatalog

p. 12: Very interesting sketch, but not sure of what? (quintet variations text filled)

p. 13: blank

p. 14-16: Counterpoint sketches

p. 17-33: Quartet layout

p. 34-35: Ink sketch, 3 staves (Lied format)

p. 36-39: More sketches

p. 40: Looks like a waltz or repeat mark

p. 41-43 staves: more quartet sketches? (Lied format)

p. 46: Sketch for "Lautenwerke"

p. 47: Sketch for "Lautenwerke" marked "Anfang" and continued, with text overlay

p. 48-49: Quartet sketch, crossed out

p. 50-54: Long sketches

p. 55-56: 2 staves - are these in piano part?

p. 57: 3rd Keisig Sketch

p. 58-59: blank

p. 60: 2 staves beginning of canon (C major)

p. 61: blank

p. 62-63: Strong quartet format beginning of canon (variation?) on p. 60

p. 64-65: New Pian sketches

p. 66: Subject of Min D minor Sonata - Fragment in F21 Bary & S (p. 12)

p. 67: Subject of Min D minor Sonata - Fragment in F21 Bary & S (p. 12)

p. 68: Subject of Min D minor Sonata - Fragment in F21 Bary & S (p. 12)

p. 69: Min D minor Sonata
F.21 BERG 48

* p.1 Entwurf und I. Sonata (Berg's handwriting according to Germain)

Domin key sig.
- does not relate to the "Wagged" Domin, it seems.

p. 2 II. Somewhat anent "(Berg's handwriting) in wink"

Another beginning (one page) in Domin - different from one on p. 2

Pencil sketch of different version 2 and three bars at bottom of page.

p. 3 III. Sonata Entwurf [ ] "Entwurf crossed out by Berg when supplied captions for others"

3 b. key sig
20 bars, ending with double bar and cadence on Eb triad

Then contour rhythm associated with Op 1

p. 3' Second part - begin w/ variant 1 theme

p. 4' Continues from p. 2 and of page 4 on p. 3'

Pencil on two loose sheets

p. 5 Continuations of 4' with continuation in several keys indicated in pencil at end

p. 5' [Erasure]

p. 6 "4. Fortsetzung" in Vera (purposely?)

This appears to be only possible continuation (?)

End lines in Vera (very clean II V I)

p. 7 3 Entwurf and III. Sonata - Thus (Berg's) precious version or p. 2-3.
- Pencil sketches (as the Sonata? This was marked 1) again, not in Berg's hand

p. 8 3 Entwurf and III. Sonata, marked 2) Closes to version in p. 2-7

II p. 8' Sketch by Schoenberg? - Child handwriting on 15th page

S. takes 3-bar theme, then sketch in continuation
\( E^2 \) sonata (III)

Folded contains one page, in Schoenberg’s hand –

a notation (sketch) of the opening – with Berg’s

caption “SCHÜTZER!” (no key sig. – \( E^2 \)

assumed). Is this Berg’s caption? Is it Schachter’s humility?

The \( E^2 \) sonata seems to be the most highly developed (ES?)

There are 3 Entwürfe (sketches) – captured in a hand other than Berg’s

→ Subject contains Tiedeman hand.