

THE FIRST INTERNATIONAL WEBER FESTIVAL



50c

*Presented by the University of Washington School of Music
Friday, May 25 - Monday, May 28, 1962, in Seattle, Washington*

Schedule of Events

Friday, May 25

8:30 p.m., Seattle Center Opera House

Philadelphia Orchestra, Eugene Ormandy, *Director*
World Première of *Im Sommerwind* by Anton Webern

Saturday, May 26

9:30 a.m., Music Auditorium

Scholars' Symposium (William Austin, Wallace
McKenzie, Paul A. Pisk, Leland Smith,
Leonard Stein)

12:00 p.m., Student Union Building

No-Host Luncheon (American Musicological Society,
Northwestern Chapter, in charge of arrangements)

3:00 p.m., Music Auditorium

Public Lecture by Ernst Krenek (I)

4:00 p.m., Music Building, Faculty Lounge

Coffee Hour (Music Faculty, Host)

4-6 p.m., Music Library

Anton Webern Memorial Exhibition

8:30 p.m., Meany Hall

All-Webern Concert (I)

Cover Picture: Anton Webern
A drawing by Oskar Kokoschka

Sunday, May 27

9:30 a.m., Music Auditorium

International Webern Society, Organizational Meeting

12:00 p.m., Meany Hotel

No-Host Luncheon (International Society for Contemporary Music, Northwest Chapter, in charge of arrangements)

2:00 p.m., Music Auditorium

Critic's Forum: Public Lecture by Alfred V. Frankenstein

3:00 p.m., Music Auditorium

Matinée Concert, Society for the Performance of Contemporary Music of San Francisco

4:00 p.m., Music Building, Faculty Lounge

Coffee Hour (Music Faculty, Host)

4-6 p.m., Music Library

Anton Webern Memorial Exhibition

8:30 p.m., Meany Hall

All-Webern Concert (II)

Monday, May 28

2:30 p.m., Music Auditorium

Public Lecture by Ernst Krenek (II)

3:30 p.m., Music Auditorium

Matinée Concert (Guest Performers)

8:30 p.m., Meany Hall

Post-Webern Recital by Leonard Stein, Pianist

Messages

Webern is for me the *juste de la musique* [the righteous man of music], and I do not hesitate to shelter myself by the beneficent protection of his not yet canonized art.

IGOR STRAVINSKY

No musician of the twentieth century can afford to neglect the imperative creative legacy left us by Anton Webern.

It was his particular genius to compress a style of composition which threatened to grow to unwieldy and unconvincing dimensions. As he concentrated his music he distilled his message and left us the essence of his art.

On the occasion of this year's Webern Festival, I deem it a distinct pleasure to salute those who are responsible for sponsoring such a series of concerts, and feel privileged to be able to participate.

It is Webern's good fortune that his musical message is in such capable hands.

EUGENE ORMANDY

*Music Director
The Philadelphia Orchestra*

Zum ersten internationalen Webern-Fest in Zuneigung

Nehmt unsern Klangschöpfer auf! Ja, Webern will gern sich euch einen,
Die ihr ihn hellhörend ehrt. Ich geh zu euch auch mit ihm.

HILDEGARD JONE-HUMPLIK

To the First International Webern Festival with warmest greetings

Receive our creator of sounds! Webern will surely be with you,
Whose heedful ears pay him tribute. I, too, come to you with him.

HILDEGARD JONE-HUMPLIK

(English version by Demar and Greta Irvine)

. . . I find it very gratifying that it is in America that a Webern Society is being founded; and I hope that it will not lead a purely theoretical existence, like most such societies, but will really engage actively in acquainting a wider circle of musically cultivated people with Webern's works through first-rate performances .

DR HEINRICH STROBEL
*International President of the
International Society for
Contemporary Music*

I applaud heartily this initial undertaking dedicated to the work of Anton Webern, thus contributing to the glory of his name.

It is a name which represents a milestone in the history of music, should it be for the marvel of his expressed works, or because such works have opened to musicians of succeeding generations a new area of exploration which promises, as distinguished notable examples already give evidence, a great fertility and creative strength.

It is a great honor for me to have been invited to membership in the International Webern Society, notwithstanding the modesty of my personal distinction, and I accept therefore with enthusiasm, thanking you sincerely. Cordial greetings and sincere good wishes

MARIO PERAGALLO
*Secretary of the Italian Division
of the International Society
for Contemporary Music*

Your invitation to join the International Webern Society is a great honor and joy to me! The founding of this International Webern Society makes me happy since it means the fulfillment of a wish which I have nourished ever since Webern's death. Even if separated by distance, I partake in your enterprise at least with my most fervent thoughts, and I wish it every success!

HELENE BERG
(Mrs. Alban Berg)

Participants

- AUSTIN, WILLIAM: b. 1920, Oklahoma. Harvard trained. Chairman, Music Department, Cornell University. Book in progress on music of the Twentieth Century from late Debussy to late Stravinsky.
- CASEY, ETHEL: b. North Carolina, lives in Raleigh. Soprano whose New York programs have specialized in Twentieth Century music.
- CHAPPLE, STANLEY: b. 1900, London. Conductor, educator. Director, School of Music, University of Washington.
- FRANKENSTEIN, ALFRED V.: b. 1906, Chicago. Author and music and art critic, *San Francisco Chronicle*.
- GANZ, RUDOLPH: b. 1887, Zürich. Internationally celebrated concert pianist. Composer, conductor. President Emeritus, Chicago Musical College.
- GOLDE, WALTER: b. 1887, Brooklyn. A.B., Dartmouth. Accompanist, vocal teacher, and composer. Teaching in North Carolina.
- KRENEK, ERNST: b. 1900, Vienna. Internationally known composer (e.g. *Jonny Spielt Auf, Karl V, Eleven Transparencies*), and writer (e.g. *Music Here and Now, Johannes Ockeghem*)
- LABERGE, ESTHER (MRS. RUDOLPH GANZ): Associate Professor of Voice, Chicago Musical College. Recitalist specializing in contemporary songs.
- MARTIN, GRACE-LYNN: Californian soprano. In *Columbia* album, "Webern's Complete Works," sings Opp. 8, 13, 14, 15, 16, 17, and 18. Soloist in *Time Cycle* of Lukas Foss, under composer's baton.
- MC KENZIE, WALLACE: b. 1928, Louisiana. Doctoral dissertation (North Texas State University): *The Music of Anton Webern*. Associate Professor, New Orleans Baptist Theological Seminary.
- ORMANDY, EUGENE, and the PHILADELPHIA ORCHESTRA: Première performance in Seattle of Webern's *Im Sommerwind*, thus providing the Festival's opening event.
- PISK, PAUL A.: b. 1893, Vienna. Ph.D., University of Vienna. Pupil of Schoenberg. Composer, pianist, essayist, and musicologist. Professor, University of Texas.
- SMITH, LELAND C.: b. 1925. Studied at University of California. Assistant Professor, Stanford University. Bassoonist, clarinetist. Fromm Foundation Commission, Copley Foundation Awards for composition.
- SOCIETY FOR THE PERFORMANCE OF CONTEMPORARY MUSIC OF SAN FRANCISCO: Founded May, 1960. Purpose to bring music in Webern and post-Webern idiom to a wider public. Has given four concerts in the San Francisco area.
- STEIN, LEONARD: b. 1916, Los Angeles. Studied with Schoenberg. Pianist specializing in avant garde repertoire. Has recorded Schoenberg, Webern. Professor, Pomona College.
- UNIVERSITY OF WASHINGTON COLLEGIUM MUSICUM: Composed of students, alumni, and faculty. Specializes in Renaissance, Baroque, and Contemporary music.
- UNIVERSITY OF WASHINGTON STRING QUARTET: Has for over a decade performed string quartets from classical repertoire to contemporary, including works of composers from the Pacific Northwest.

Program

Friday, May 25

8:30 p.m. Seattle Center Opera House

THE PHILADELPHIA ORCHESTRA*

Eugene Ormandy, Music Director. World Première performance of *Im Sommerwind*** (1904) by Anton Webern. This performance is included in a program of Bach, Beethoven, and Bartók.

Saturday, May 26

9:30 a.m. School of Music Auditorium

SCHOLARS' SYMPOSIUM

Presiding: Miriam Terry, University of Washington, Chairman,
Northwestern Chapter, American Musicological Society

Official Greeting: Solomon Katz, Dean, College of Arts and Sciences,
University of Washington

Papers to be Read:

William W. Austin, Cornell University
"Webern and the Tradition of the Symphony"

Wallace C. McKenzie, New Orleans Baptist Theological Seminary
"Webern's Technique of Choral Composition"

Paul Amadeus Pisk, University of Texas
"Webern's Earliest Orchestral Works"

Leland Smith, Stanford University
"Composition and Pre-composition in the Music of Webern"

Leonard Stein, Pomona College
"Webern's *Dehmel Lieder* of 1906-08: Threshold of a
New Expression"

12 o'clock Student Union Building

NO-HOST LUNCHEON

Presiding: Miriam Terry, Chairman, Northwestern Chapter,
American Musicological Society

Guest of Honor: Mrs. Amalie Webern Waller

American Musicological Society, Northwestern Chapter,
in charge of arrangements

*The Philadelphia Orchestra, appears under the sponsorship of the Seattle Symphony Orchestra as a part of its World's Fair Festival.

**Autograph included in the Anton Webern Memorial Exhibition (see page 24).

3 p.m. School of Music Auditorium

PUBLIC LECTURE

Ernst Krenek: "Anton Webern, A Profile"

4 p.m. Music Building, Faculty Lounge

COFFEE HOUR

Music Faculty, Host

4-6 p.m. Music Library

ANTON WEBERN MEMORIAL EXHIBITION (see page 24)

8:30 p.m. Meany Hall

ALL-WEBERN CONCERT (I)

Three Poems (1899-1903) (World Première)*

Vorfrühling (Ferdinand Avenarius)
Nachgebet der Braut (Richard Dehmel)
Fromm (Gustav Falke)

Three Songs after Poems by Ferdinand Avenarius (1903-04) (World Première)*

Gefunden
Gebet
Freunde

Esther LaBerge, *mezzo-soprano*
Rudolph Ganz, *piano*

String Quartet (1905) (World Première)*

University of Washington String Quartet
Emanuel Zetlin, *violin* Vilem Sokol, *viola*
Richard Ferrin, *violin* Eva Heinitz, *'cello*

Five Songs after Poems by Richard Dehmel (1906-08) (World Première)*

Ideale Landschaft (1906)
Am Ufer (1908)
Himmelfahrt (1908)
Nächtliche Scheu (1907)
Helle Nacht (1908)

Grace-Lynne Martin, *mezzo-soprano*
Leonard Stein, *piano*

INTERMISSION

*Autograph included in the Anton Webern Memorial Exhibition (see page 24).

R#1
(3287)

R#2
(3288)

"Entflieht auf leichten Kähnen . . ." (Stefan George) (1908) Op. 2

University of Washington Collegium Musicum

Directors: Miriam Terry, Gerald Kechley

Singers: James Beale, Walter Braafladt, Joan Catoni, Rollin Cochrane,
Janet Easter, Ann Erickson, Alastair Hood, William Mahrt,
Geraldine Nein, Dancel Russell, Robert Scandrett, Mahlon Schanzenbach,
John Shawger, Helen Taverniti, Janet Heller White
Gerald Kechley, conductor

Five Movements for String Quartet (1909) Op. 5

University of Washington String Quartet

Emanuel Zetlin, violin Vilem Sokol, viola
Richard Ferrin, violin Eva Heimtz, 'cello

Six Songs after Poems by George Trakl (1917-21) Op. 14a*

Die Sonne (1921)
Abendland I (1919)
Abendland II (1919)
Abendland III (1917)
Nachts (1919)
Gesang einer gefangenen Amsel (1919)

Grace-Lynne Martin, mezzo-soprano
Leonard Stein, piano

(Note: The voice-piano version of the Trakl Songs, like those of Opp. 13 and 29, was made by the composer primarily for study purposes, but since it has hitherto been totally unknown, it is deemed appropriate to accord it a public hearing on this occasion.)

Six Songs after Poems by Georg Trakl (1917-21) Op. 14

Grace-Lynne Martin, mezzo-soprano
Ronald Phillips, clarinet
Rachel Welke, bass clarinet
Richard Ferrin, violin
Eugene Wilson, 'cello
Stanley Chapple, conductor

Three Traditional Rhymes (1924) Op. 17*

Ethel Casey, soprano
Ronald Phillips, clarinet
Rachel Welke, bass clarinet
Richard Ferrin, violin and viola
Stanley Chapple, conductor

Three Songs from *Vias inviae* by Hildegard Jone (1934) Op. 23

Ethel Casey, soprano
Walter Golde, piano

Variations for Piano (1936) Op. 27

Leonard Stein, piano

*Autograph included in the Anton Webern Memorial Exhibition (see page 24).

Sunday, May 27

9:30 a.m. School of Music Auditorium

INTERNATIONAL WEBERN SOCIETY, ORGANIZATIONAL MEETING

Guest of Honor: Amalie Webern Waller

Temporary Chairman: Demar B. Irvine, University of Washington

Acting Secretary: Paul A. Pisk, University of Texas

12 o'clock Meany Hotel

NO-HOST LUNCHEON

International Society for Contemporary Music,
Northwest Chapter, in charge of arrangements

Presiding: James Beale, President of the Northwest Chapter,
International Society for Contemporary Music

Guest of Honor: Amalie Webern Waller

2 p.m. School of Music Auditorium

CRITIC'S FORUM

PUBLIC LECTURE

Alfred V. Frankenstein, *San Francisco Chronicle*:

"Problems of Criticism in Modern Music"

Question and Answer Period

3 p.m. School of Music Auditorium

MATINÉE CONCERT

by

THE SOCIETY FOR THE PERFORMANCE OF CONTEMPORARY MUSIC
OF SAN FRANCISCO

Five Songs after Poems by Stefan George, Op. 4 (1908-09) Anton Webern
Emilie Berendsen Bloch, mezzo-soprano
David Bloch, piano

Four Pieces for Violin and Piano, Op. 7 (1910) Anton Webern
Hazelle Thomas Miloradovitch, violin
Donald Anthony, piano

Three Small Pieces for Cello and Piano, Op. 11 (1914) Anton Webern
Eugene Wilson, 'cello
David Bloch, piano

RF (3257)

Four Songs, Op. 12 (1915-17) Anton Webern
Der Tag ist vergangen (Folksong) (1915)
Die geheimnisvolle Flöte (Li-Tai-Po) (1917)
 (from Hans Bethge: *Die Chinesische Flöte*)
Schen mir's, als ich sah die Sonne (1915)
 (from August Strindberg: *Ghost Sonata*)
Gleich und Gleich (Johann Wolfgang von Goethe) (1917)

Emilie Berendsen Bloch, *mezzo-soprano*
 David Bloch, *piano*

INTERMISSION

Seriatim—Solo Violin Christopher Lantz
 (1936-)
 Hazelle Thomas Miloradovitch, *violin*

Impromptu et Variations II Henri Pousseur
 (1929-)
 William Bolcom, *piano*

~~Compositions for Violin and Piano Howard Hersh
 (1940-)~~

Hazelle Thomas Miloradovitch, *violin*
 Donald Anthony, *piano*

FANTASIE SONATA (2 MOV.)

~~Compositions for Piano and Cello William Bolcom
 (1938-)~~

~~Eugene Wilson, 'cello~~ **Piano** ←
~~David Bleeh, piano~~

4 p.m. Music Building, Faculty Lounge
 COFFEE HOUR
 Music Faculty, Host

4-6 p.m. Music Library

ANTON WEBERN MEMORIAL EXHIBITION (see page 24)

8:30 p.m. Meany Hall

ALL-WEBERN CONCERT (II)

Slow Movement for String Quartet (1905) (World Première)*
 University of Washington String Quartet
 Emanuel Zetlin, *violin* Vilem Sokol, *viola*
 Richard Ferrin, *violin* Eva Heinitz, 'cello

*Autograph included in the Anton Webern Memorial Exhibition (see page 24).

R #1 (3290)

Eight Early Songs (1901-04) (World Première)*
Tief von Fern (Richard Dehmel)
Aufblick (Richard Dehmel)
Blumengruss (Goethe)
Bild der Liebe (Martin Greif)
Sommerabend (Wilhelm Weigand)
Heiter (Friedrich Nietzsche)
Der Tod (Matthias Claudius)
Heimgang in der Frühe (Detlev von Liliencron)

Esther LaBerge, *mezzo-soprano*
 Rudolph Ganz, *piano*

Quintet for String Quartet and Piano (1906)*

Emanuel Zetlin, *violin* Vilem Sokol, *viola*
 Richard Ferrin, *violin* Eva Heinitz, 'cello
 Stanley Chapple, *piano*

INTERMISSION

Five Songs from "The Seventh Ring" by Stefan George (1907-09) Op. 3
 Grace-Lynne Martin, *mezzo-soprano*
 Leonard Stein, *piano*

Six Bagatelles for String Quartet (1913) Op. 9
 University of Washington String Quartet
 Emanuel Zetlin, *violin* Vilem Sokol, *viola*
 Richard Ferrin, *violin* Eva Heinitz, 'cello

Five Sacred Songs (1917-22) Op. 15*
Das Kreuz
Morgenlied (from *Des Knaben Wunderhorn*)
In Gottes Namen aufstehn
Mein Weg geht jetzt vorüber
Fahr hin, o Seel'

Grace-Lynne Martin, *mezzo-soprano*
 Rae Palmer, *flute* Ronald Phillips, *clarinet*
 Rachel Welke, *bass clarinet* William Cole, *trumpet*
 Pamela Campbell, *harp* Richard Ferrin, *violin and viola*
 Stanley Chapple, *conductor*

Five Canons on Latin Texts (1924) Op. 16*
 Grace-Lynne Martin, *mezzo-soprano*
 Ronald Phillips, *clarinet* Rachel Welke, *bass clarinet*
 Stanley Chapple, *conductor*

Three Songs on Poems by Hildegard Jone (1935) Op. 25
 Ethel Casey, *soprano*
 Walter Golde, *piano*

*Autograph included in the Anton Webern Memorial Exhibition (see page 24).

R #2 (3290)

R #3 (3292)

Cantata No. I (1939). (On three texts by Hildegard Jone) Op. 29*

Ethel Casey, *soprano soloist*

University of Washington Collegium Musicum

Directors: Miriam Terry, Gerald Kechley

Singers: James Beale, Walter Braafladt, Joan Catoni,
Rollin Cochrane, Janet Easter, Ann Erickson, Alastair Hood,
William Mahrt, Geraldine Nein, Daniel Russell,
Robert Scandrett, Mahlon Schanzenbach, John Shawger,
Helen Taverniti, Janet Heller White

Instrumentalists: Rae Palmer, flute; Robeson Allport, oboe;
Ronald Phillips, clarinet; Rachel Welke, bass clarinet;
Walter Cole, horn; William Cole, trumpet; Richard Roblee, trombone;
Randolph Baunton, Gary Nakayama, percussion;
William Clarke, celeste; Pamela Campbell, harp; Henry Siegl,
Walter Sundsten, Lenore Forbes, Maybeth Pressley, Sandra Allen,
Marilyn Garner, Christopher Govers, violins; Vernon Jackson,
William Bailey, viola; Eugene Wilson, Phyllis Allport, cellos;
John Ringgold, mandolin

Gerald Kechley, *conductor*

Monday, May 28

2:30 p.m. School of Music Auditorium

PUBLIC LECTURE

Ernst Krenek: "The New Dimensions of Music" (with illustrations)

3:30 p.m. School of Music Auditorium

MATINÉE CONCERT

(Guest Performers)

Preludes from Book II (1910-13) Claude Debussy

Feuilles mortes

(1862-1918)

Hommage à S. Pickwick Esqu.-P.P.M P.C.

. . . *La terrasse des audiences du clair de lune*

La Puerta del Vino

Rudolph Ganz, *piano*

From "Six Monologues from Hugo von Hofmannsthal's *Jedermann*" (1943) Frank Martin

No. 3 "Ist als wenn eins gerufen hätt' . . ."

(1890-)

No. 4 "So wollt ich ganz vernichtet sein . . ."

Esther LaBerge, *mezzo-soprano*

Rudolph Ganz, *piano*

Sonata for Bassoon and Piano Leland Smith

Leland Smith, *bassoon*

(1925-)

William Bolcom, *piano*

INTERMISSION

*Autograph included in the Anton Webern Memorial Exhibition (see page 24).

Six Small Piano Pieces, Op. 19 (1911) Arnold Schoenberg
(1874-1951)

John Ringgold, *piano*

Lulu's aria, from the opera *Lulu* (1928-35) Alban Berg
(1885-1935)

Ethel Casey, *soprano*

Walter Golde, *piano*

Fourth Piano Sonata (1948) Ernst Krenek
(1900-)

Sostenuto—Poco più mosso, deciso—

Allegro ma non troppo—Allegro assai

Andante sostenuto, con passione

Vivace

Tempo di minuetto, molto lento

David Burge, *piano*

8:30 p.m. Meany Hall

POST-WEBERN RECITAL

Leonard Stein, *piano*

Cantéyodjayá (1948) Olivier Messiaen
(1908-)

Piano Pieces I, V, and VIII (1953-55)* Karlheinz Stockhausen
(1928-)

Third Sonata (1957)* Pierre Boulez
(1925-)

Antiphonie

Constellation

Trope

INTERMISSION

Calligraphy (1960) Keiji Satō
(1927-)

Partitions for Piano (1957) Milton Babbitt
(1916-)

Composition for Piano (1960) Robert Taylor
(1932-)

Six Bagatelles for Piano, Op. 29 (1960) James Beale
(1924-)

Sechs Vermessene (1958) Ernst Krenek
(1900-)

*Autograph included in the Anton Webern Memorial Exhibition (see page 24).

R#2 (3260)
R#1 (3293)
R#2 (3294)
R#3 (3295)
R#4 (3296)

Program Notes

THE EARLIEST WORKS OF ANTON WEBERN

by James Beale

"The sense of triumph that prevailed within my spirit I cannot write, nor tell; it can with naught be compared, save only where in the midst of death, life is born, like unto the resurrection of the dead. In this light did my mind forthwith penetrate all things; and in all living creatures, even in weeds and grass, did perceive God, who He is, and how He is, and what be His will." Jacob Boehme (1575-1624)

That Webern was never far from words, even when writing for instruments, is clear from this quotation which he inscribed on the title page of his *String Quartet* (1905). The symphonic poem *Im Sommerwind* is likewise inspired by the German poet Bruno Wille (1860-1928), whose writing undoubtedly touches Webern for its deep love of nature. Interesting too, in the case of the *String Quartet*, is that Webern chooses the words of a Renaissance mystic, since it will be remembered that at this time he was preparing the edition of *Chorals Constantinus II* by Heinrich Isaac (ca. 1450-1517), which appears in *Denkmäler der Tonkunst in Österreich*, vol. 32. Again from these words, we can get some feeling of the seriousness and dedication with which Webern approached each new composition.

This dedication is apparent even in the earliest songs. For Webern there are never easy solutions. Among the fourteen earliest songs (1899-1904) not one is strophic nor does any fall back on the A-B-A formula of the three-part song form. Each song unfolds through to its conclusion. Harmonically, many of the songs explore the advanced tendencies of the time. Even those which restrict themselves to more ordinary chords often use them in novel ways, or juxtapose distantly related keys.

With the beginning of his association with Arnold Schoenberg in 1904, we find Webern turning to instrumental forms. *Im Sommerwind* (1904) seems Straussian in its construction and harmonic vocabulary, but it also shows careful study of Schoenberg's *Pelleas und Melisande*, Op. 5. In each work melodic motifs are later combined (sometimes four or five at a time) in a rich contrapuntal fabric.

The *String Quartet* (1905), on the other hand, seems most influenced by Schoenberg's *Verklärte Nacht*; they are both written in "perpetual development," and there are similarities in the complex contrapuntal (though always harmonically based) texture. They both use constantly changing tempi, and even a theme of the *Quartet* (at cue 2) is based on a subsidiary theme of *Verklärte Nacht* (see ten measures after cue F). Nevertheless, there are strikingly original moments in the *Quartet* (the remarkable opening section, for example!). It is here that we find, in the occasional *pizzicato* notes, our first hint of the *sotto voce* remarks to become typical of Webern.

Alongside the *String Quartet*, the *Langsamer Satz*, also composed for string quartet in the same year (1905), seems disarmingly conventional in its harmony, form, and emotional content. (It is possible that it may have been written as an "assignment" from Schoenberg—perhaps an exercise in a more familiar style.) Suffice to say, Webern applies the same rigorous attention to technical detail that characterizes his more "progressive" pieces. The interest in both contrapuntal thematic development and in the possibilities of unusual string quartet texture is manifest. Curiously, the *Quintet* (1906), for piano and strings, is more related to the Brahmsian sound-world and seems to have been Webern's only sojourn in this direction.

In the *Dehmel* songs (1906-08), Webern shows complete mastery of the technique of the Viennese School. Brought into a fluent, functioning idiom are all the advanced chords of the period—augmented chords, the French sixth sound, freely inverted ninth chords, and even chords built on the whole-tone scale. Most remarkable is the song *Helle Nacht*, Webern's only example of three-part (A-B-A) form in all the songs written up to 1908. However, when the voice part returns in section three, the former right hand part now goes underneath in the left hand, and the former left hand part appears up in the right hand. In addition, some of the intervals are inverted (occasionally sixths become thirds, etc.)—certainly a foreshadowing of the later technique.

There may be some who have misgivings about the propriety of bringing out these works, as if the searching and struggles of the young composer were in some way unsightly. On the contrary, these works have an intrinsic artistic merit of their own. Moreover, their performance will enable us to gain insight into the creative development of Anton Webern, and thus gain greater understanding of his work in its totality.

Op. 2: THE BEGINNING IN TONALITY

by Robert Craft

The *a cappella* chorus *Entflieht auf leichten Kähnen*, Op. 2, is the first example of Webern's famous brevity. It is, like the *Passacaglia* Op. 1, a contrapuntal work, but with a much more closed form. Built entirely on canonic principles, it is a strict two-part canon with each voice doubled in sixths and thirds, followed by a middle-section canon in four parts, and concluded by a recapitulation of the first two part canon. It is interesting to note that Webern returns to this choral style of paralleled intervals as late as the fifth movement of the *Canata* Op. 31, where the intervals are major sevenths.

Opp. 3, 4, and 5: BEYOND TONALITY

by Robert Craft

Unlike Schoenberg and Berg, Webern was all his life an atonal composer without tonal nostalgia. "Atonal," like "communist," does not mean etymologically what we mean by it, but has come to be the indispensable designation for a kind of music composed after 1907 and especially by the Schoenberg school. Atonal music is not generated from a harmonic bass, and its chromatic, non triadic roving harmony exceeds the analysis of so-called tonal harmony. Of course certain so-called "atonal" music could be spelled according to tonal figuration, but it would stretch the system to absurdity: i.e. "such and such is a 13th chord on G^v with 'added notes' ". The final cadence of Stravinsky's *Danse Sacrale* is a case where such an analysis works—a dominant to tonic with "added notes"—but the bass is harmonic and there is therefore no condition of atonality. It is interesting today to listen to parts of Schoenberg's *Second Quartet* and mark the stray sheep excursions into atonality and the rather sheep like return to the tonal fold, whose border is of course as arbitrary as the ear's education.

Webern's first songs still evoke tonality by harmonic thirds and sixths, by octave doublings, and by the frequent melodic use of the interval of the fourth (in atonal music, intervals are named by their span in semitones, but we stick to the habit of describing them harmonically).

Webern's first atonal music is remarkable beyond its harmonic novelty. The George songs and the *Five Pieces* for string quartet or string orchestra virtually abolish sequence and repetition and the larger principle of symmetry. This is a large step ahead of the Op. 2 chorus, which is one-third recapitulation. From now on, the Webern form will be the short movement wherein tiny cells are varied not by the usual elaborations but by contrapuntal kaleidoscoping: imitation, inversion, rhythmic shifting. The dramatic leaps of Webern's late vocal style are already earmarked, though here the singer's rather simple line is guided on most pitches by the piano, and by its own recurring notes. The string style of the *Five Pieces* abounds in harmonics, tremolos, *pizzicello*, *col legno*, and *pizzicato*. Already used structurally here, it is one of the Webern wonders how these string resources, quite as natural as ordinary bowing, become part of the musical form and fibre in the late works: for example, the use of *pizzicato* in the Bach *Ricercar*.

Opp. 7, 9, 11, and 12: THE SHORT PIECES

by Robert Craft

All Webern's music is short; but Opp. 7-12 are short even for Webern, and especially Opp. 9, 10, and 11, whose 14 pieces average about forty seconds each. But Webern's brevity must not be thought of as mere reaction to late-romantic length. His time scale is the unit in each case of a single complete musical idea—musical object rather, because these tiny crystals are static. Webern is expressing, as Schoenberg put it, "a whole novel in a single sigh." Having suspended both tonal harmonic movement in which one chord engenders and compels another, and those illusions of movement, repetition, and sequence, Webern in this period is in fact composing music of an entirely different order. The Schoenberg piano pieces Op. 19 are an influence, but the Webern dimension was already there, and after his Op. 19 Schoenberg was to return to the rhetoric and the time scale of Brahms, whereas Webern inhabited ever after a completely new time world begotten only with the new materials of twelve-tone composition. However close Webern was to Schoenberg in his period, their paths had already diverged.

The marvel of the short pieces is that in spite of all the compression, fragmentation, "purification of the motive"—in the sense that the motive must be neither more nor less than essential—they are not large forms reduced but are tiny forms *de jure* and of their own logic. (It must be admitted that the short pieces are difficult to program; they embarrass other music and are ill-mannered next to a normal-length piece.)

Webern, always composing to the ear even when he is most vainly appealing to the eye, is in short pieces a still careful speculator as to the ear's capacities. In his music everything must be heard, not merely an impression of *Klangfarben* or structure or design, but the actual pitches of all the notes. In Op. 8 and in Op. 10, Nos. 1 and 4, where there is a minimum of "chords," where the vertical nudity is so extreme that there is in fact nothing but melody, Webern is stating his extreme concern for the ear. And it is the same ever after; you can and do hear—even in Opp. 18, 19, and 20, but most clearly after these works—all the notes. On the other hand, you do not hear—that is, the ear does not name or analyze—the constituent notes of, for example, the vertical structure in Schoenberg's *Suite* Op. 29. (There might well be new aural capacities in the future, but the most subtle ears do not hear all of Op. 29 yet, beyond the fact of course that there are so many common tones if each chord has seven or eight or nine of them.) But Webern was more and more concerned with this problem in atonal music, and his last works are marvels of aural lucidity. This point is crucial—it is hardly ever made—especially now and in the teeth (false) of the mechanical so-called Webernites who do not write to satisfy their own ears and therefore satisfy no one else's: the purity of Webern's spirit is the purity of his ear.

Opp. 14-17: WEBERN—YESTERDAY AND TODAY

by Jaques Wildberger

(From the program booklet of the DONAUESCHINGER MUSIKTAGE FÜR ZEITGENÖSSISCHE TONKUNST 1959)*

In 1924 the Trakl Songs Op. 14 had their first performance in Donaueschingen under the direction of the composer. It cannot be said that the reviews indicated any true understanding or sympathy. Webern was considered only in the shadow of his teacher, Arnold Schoenberg; he was a special case, almost an important exhibit for a museum of curiosities, a composer who had gotten himself hopelessly entangled in the thicket of his own exorbitant speculations; in short, a musician who had brought *ad absurdum* his own statements and beliefs and who, therefore, could not claim general recognition.

A young generation of composers claims Webern as their great master, who opened the doors to a marvelous new world of fruitfulness. For the avant garde he is the center of orientation: "Tell me where you stand in regard to Webern and I shall tell you who you are."

Again and again we read in reviews of the past that Webern did not know how to write for voice. But the song cycles of Opp. 14, 15, 16, and 18, from his grandiose middle period, show us Webern as a vocal composer par excellence. Every tone, each interval, has its reason as an unalterable means of expression. All formulae of playful, virtuoso-like elements—characteristic of instrumental music—are eliminated. What better instrument than the human voice for this style which presents a hitherto unknown experience in concentration of expression and an absolute lyricism? No instrument possesses this wealth of nuances and this amount of flexibility. Of course, this is a singability which cannot be measured in terms of the classic-romantic tradition. Even the open-minded listener will not find it easy

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to understand the obvious shrinkage of time dimensions and the quick changes of means of expression, pointed up by large intervals that cannot be related to a tonal center. The text of the Trakl songs would lead us to expect music of broad dimensions. But such is not the case. There are barely a few notes of introduction or coda. But the sinister, foreboding perspectives of the final words in the first two songs receive a compelling strength precisely because of the terse musical realization ("Sunlight bursts from a dark ravine . . .", "Spring thunderstorm sounds . . ."). And the opposite: a single chord inimitably creates the mood for the following: "Moon, as if something dead . . .".

The vocal works of this middle period form a stylistic unity; but within this unity Webern has spread before us a marvellous variety. An almost incredible rhythmic inventiveness gives the spiritual songs of Op. 16, despite the depth of expression, a somewhat floating quality. Webern creates an ecstatic character for the stern and especially tersely formulated canons of Op. 16 by means of his voice leading. A special wealth of texture corresponds to the seismographic concentration of expression. It is therefore not surprising that the transition from freely atonal to the twelve-tone row in Op. 17 happens almost unnoticeably. This period of development comes to a conclusion in the string trio, Op. 20, which unites strict tone-row discipline with the rich musical and formal means—sonata form!—of a long tradition.

We recognize a change of style after this work. While in the songs of Op. 18 the tone row was still a hidden element of organization, Webern, the composer, later withdrew behind the inherent strength of the row. The music becomes more brittle and even visually simpler. Symmetries resulting from the tone-row come to the foreground; consequently we find the simplest formal relations, as in the first variation of Op. 27, which consists of three-times eighteen measures after the classical scheme of A-B-A. But even here, within these elementary formal relations, are moments of incredible intensity of expression, as in the grotesque foreboding of the second variation of the same work.

Webern is today taboo. He has become the measure of all things. A number of positivistic exegetes have seized the works, mostly after Op. 20, in order to dissect the measurable structures. And, despite this, do we do justice to the composer if we see in his works chiefly a rule of conduct that we can safely adopt? There is the danger of a new misunderstanding as long as we see in Webern only the "Vitruvius of the New Music." Is not the former, the more disturbing Webern, even the more meaningful one—the individual who with awe-inspiring clarity gives musical expression to his living in a totally endangered world? Certainly, Webern's late works are of crystalline transparency and hardness. But should we not surmise that here a vulnerable soul has isolated itself from the merciless outside world, just as in olden times the nymph Daphne could only save herself from disaster by transformation into a laurel?

Opp. 23 and 25

by Robert Craft

Leibowitz's essay, *The Tragic Art of Anton Webern* (*Horizon*, May, 1947) argues that Webern was himself the enactor of a tragic role and that his music is tragic in the sense that it is composed in the strict contrapuntal forms. Webern of course always did set himself the most pre-ordained problems. However, the opposite of a tragic composer would be a lyrical one, and here Leibowitz's thesis must be questioned. Webern's tragic works were given relief by a very rare and very delicate lyrical inspiration. Many of the songs are definitely lyrical and none more than these last six. (Slightly more than half of Webern's music is vocal and songs account for at least one third of his total work.) These last songs are all the more beautiful for having survived like rare flowers high on a very hard mountain.

Op. 27: VARIATIONS FOR PIANO

abridged from Leonard Stein

This work is eminent for its purity of style, economy of means, and perfection of compositional techniques. It has been analyzed by composers who claim to have discovered in it precedents for their own serial organizations of pitches, durations, dynamics, registers, densities, etc., as well as for its treatment of such pertinent problems as "isolated" notes, athematic writing, "functional" use of rests, unfolding of the twelve-tone series in "endless chains" of mirror-forms and transpositions, and in the continuous exploitation of the *Spiegelbild* ["mirror image"] as a principle of construction.

For the performer, this work, so simple in appearance, presents problems requiring the greatest concentration, particularly in regard to conflicting metrical-rhythmical relationships and exact specifications of intensities and touches.

Of the three movements, only the third is in true variations-form, consisting of a theme (the only place in the entire composition where the Row is presented in complete order as a single line) and five variations, each one characterized, as in classical music, by its own motive. The first movement, on the other hand, is a clear-cut three-part (A-B-A) form. The second movement is a kind of *Scherzo* in two equal and repeated sections, constructed as a canon in retrograde, but one which exists only between the two hands, whose continuous crossings destroy the obvious perception of the canon. Instead, one is more aware in this movement of the functional role played by the individual pitches and their combinations, exactly defined as to duration, intensity, and touch; of the structural significance of the recurrent pitch combinations, such as the repeated notes a-a (the tone from which the Row "radiates" outward in chromatic order); of the descending leap of B-flat to G-sharp, which marks the beginning and ending of the perpetual canon; and of the three-tone chord which occurs at the points of greatest intensity. Every note, including the shortest grace, has its significance in the structure of the piece and reveals unmistakably Webern's ultimate achievement in the direction of the condensation and the economy of means.

Op. 29

by Robert Craft

In the three great choral pantheons Opp. 26, 29, and 31 Webern's quest for euphony has been attained: in *Das Augentlicht*, where space and silence are intersected by a canon begun by softly trilling timpani and mandoline, and in the cantatas Opp. 29 and 31, where Webern gives his love of nature expression in his most luxuriant sound. The tragic rôle is the chorus'. It carries on a dialogue with a nature goddess—the third movement of the first cantata, the fifth movement of the second cantata—even dances with her in the third movement of the second cantata. The cantatas also introduce a new classicism, and within it, a greatly expanded dramatic conception. Webern has broadened out, has employed a less compressed time-scale (in relation, always, to other Webern music). There is even a suggestion of opera: the build up to the great dramatic cry "Charis" from the soprano in the third part of the *Cantata* Op. 29, and the sequence of recitative and aria, the first two movements of the *Second Cantata*. Beauty of sound is all that concerns Webern now; structure has been translated to sound and has disappeared in the process like a discarded scaffold. Webern wrote to Willi Reich, February 23, 1944: "To quote freely from Hölderlin: 'To live—that is to defend a form.' I tell you this gladly. This poet has been occupying my attention intensely for a considerable time. Imagine what an impression it made on me when this passage occurred in the notes to the *Oedipus* translation: 'Other works of art lack reliability, as compared with those of the Greeks. They have, at least up to now, been judged more by the impression they convey than by the artistic considerations and other methods through which their beauty is created.' Do I still need to tell you why this passage moved me so much?"

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On display in the Music Library on Saturday, May 26 and Sunday, May 27.

Hours: 4-6 p.m.

Autograph manuscripts of all pre-Op. 1 compositions:

Drei Gedichte (Three Poems), voice and piano (1899-1903)

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String Quartet (1905)

Five Dehmel Songs, voice and piano (1906-08)

Quintet, for string quartet and piano (1906)

Autograph scores of Opp. 13, 14, 15, and 29

Autograph sketches to Opp. 16 and 17

Webern's last sketchbook, containing sketches to abandoned third movements of Opp. 20, 21, and 22, sketches to the *Second Cantata*, Op. 31, and drafts of the last unfinished composition.

Autograph letters and manuscripts by Anton Webern, his friends, colleagues, and disciples.

Diaries and documents

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(From the Moldenhauer Archive)