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in Conjunction with the Seventh Symposium
on Literature and the Arts

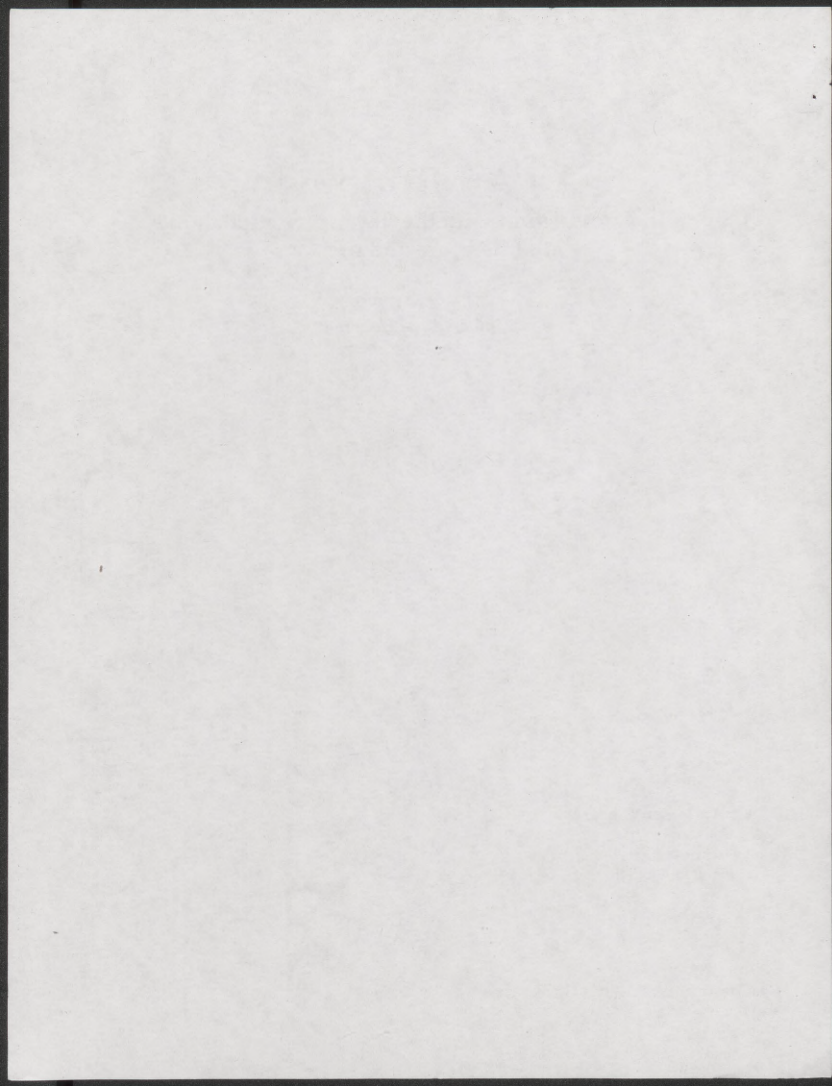
March 1-4, 1989
University of Houston

SCHÖNBERG
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Arnold Schönberg and his two pupils, Anton Webern and Alban Berg, were the major exponents of the Second Vienna School. The new principles in composition technique were based on Schönberg's twelve-tone theory, which was to fascinate several generations of followers without ever becoming "popular" in a wide sense.

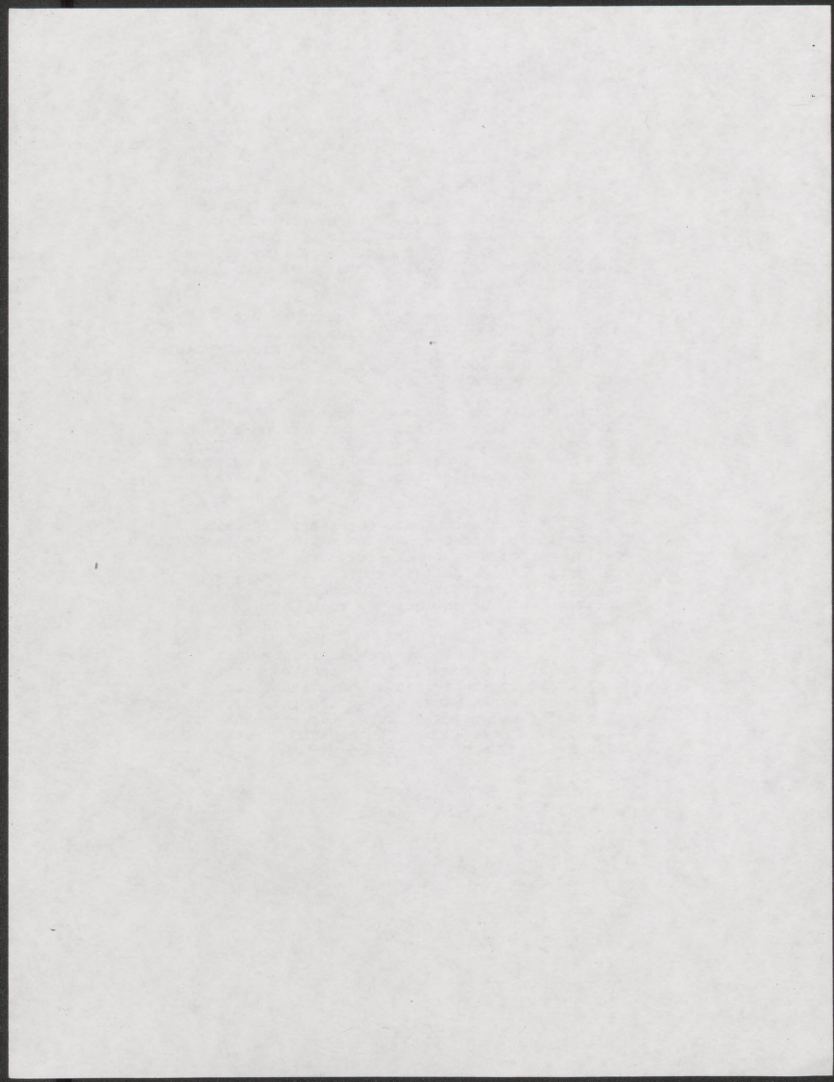
Of the three composers, Schönberg was undoubtedly the dominant figure, the only one who created a "school of followers" from among those prepared to subject themselves to his strict artistic guidance.

Webern, whom Schönberg considered the more talented of his two pupils, was particularly susceptible to the new theories, which he absorbed quickly. However, he soon followed his own path towards their realization, thereby surpassing his master.

Berg possessed a vast reservoir of musical imagination but needed Schönberg's driving force to develop his talents to the full. His creativity was particularly inclined towards opera. Already in Wozzeck, his first work for the stage, his talent showed so convincingly that Wozzeck can be considered the key to twentieth century opera.

If we consider these revolutionary ideas in music within the frame of the three composers' other artistic achievements and against the background of the many interacting intellectual and artistic developments of turn-of-the-century Vienna, we understand why this period continues to influence and fascinate us today.

Texts edited by Claus Reschke
Houston, Texas
1989



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Plate 1.

1. "A Merry Quartet." Photograph by Fritz Hartman with the signatures of the players—including the violinist Fritz Kreisler—and some satirical notation ("Tusch" in German: "No Schubert").

The young Schönberg wears an unusual costume.

2. Alexander von Zemlinsky. Schönberg met the composer in 1895 and became his pupil. Later he became Zemlinsky's student.

3. Schönberg, "Verklärte Nacht." Manuscript of the string quartet.

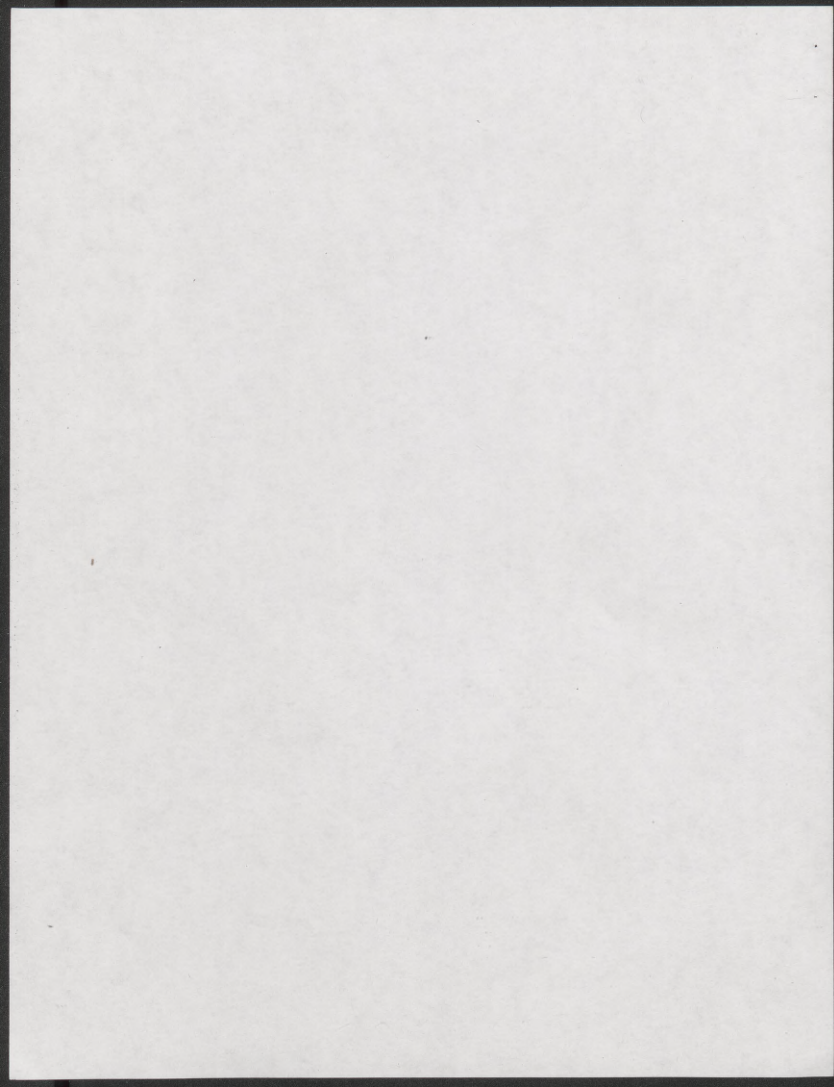
In 1895, Schönberg was still very much under the influence of Wagner and Liszt.

4. First-performance program of "Verklärte Nacht" (which changed rapidly by the time Liszt died on 12 March 1901 in the Stern Conservatory, Vienna).

This work was an instant success with the critics and became Schönberg's most popular work.

5. Handwritten letter from Richard Strauss to Schönberg, Berlin, 5 August 1901.

In 1901 Schönberg moved to Berlin, where Richard Strauss assisted him in obtaining a post at the Stern Conservatory.



SCHÖNBERG

Plate 1.

1. "A Merry Quartet." Photograph by Fritz Knotzer with the signatures of the players--including the violinist Fritz Kreisler--and some musical notation ("Tusch" in C major) by Schönberg.

The young Schönberg wears an unusual costume.

2. Alexander von Zemlinsky. Caricature.

Schönberg met the composer in 1895 and became his pupil. Later he married Zemlinsky's sister.

3. Schönberg: "Verklärte Nacht." Manuscript of his String Sextet.

At this time, Schönberg was still very much under the influence of Wagner and Brahms.

4. First-performance program of "Verklärte Nacht" (sixth chamber recital by the Rosé Quartet on 18 March 1902 in the Kleine Musikvereinssaal, Vienna).

This work was an instant success with the critics and became Schönberg's most popular work.

5. Handwritten letter from Richard Strauss to Schönberg, Berlin, 5 August 1902.

In 1901 Schönberg moved to Berlin, where Richard Strauss assisted him in obtaining a post at the Stern Conservatory.

Plate 2.

6. First-performance program of Schönberg's "Pelleas and Melisande" (second orchestral concert of the Vereinigung schaffender Tonkünstler in the Grosse Musikvereinssaal, Vienna, 25 January 1905.)

After two years in Berlin Schönberg returned to Vienna, where he became the Honorary President of the Vereinigung, whose aim was to promote contemporary music. In this role he conducted the first performance of "Pelleas and Melisande."

7. Handwritten letter from Schönberg to the Vienna Philharmonic Orchestra, Vienna, 12 January 1905.

Mahler conducted his "Orchesterlieder" for the Vereinigung. The Vienna Philharmonic took part in the concert at Schönberg's invitation and was asked by him to keep its fee as low as possible.

8. Title page of the first edition of Schönberg's "Quartet, Opus 7" (Dreililien Publishers, Berlin).

9. Score of Schönberg's "Kammersymphonie for Fifteen Solo Instruments, Opus 9."

This Chamber Symphony was composed in 1906 and represents a decisive step away from the romanticism of Bruckner and towards atonality.

Plate 3.

10. Self-portrait (1908).

Around 1908 Schönberg was seeking alternative ways of self expression and began to paint--mostly portraits. Probably under the influence of Kandinsky, his originally realistic style dissolved into dreamlike impressions.

11. Schönberg. Portrait by Richard Gerstl.

In his painting Schönberg was influenced by this young artist, who ended his life prematurely by committing suicide.

12. Marie Pappenheim. Portrait by Schönberg.

The poetess, who belonged to the circle around Sigmund Freud, aroused Schönberg's interest in psychoanalysis.

13. Schönberg working at his easel.
Caricature by Rudolf Hermann.

Schönberg exhibited in Vienna and Budapest. Gustav Mahler was among his admirers and customers.

14. Schönberg. Portrait by Max Oppenheimer.

The acquaintance with the painter, who had a dubious reputation and whose work did not particularly appeal to Schönberg, was rather brief.

Plate 4.

15. Gustav Mahler's letter of recommendation on Schönberg's behalf, Vienna, undated.

In 1910 Schönberg applied for a post at the Vienna Academy, but despite Mahler's recommendation was only engaged to teach a course for extramural students.

16. Impression of Gustav Mahler, painted by Schönberg.

Schönberg did not accept Mahler's musical oeuvre until 1908, although Mahler frequently appeared as his patron and also helped him financially.

17. Advertisement for Schönberg's "Harmonielehre" (October 1911).

This highly unconventional work, which received great critical acclaim, was written in memory of Gustav Mahler.

Plate 5.

18. Letter from Schönberg to Emil Hertzka, written at Berg on Lake Starnberg, 20 September 1911.

In 1911 Schönberg went to Berlin, where he hoped to attain the success denied to him in Vienna. En route he wrote to Emil Hertzka, the director of Universal Edition, his publisher.

19. Subscription voucher for the harmony course Schönberg was to teach at the Stern Conservatory in Berlin.

20. Poster for the first performance of Schönberg's "Pierrot Lunaire" in the Choralienaal, Berlin, 16 October 1912.

"Pierrot Lunaire," based on poems by A. Giraud, created a sensation through the composer's use of the human voice as accompaniment to the instrumental music.

21. The "Pierrot" Ensemble. Photograph dated circa 1912.

After the work's first performance in Berlin, Schönberg and the ensemble went on tour to Vienna and Prague, where they received stormy receptions.

Plate 6.

22. Poster for the first performance of Schönberg's "Gurrelieder" in the Grosse Musikvereinssaal, Vienna, 23 February 1913.

Schönberg worked--with interruptions--for many years on the "Gurrelieder." With this composition the influence of late Romanticism on his work ended.

23. Poster for a Schönberg concert with the Rosé Quartet in the Bösendorfersaal, Vienna, 16 April 1912.

In 1908 the Akademische Verband für Literatur und Musik was founded, which centered its performances around Schönberg's work. In April 1912 the Verband organized a Schönberg evening, to which all the prominent artists of the time (Hermann Bahr, Adolf Loos, Alma Maria Mahler, Oskar Kokoschka, and others) were invited.

24. Poster advertising a lecture by Schönberg on Gustav Mahler in the Grosse Musikvereinssaal, Vienna, 3 November 1912.

Schönberg's Mahler appreciation grew only gradually. He gave the first version of the lecture in Prague and then decided that he ought to talk "in a more dignified way" about the composer.

25. Poster, designed by Egon Schiele, advertising two concerts by Austrian composers during Vienna Music Week in the Grosse Beethovensaal, Vienna, 25-29 June 1912.

Plate 6 (continued).

26. "The Next Schönberg Concert." Caricature in the satirical magazine Muskete, 24 April 1913.

On 31 March 1913 Schönberg conducted a concert for the Akademische Verband in Vienna that included his own Chamber Symphony and works by Alban Berg, Anton Webern, and Alexander von Zemlinsky. The performance of Berg's "Orchesterlieder, Opus 4" provoked a scandal that kept the press busy for days.

Plate 7.

17. Schönberg and Zemlinsky in Prague.
Photograph.

Although in Vienna Schönberg's music provoked mainly scandals, his reputation abroad was increasing. Alexander von Zemlinsky invited him to a performance of "Pelleas and Melisande" in St. Petersburg.

18. Schönberg. Caricature by Hans Lindloff.

Schönberg himself did not underestimate his talents.

19. Schönberg. Portrait by Egon Schiele, 1918.

After World War I Schönberg joined the artists' association Kunsthalles. There he met Egon Schiele, who invited the composer to sit for him.

30. Schönberg's-house in Mödling, near Vienna.

In April 1918 Schönberg moved to Mödling, Bernhardgasse 6, where he developed the technique of composition using a series of twelve notes.

Plate 8.

31. Poster for a Schönberg concert in the Mittlere Konzerthausaal, Vienna, 26 March 1919.

Schönberg rarely conducted his own works in public. In 1918 he founded the Verein für musikalische Privataufführungen (Society for Private Performances), where he conducted an impressive range of works under difficult financial conditions.

32. Program leaflet commemorating an "Evening of Waltzes" at the Verein. It bears the signatures of Schönberg, Berg, Webern, and Kolisch.

To improve the financial situation of the Verein, Schönberg occasionally introduced a "popular evening." Arrangements of Strauss waltzes by Schönberg, Berg, and Webern were played, and at the end of the evening the scores were auctioned off.

33. Schönberg conducting his "Serenade, Opus 24." Drawing by Benedikt Dolbin.

The third movement of the "Serenade" was the first serially composed music to be performed.

34. Schönberg. Portrait by Oskar Kokoschka, painted in Mödling in 1924.

35. Score for "Drei Satiren, Opus 28."

Composed before his departure for Berlin, this piece is a revenge on all those who could not make up their minds whether to be for or against tonality.

Plate 9.

36. "Schönberg, the New Master of Berlin."
Caricature.

In 1925, Schönberg became Professor of Composition at the Royal Academy of Arts in Berlin, a post that gave him the financial security needed to enable him to concentrate on his own composition.

37. Score for Schönberg's "Variationen für Orchester, Opus 31."

It took Schönberg two years to compose this work. Another scandal resulted when Wilhelm Furtwängler conducted the premiere.

38. Schönberg conducts for Radio Berlin.
Photograph.

In 1930 Schönberg conducted his one-act opera Von heute auf morgen for Radio Berlin--after Radio Austria had declined his offer of a first performance. The first stage performance of the work took place at the Frankfurt Opera in the same year.

39. Short score for Moses and Aaron.

This opera was Schönberg's greatest musical achievement during the years 1930-1932. The third act had to remain a fragment because the political situation at the time forced him to emigrate before he could complete it.

40. Poster advertising Schönberg's lecture "Style and Thought" ("Stil und Gedanke"), Vienna, 15 February 1933.

This was Schönberg's last lecture before his emigration to the United States.

Plate 10.

41. Announcement of Schönberg's appointment to the music faculty at the University of Southern California in Los Angeles.

When Schönberg was dismissed from the Berlin Academy because he was a Jew, he went first to Paris, then to New York and Boston, and finally to Los Angeles, where he obtained this post as Professor of Composition.

42. Program for the orchestral concert with the Los Angeles Philharmonic conducted by Schönberg on 27 December 1935.

This concert engagement was the result of a recommendation from Otto Klemperer. On the whole, Schönberg did not have much success as a conductor.

43. Schönberg in front of his house in Brentwood Park, Los Angeles.

In 1936 Schönberg was appointed Professor of Composition at the larger University of California at Los Angeles. He subsequently bought a house close by that became a meeting place for emigré writers and musicians, among them Bertolt Brecht, Franz Werfel, Thomas Mann, and Ernst Krenek.

Plate 11.

44. Schönberg. Bust by Louis Zack, 1937.

This is the only existing bust of Schönberg.

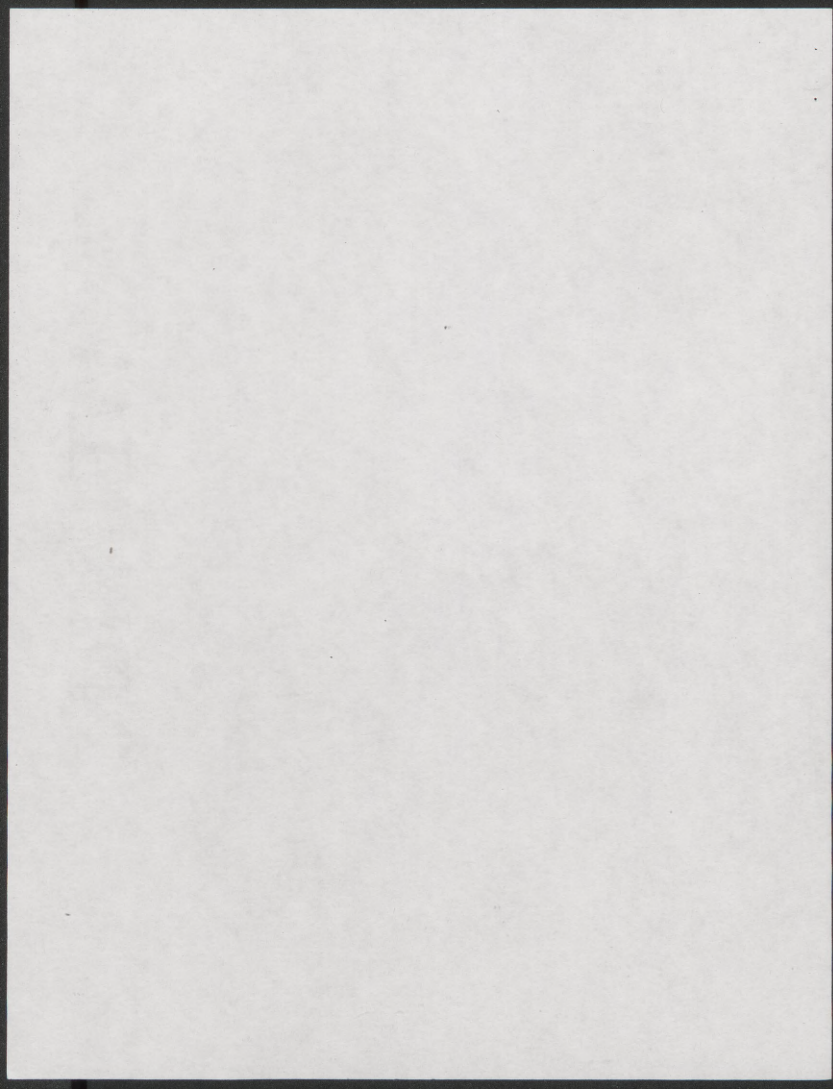
45. Schönberg studying a score. Photograph.

As a teacher of composition, Schönberg was very much concerned with musical theory and made it his task to pass his knowledge on to his pupils.

46. "Final Recognition."

On the occasion of his 75th birthday, Schönberg received many honors. He was made an Honorary Citizen of Vienna and Honorary President of the Academy of Music in Jerusalem, but he remarked rather philosophically that final recognition of his work could only come after his death.

WEBER



WEBERN

Plate 12.

1. Webern in 1902.

In that year Webern began his music studies at the University of Vienna.

2. "My first journey to Bayreuth." Personal diary, 1902.

After Webern completed his secondary education, his parents enabled him to travel to Bayreuth, where he saw performances of The Flying Dutchman and Parsifal. He recorded the journey in his diary.

3. Webern, circa 1905.

The photograph shows the composer with a moustache. At the time he was a pupil of Schönberg.

4. The Webern family.

Webern came from a well-to-do family. His father was a civil engineer who held a senior position in the Ministry of Agriculture in Vienna.

5. Webern's mother Amalie.

Webern's mother was a diabetic and died in 1906 at the age of 52.

Plate 13.

6. Webern: Passacaglia, Opus 1, first edition.

This was Webern's first major work for orchestra, which he himself considered worth including on his official list of compositions.

7. Schönberg: Kammersymphonie, Opus 9, in Webern's arrangement for the "Pierrot" Ensemble, 1922.

Schönberg often entrusted his pupils with arrangements of his works.

8. Webern: Sechs Stücke für Orchester, Opus 6.

The Orchesterstücke, in some of the movements, portray Webern's grief over his mother's death. Schönberg, whose correcting hand is also visible on the manuscript, conducted the work's first performance.

Plate 14.

9. Webern in Danzig. Photograph, 1911.

After completing his studies, Webern had various engagements as choir- and bandmaster at Innsbruck, Teplitz, Danzig, and Stettin.

10. View of Stettin in 1912. Photograph.

During the season of 1912-1913, Webern was Hilfskapellmeister at the theater in Stettin, where he complained that he had to conduct thirty operetta performances and not much else.

11. View of his farm "Preglhof" in Carinthia.

Webern sold "Preglhof" in 1912 when the farm started to lose money. Although he was not a farmer at heart, Webern was soon to regret the loss of this composing refuge.

12. Webern and Berg at "Preglhof" in 1912. Photograph.

Over the years the two composers became increasingly better acquainted. They corresponded frequently about their own and Schönberg's artistic recognition--and their closeness to nature.

13. Poster for the "Scandal Concert" in the Grosse Musikvereinssaal in Vienna, 31 March 1913.

On March 31 Schönberg, at the invitation of the Akademischer Verband, conducted a concert that included works by Berg ("Orchesterlieder No. 4") and Webern ("Orchesterstücke No. 6") and caused such a furor that the performance had to be stopped.

Plate 15.

14. Webern. Portrait by Oskar Kokoschka, 1914.

Webern had met Kokoschka at the concerts of the Akademischer Verband. In 1912 Kokoschka had made a drawing of Webern, and in 1914 he executed the oil painting.

15. Webern letter to Emil Hertzka, director of Universal Edition, 23 July 1914.

Webern sent Hertzka three songs and had entered into negotiations about a contract with the publisher when war interrupted his efforts.

16. Webern with his daughters Amalia ("Maly") and Maria.

The girls were born in 1911 and 1913.

17. Webern. Drawing by Egon Schiele, 1917.

Webern met Schiele through Schönberg. The drawing was made shortly after they first met--and a whole year before Schönberg actually consented to sit for the painter.

18. Webern: Fünf geistliche Lieder, Opus 15.

Of the five songs in the cycle, Webern seems to have considered the last one, "Fahr' hin, o Seel," his most important.

Plate 16.

19. Johann Strauss the Younger: "Treasure Waltz" from The Gypsy Baron. Arrangement for salon orchestra by Webern.

Webern's arrangement for the legendary "Evening of Waltzes" at the Verein für musikalische Privataufführungen. Schönberg's own version is written on the score as well.

20. Webern. Photograph, around 1922.

After 1920, when he finally had a contract with Universal Edition, Webern slowly began to make his name as a composer. He rose more quickly to fame as a conductor of the Schubertbund, the Mödling Male Choir, and the Workers' Symphony Orchestra.

21. Program leaflet for the Novitätenabend during Austrian Music Week in Berlin, 5 June 1923.

Berg's recommendation enabled Webern to conduct the first performance of his "Präludium" and "Reigen" from the Orchesterstücke, Opus 6, during the Music Week.

22. Webern. Bust by Josef Humplik.

Webern had met the sculptor and his wife, the poetess Hildegard Jone, in May 1926 at an event organized by the artists' association Hagenbund, a meeting that led to a life-long friendship.

23. Webern: Sketchbook, begun 1925.

In this sketchbook he wrote the draft for his "Lieder," opus 17 and 18, a string quartet, string trio, and piano piece. Before this time he had always used loose sheets of paper.

Plate 17.

24. "Two Great Webern Successes."
Announcement in the magazine Pult und
Takstock (Podium and Baton).

Slowly Webern established himself as a composer. His Orchesterstücke, Opus 6, were performed in Berlin under Scherchen; the Orchesterstücke, Opus 10, were much acclaimed when they were first performed at the Zürich Musikfest in June 1926.

25. Poster for the concert on the occasion of the "Republic Celebrations" in the Grosse Musikvereinssaal in Vienna, November 11 and 12, 1928.

Webern had rehearsed extensively for these concerts by the Workers' Symphony Orchestra, but owing to illness he had to hand the baton over to Erwin Stein at the last moment.

26. Webern: Photograph, circa 1930.

Despite concerts at home and abroad and engagements as conductor for Radio Austria, Webern's financial status remained very insecure.

27. Program leaflet for the concert with the Kolisch Quartet in the Kleine Musikvereinssaal in Vienna, 13 April 1931.

The quartet's founder, Rudolf Kolisch, was the first person to devote an entire program to Webern's music--not a very popular choice at the time.

Plate 18.

28. Webern at the piano in his house "Im Auholz" in Maria Enzersdorf near Vienna. Photograph.

Webern moved into this little house, which became his artistic refuge, in 1932.

29. Webern: Handbill designs by the composer for his concerts with the Workers' Symphony Orchestra.

Between 1922 and 1934 Webern was principal conductor of the orchestra, until the political events of the time deprived him of this source of income.

30. Webern at a rehearsal of Mahler's Sixth Symphony in the Vienna Konzerthaus. Photograph, 1933.

The concert was broadcast by Radio Austria. Webern, who had seen Mahler conduct on many occasions, was considered to be an excellent interpreter of his works.

31. Webern. Photograph by Ludwig Zenk, 1933.

Zenk was a pupil and friend of Webern's who also accompanied him on his mountain walks. This photograph shows Webern on his fiftieth birthday.

32. Franz Schubert: Deutsche Tänze; arrangement by Webern.

Webern was asked to undertake the arrangement by Universal Edition in 1931, and the Tänze proved to be a great attraction on his concert programs.

Plate 19.

33. Webern: Das Augenlicht, Opus 26.

The work for mixed choir and orchestra (text by Hildegard Jone) was given its first performance by Hermann Scherchen in London. It scored a surprising success with the public.

34. Webern, circa 1936.

Although smiling here, Webern became so severely depressed later that year after the death of Alban Berg that he felt unable to conduct Berg's Violin Concerto in Barcelona.

35. Webern, circa 1935.

Conducting in London, private lessons, and lectures to a small circle of friends were now Webern's sole sources of income.

36. Postcard addressed to Erwin Stein written by Webern at Maria Enzersdorf, 23 June 1938.

With this card Webern thanks Stein for the good news of his forthcoming conducting engagements in London.

Plate 20.

37. Webern. Portrait of Hildegard Jone (with a musical notation from his Second Kantata, Opus 31).

From 1929 on, the friendship between the composer and the poetess grew. Webern based all the vocal works of his later years on her poems.

38. Webern. Photograph circa 1940.

His work for Universal Edition--particularly the commission for the piano arrangements of two operas--enabled Webern to survive the war years. He also had high hopes for concert engagements in Switzerland; in 1940 he was invited to conduct a concert in Zürich.

39. Postcard to Alfred Schlee, written at Maria Enzersdorf, 28 June 1941.

Universal Edition employed Webern as editor and as an evaluator of other composers' work. He proved to be a very critical judge indeed!

40. Webern: Sketch for his planned Kantata, Opus 32.

The notation suggests that Webern was planning to set to music the poem cycle Lumen by Hildegard Jone. However, the death of his son Peter made further composing impossible for him.

41. Webern's spectacles.

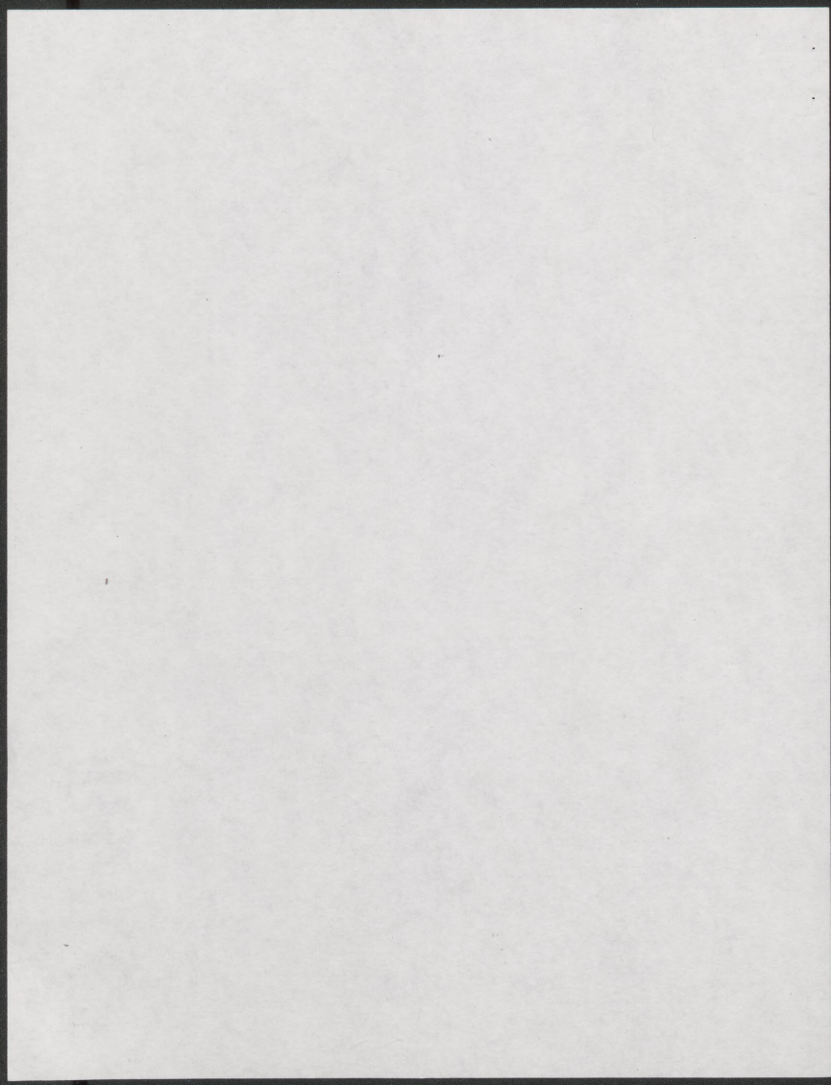
The spectacles had a thick black frame.

Plate 20 (continued).

42. Wooden cross on Webern's grave in Mittersill in the Salzkammergut.

His sculptor friend Josef Humplik designed the wooden cross for Webern's grave--later to be replaced by an iron one, which in turn had to give way to a not very impressive gravestone.

BERG



BERG

Plate 21.

1. Alban Berg. Photograph, 1902.

Berg came from a well-to-do Viennese family and was destined to become a civil servant, until his encounter with Schönberg persuaded him to devote himself entirely to music.

2. Berg at the piano. Caricature by Elk Miethke-Jutteneegg.

Berg was a good pianist. Here he plays from Wagner's Parsifal.

3. August Strindberg. Drawing by Berg.

For a long time Berg was undecided whether to become a painter or a musician.

4. Audience seating order at the performance of Frank Wedekind's Lulu at the Trianon Theater in Vienna, 29 May 1905.

The performance was attended by intellectual Vienna. Berg was there with his brother Hermann.

Plate 22.

5. Arnold Schönberg and Berg.

Berg met Schönberg in 1904. He became his private pupil and remained under his influence for almost all his life.

6. Program for a concert given by Schönberg's pupils on 4 November 1908.

At this concert Berg's "12 Variationen und Finale über ein eigenes Thema für Klavier" was performed.

7. Berg: Sonata für Klavier, Opus 1. First edition (Schlesinger, Berlin; C. Haslinger, Vienna, 1910).

Berg composed this piano sonata, obviously influenced by Schönberg's Chamber Symphony, and had it published at his own expense.

8. Berg. Portrait by Schönberg, 1910.

Schönberg's large oil painting of his pupil shows his appreciation of the younger man.

9. Berg: Streichquartett, Opus 3, with corrections in his own handwriting.

This work, the last to be composed under Schönberg's direction, received its first performance in Vienna in 1911. It was rediscovered at the Salzburg Chamber Festival in 1923.

Plate 23.

10. Berg, circa 1911.

This year marked the end of Berg's "apprenticeship" with Schönberg, and without his guidance work progressed rather slowly.

11. Berg with his wife Helene, born Nahowski. Photograph, circa 1911.

In May 1911 Berg married Helene against the will of his parents. She was to survive him by more than forty years and proved an unrelenting guardian of his musical heritage.

12. Schönberg appeal, signed by Berg.

When Schönberg left Vienna in 1911 to find a new outlet for his talent in Berlin, he found himself in a precarious financial situation. Berg and Webern regarded it their duty to bring this to the public's notice and organized a fund-raising campaign for him.

13. Letter from Berg to Emil Hertzka, editor of Universal Edition, Vienna, 6 October 1912.

Berg was under contract to Universal Edition to write piano versions of other composers' works. It was for one of these arrangements that Universal Edition offered him 100 Kronen--an offer he did not consider adequate, though he had to accept it.

14. Franz Schreker: "Der ferne Klang." Piano version by Berg. First edition (Universal Edition, Vienna 1912).

Plate 24.

15. Poster for "Two Concerts by Living Austrian Composers" in the Grosse Beethovensaal in Vienna, 15 and 29 June 1912. Poster design by Rosenbaum.

Berg acted as adviser to the organizers of the concert, the Akademischer Verband für Literatur und Musik, and was thus able to have his Piano Sonata, Opus 1, included on the program.

16. Berg: Orchesterlieder, Opus 4, with texts by Peter Altenberg. Berg's own piano version.

This was Berg's first work after his "apprenticeship" with Schönberg had ended. The Lieder were exceptionally short but composed for an enormous orchestra, which made their appreciation in a concert hall difficult and led to a scandal when they were first performed under Schönberg's baton in 1913.

17. Berg: "Klarinettenstücke, Opus 5, No. 1."

The Klarinettenstücke, which Berg composed in 1913, were dedicated to Schönberg, on whose Klavierstücke, Opus 11, they were modeled.

18. "Berg: "Fragment eines Symphoniesatzes."

The symphony, which remained a fragment, was based on a baroque passacaglia.

Plate 25.

19. View of "Berghof." Photograph.

Between 1894 and 1920, "Berghof" on Lake Ossiach in Carinthia was the home of the Berg family. Here the composer found the peace he needed to work; much of Wozzeck was composed here.

20. Brochure of the Verein für musikalische Privataufführungen, Vienna 1919.

In 1918 Schönberg founded the above Society for Private Performances, which made it possible for him and other members like Berg and Webern to have their works performed "away from the corrupting influence of the public."

21. Berg's own notes on the activities of the Society.

Berg kept a diary of the Society's events; these notes deal with plans for a performance of "Pierrot Lunaire."

Plate 26.

22. Berg's structural outline of Act 1 of Wozzeck.

Berg began work on Wozzeck in May 1914 but, owing to the war, was unable to finish the first act until 1918. With this outline he gives his pupil Gottfried Kassowitz an understanding of the work.

23. Stage set for the first performance of Wozzeck at the Berlin State Opera in December 1925.

Berg had to wait four years to see his opera performed, until the intervention of Erich Kleiber made a performance possible.

24. Poster for the first performance of Wozzeck in Vienna, 30 March 1930.

25. Berg and the conductor Jascha Horenstein at the Düsseldorf performance of Wozzeck.

This performance took place shortly after the first Vienna performance in 1930.

Plate 27.

26. Advertisement for Berg's Kammerkonzert in the magazine Pult und Taktstock (Podium and Baton), 1927.

The Kammerkonzert was dedicated to Schönberg on the occasion of his fiftieth birthday. The three musical themes preceding the first movement use the letters of Schönberg's, Webern's, and Berg's names.

27. The Kolisch Quartet rehearsing with Schönberg and Berg. Drawing by Benedikt Dolbin.

The ensemble, which was founded by Rudolf Kolisch in 1921, became the main executant of the music of the Second Vienna School.

28. Berg: Lyrische Suite. Violin part with Berg's own corrections.

This was the first work in which Berg applied Schönberg's twelve-tone technique.

Plate 28.

29. Berg. Bust by Josef Humplik, 1928.

When Humplik sculpted this bust, Berg was already highly regarded among the young composers of his generation.

30. Berg: Draft manuscript for his "Wein Arie."

Berg was just starting his opera Lulu when the singer Ruzena Herlinger asked him to compose this aria, for which he used a text from Charles Baudelaire's "Fleurs du Mal."

31. Berg with members of the International Society of Modern Music in Cambridge. Photograph, circa 1930.

Berg was invited to Cambridge as a juror for the Society, certainly an act that showed recognition for his standing as a composer.

32. Berg: "Kanon für Frankfurt." First edition, 1930.

The Kanon was composed for the jubilee celebration of the Frankfurt Opera, where Berg's Wozzeck was performed in 1931.

Plate 29.

33. Berg: "Series Sketches" for his opera Lulu.

The opera is composed in the twelve-tone technique--all the musical themes derive from a single series of notes. The text is based on Wedekind's Erdgeist (Earth Spirit) and Büchse der Pandora (Pandora's Box).

34. Draft score for the third act of Lulu.

Berg began composing the opera in 1929; in 1934 the short score for all three acts was completed. The instrumentation to Act 3 remained a fragment, because Berg had to interrupt his work to compose his Violin Concerto and died the following year. The third act was completed some forty years later by Friedrich Cerha. The premiere of the complete three-act opera took place in Paris in 1979 under the baton of Pierre Boulez.

35. "Lied der Lulu" from the opera Lulu.

The "Lied der Lulu" was dedicated to Webern on the occasion of his fiftieth birthday.

36. Berg: "Lulu Suite" or "Lulu Symphony."

Berg made two concert arrangements from Lulu and sent them to Universal Edition. The publisher chose the shorter "Lulu Suite," which was first performed in Berlin on 20 November 1934.

Plate 30.

37. Berg's desk in the "Waldhaus" on the Wörthersee in Carinthia. Photograph.

Berg acquired the "Waldhaus" in 1932 as a "composing retreat." His opera Lulu was almost completely composed here.

38. Berg. Drawing by Franz Rederer.

The Austrian painter Rederer had close relationships with the composers of the Second Vienna School. He also made portraits of Berg and Webern.

39. Berg. Photograph, circa 1935.

At the time when he was working on his Violin Concerto, the composer was deeply depressed about the political situation and feared for his continued existence during the Third Reich.

40. Berg: Violinkonzert. Title page.

The idea for the composition of the Violin Concerto came from the American violinist Louis Krasner, but work was actually stimulated by the tragic death of Alma Mahler's young daughter Manon Gropius. The work, composed using a twelve-tone series, owes its relative popularity to the inclusion of motives from Bach's chorale "Es ist genug" and a Carinthian folk tune.

41. Berg: Death mask, taken by Alma Mahler.

Berg died in 1935 from the effects of an infection that was not recognized in time. Shortly before his death he was able to hear his "Lulu Suite" performed in Vienna.

