

Arnold's Course
Nov. 5, 1985

1. Routine:

No class on Thurs.
Suggest reading in Whittall, Music Since . . .
pp.170-176 (Op.28)

2. Webern Sketchbook:

Op.24 (1934)
Quartet, Op.22 (1930)
String Trio, Op.20 (1927)
Uncompleted compositions (at time of his death)

3. Background of the Quartet

Handout page from Moldenhauer: the 'program'

Webern's grave in Mittersill

Commission and performance: place?

4. Recording

5. Row matrix and row properties: handout

6-5 in Schoenberg: Op.33a, String Trio, Moses und Aron,
Variations for Orch, Op.31, and other, shorter, works.
Is this an 'intentional quotation'?

Linear subsets of the row reflect its symmetrical
construction: list tetrachords.

Significance of the symmetrical organization of the
row?

Some analytical questions:

1) To what extent does W. utilize the 'inherent'
properties of the row?

2) Are the verticals in the music related to the
linear subsets of the row--i.e., are both
'dimensions' controlled by row features?

6. Pc map of the variation theme, Mvt. 1:

Explanation and discussion

7. Pc map of the entire Scherzo:

Explanation and discussion

poco rit. - - - - *tempo* - - - - *poco rit.* - - - -

58 59 60 61 62 63

Variation 4

molto - - - - *wieder sehr mäßig* $\text{♩} = \text{ca } 56$

64 65 66 *pizz.* 67 *arco* 68 *pizz.* 69 *arco*

poco rit. - - - - *tempo*

70 71 *pizz.* 72 *arco* 73 *pizz.* 74 75

Variation 5

76 *pizz.* *p* *poco rit.* 77 *arco* *p* 78 *pp* *am Steg* *arco* 79 *Dämpfer ab* 80 *wieder nur mäßig* *d = ca 66* 81 *ohne Dämpfer* *pizz.* *f*

82 *arco* *p* 83 *f* 84 *b \bar{a} .* 85 *f* 86 *sf* 87 *sf*

88 *f* 89 *drängend* *pizz.* *f* 90 *f* 91 *wieder fließender u. noch drängend bis* *piùf* 92 *arco* *piùf* 93 *piùf*

Allen

426A WEBERN

They have had:

an outline of Webern's ideas about continuity with tradition, and the overriding importance he attached to 'unity' (Path to the New Music)

a general discussion of his 12-tone output, characterized by economy and brevity (both the output and the discussion!), while stressing the generic diversity (vocal, non-vocal....)

Works played, discussed

Trio op. 20 - relatively 'expressionist' style, relatively expansive forms

set has independent R-forms. Invariance most evident in succession of 0,1 dyads

Symphony Op. 21. Points emphasized - the way the 2 mvts complement one another. The first, perhaps W's least motivic 12-tone mvt. The second, palindromic, but the palindrome itself is varied.

Handout aligning theme and coda for detailed comparison. ~~also~~
Also demonstration of set invariance - no independent R-forms,
P-0 = P-6R

To be discussed this week: op. 24 (mainly 2nd mvt)/ op. 27 (2nd mvt also)
to show control of 'harmony' - -

W's response to text. Op. 25/1, op. 29

A

I'll see you
c. 1 pm today, Tues 29th.

8. 'Foreground' of the Scherzo:

motive

rhythm

register: registral extrema

emphasized pcs? significance?

'voice leading' (Webern's fondness for tonal analogues)

Second Movement

It is a "Scherzo" in miniature.

"Scherzo" to Measure 19 ("bewegt"); followed by the "Trio," to Measure 37 ("wieder gemächlich"), where the *reprise*—i.e. the *da capo*—of the Scherzo begins.

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

Everything is *canonic* in the Trio as well. Observe how, through the doubled tempo, the *conclusion of the canon* in the reprise of the "Scherzo" (starting with the second ending) takes on the *function* of a *stretto-coda*.

The fact that there is a repeat also in the reprise of the "Scherzo" may be attributed to a formal rounding-off, and to the need for bringing the "*perpetuity*" of the canon to bear once more.

The construction of the "Trio," however, is not rigid but "*developmental*"; therefore the model—that which I meant above by the "theme" of the Trio, so to speak—extends to Bar 27. Then the repetition in a completely new form.

"*Developmental*": that is, one can also grasp the form of the *whole piece* as a *three-part song form*. In that case, the Trio appears as the "*second*" part of the total structure.

And that is possibly even the *over-riding* function of this section, in the sense of a total "*developing form*" ["*Wuchsform*"]. I found this word recently in a splendid book with the title "*Vom Bau der Kirche*," by Rudolf Schwarz.*

Third Movement

Well, to explain this movement to you—yes, that really makes me quite excited. Within the work it must be the "crowning fulfilment," so to speak, of the "*synthesis*" of "*horizontal*" and "*vertical*" construction (Schoenberg!) I strove for already in the first and second movements. As is known, the classical cyclic forms—sonata, symphony, and so forth—evolved on the basis of the former, while "*polyphony*" and its associated practices (canon, fugue, and so on) derived from the latter. And now, here I have attempted not only to comply with the principles of both styles in general, but also specifically to combine *the forms* themselves: as already through the use of "*canons*" in the preceding movements, so here in this movement through the "*fugue!*"

What we are dealing with *primarily* is a "scherzo"-form; that is, its *subject-development-reprise*. In this respect, the principles of the "horizontal" style were decisive. But the "development" consists of a *fugue*, the third "exposition" of which is the reprise of the *scherzo subject*, the fulfilment of the scherzo form!

With reference to the scherzo form, therefore, the fugue comprises the "development" as well as the reprise. But, as was mentioned, this reprise also constitutes the third exposition of the fugue. Accordingly, therefore, the

* German architect (1897–1961); master of modern Catholic church architecture, planner of the rebuilding of Cologne after World War II; *Vom Bau der Kirche* (1937, 1949¹).

considered a proposal made by the violinist Louis Krasner, to which he responded on 3 August 1936 from Uttendorf: "I can only tell you that I have already almost decided to write something in the spirit of your suggestions. In particular, the thought of a *solo violin sonata* occupies me." Webern asked Krasner to allow him some time, but there is no evidence that he pursued the project further, and in his sketchbook the draft of the piano variations is immediately followed by that of another work. Under the heading "Streichquartett, Op. 28" the new composition makes its appearance on 17 November 1936 (page 57 of Sketchbook IV). On that day both a tone row and an outline were drafted. From the start, the work was planned in three movements. Its formal structure and inspirational ideas were set forth as follows:

1. Langsam (slow): seed, life, water (forest)—Ma.
blossoms—Minn.
Sonata movement
2. Fuge: Koralpe, Schwabegg (as introduction to the third movement)
3. Rondo: Glockner—Mi., Chri.—Annabichl
Pe.—Finale (personal)
Scherzando

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

Under the dates of 19 and 21 November, Webern set to work on a movement headed "I" (a designation later changed to "3. Satz"). He made several attempts to formulate melodic shapes from the row, assigning them to various instruments. Prolonged experimentation, during which the row was gradually transformed to its definitive melodic arrangement, absorbed an inordinately long time, for the next date, appearing towards the bottom of the second page, is 7 April 1937, almost five months after the inception of the project. If progress was slow, the composer was nevertheless constantly concerned with his work. On 3 February he wrote to Hildegard Jone: "I am working on a string quartet. Perhaps I will fulfil with it, in a quite special way, the principles that you formulated in your letter."⁹

Whatever external causes distracted Webern from his new work during that winter, they are not known. The only diary note from that period announces the birth of Amalie's first child, Michael, on 22 March

SCHERZO & TRIO

II

SCHERZO

Gemächlich $\text{♩} = \text{ca } 56$

Musical score for measures 1-6. The score is in 2/4 time and features three staves: Violin I, Violin II, and Cello/Double Bass. Measure 1 includes the instruction *pizz.* and dynamic markings *pp* and *sf*. Measure 2 includes *Comes 2 P₁* and *pizz.*. Measure 3 includes *Comes 1 R(P₁)* and *pizz.*. Measure 4 includes *pp* and *sf*. Measure 5 includes *pp* and *sf*. Measure 6 includes *p* and *pp*. Handwritten annotations include *Dux 1 R(P₉)*, *Dux 2 P₉*, and various fingering numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9).

Musical score for measures 7-12. Measure 7 includes *pp* and *arco*. Measure 8 includes *pp* and *arco*. Measure 9 includes *pp* and *arco*. Measure 10 includes *pp* and *arco*. Measure 11 includes *f* and *arco*. Measure 12 includes *f* and *arco*. Handwritten annotations include *7 dual function*, *P₅*, *R(P₁)*, *R(P₅)*, and *R(P₉)*. The tempo marking *poco rit.* is present above measure 9, and *tempo, etwas fließender* is present above measure 11.

Musical score for measures 13-18. Measure 13 includes *pizz.* and *arco*. Measure 14 includes *p* and *arco*. Measure 15 includes *pizz.* and *pp*. Measure 16 includes *pp* and *pizz.*. Measure 17 includes *pp* and *arco*. Measure 18 includes *pp* and *pizz.*. Handwritten annotations include *pizz.*, *arco*, and *pp*. The tempo marking *poco rit.* is present above measure 13, and *wieder gemächlich* is present above measure 15. The instruction *morendo* is present above measure 17.

TRIO

Bewegt ♩ = ca 112

19 arco *sp* 20 *f* 21 *p* 22 *poco rit.* *p* 23 *tempo* *f* 24 *f*

25 *p* 26 *poco rit.* *pizz.* 27 *f* 28 *f* 29 *poco rit.* *pizz.* 30 *f*

31 *f* 32 *più f* 33 *sf* 34 *poco rit.* *pp* 35 *pp*

Scherzo 4. (1)

REPRIS (allegro) / SCHERZO

wieder gemächlich $\text{♩} = \text{ca } 56$

tempo
36

pizz. 37 $\text{♩} = \text{♩}$

38 39 40 41

arco *pp* *pizz.* *pp* *sfp* *p*

pizz. *pp* *pizz.* *pp* *sfp* *p*

pizz. *pp* *pizz.* *pp* *sfp* *p*

poco rit. ----- *tempo, etwas fließender* ----- *poco rit.* -----

42 43 *arco* 44 *pizz.* 45 46 *arco* 47 48

pp *pp* *pp* *f* *f* *f*

pp *pp* *pp* *f* *f* *f*

pp *pp* *pp* *f* *f* *f*

pp *pp* *pp* *f* *f* *f*

Scherzo 5. (1)

wieder gemächlich

sehr rasch $\text{♩} = \text{ca } 112$

49 1. 50a *pizz.* 51a 2. 50b *pizz.* 51b 52 53

p *pp* *pizz.* *pp* *f* *dim.* *pizz.* *f dim.*

p *pp* *pizz.* *pp* *pp* *pizz.* *f dim.*

p *pp* *pizz.* *pp* *pp* *pizz.* *f dim.*

p *pp* *pizz.* *pp* *pp* *pizz.* *f dim.*

p *pp* *pp* *pp* *f* *dim.*

Variation 1
tempo

The 'upbeat' measure

16 17 18 4 19 20 pizz. 21 drängend fließender 22 $\text{♩} = \text{ca } 84$

23 24 25 26 arco wieder mäßig 27 pizz. 28 drängend wieder fließender 29

Variation 2

poco rit. - - wieder fließender $\text{♩} = \text{ca } 84$

30 31 32 33 34 35 36 pizz.

37 38 39 40 41 42 43

arco f f f pizz. sf sf sf arco sf pizz.

44 45 46 47 48 49 50

molto rit. (= bar 16 ('upbeat')) *sehr mäßig* $\text{♩} = ca 56$

Dämpfer auf

arco f sf sf più f sf più f arco più f sf f arco sf p pp arco sf sf sf più f sf f p pp arco sf

51 52 53 54 55 56 57

mit Dämpfer *poco rit.* *tempo*

arco f sf pp f

mit Dämpfer f pp f f

Dämpfer auf p mit Dämpfer pp f f

Dämpfer auf mit Dämpfer pp f

pp = f