

10 Compositional technique 1923–6: the Chamber Concerto and the *Lyric Suite*

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The two major works of the period 1923 to 1926 – the Chamber Concerto (1923–5) and the *Lyric Suite* (1925–6) – embodied major developments in Berg’s compositional technique. Between these two scores, Berg composed his second setting of Theodor Storm’s poem ‘Schliesse mir die Augen beide’, which, in a letter to Webern, he described as his ‘first attempt at a strict twelve-note composition’.¹ Roughly speaking, the Chamber Concerto is mostly atonal, while the *Lyric Suite* is mostly twelve-note, although the Chamber Concerto does contain ‘passages that correspond to the laws [...] for “composition with twelve notes related only to one another”’ and, conversely, the second and fourth movements of the *Lyric Suite*, as well as parts of the third and fifth, are ‘free’ in ‘style’.² Twelve-note composition thus connects all three of these works and is the central topic addressed in this chapter.

Klein and Hauer

Berg’s twelve-note technique has always been recognised as different from that of Schoenberg and Webern, and, as Douglas Jarman writes, ‘although characteristics of both Schoenberg’s and [Josef Matthias] Hauer’s systems can be found in Berg’s music, none of his works employs either method exclusively’.³ The import of this statement has been scrutinised by the American musicologist Arved Ashby, who questions the significance of Hauer’s theory of tropes for Berg’s twelve-note technique and suggests that ‘the concept of additional, systematically derived rows’, which in practice sets Berg’s technique apart from that of Schoenberg and Webern, originated in the work of Berg’s pupil Fritz Heinrich Klein (1892–1977).⁴

Working from source materials for ‘Schliesse mir’ II and the *Lyric Suite*, Ashby has documented, among other things, Berg’s ‘appropriation’ of Klein’s *Mutterakkord* (‘mother chord’), its associated all-interval row, the partitioning of the row into diatonic chords, and Klein’s method of deriv-

Example 10.1 (a) Berg to Schoenberg, 13 July 1926: first form of the all-interval row

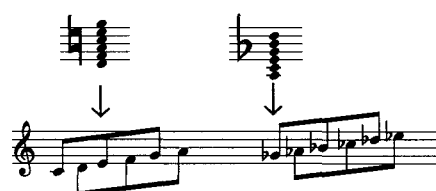


(b) derivation of 'rows of fourths and fifths'



* ms. has B \flat

(c) scale segments and diatonic chords derived from permuted hexachords



ing a second all-interval form of the row from the first – all of which are to be found in the analytical preface to Klein's *Variationen* for piano, Op. 14 (1924).⁵ Ashby notes that in a letter to Schoenberg of 13 July 1926, which describes twelve-note techniques employed in the *Lyric Suite*:

[Berg] repeats many of Klein's points [from the preface to the *Variationen*] and states them in the same order. Tellingly, Klein mentions the capacity of the row for producing scales and a continuous circle of fifths, two characteristics that would prove significant in the first movement of the *Lyric Suite*.⁶

Example 10.1 reproduces the first three of the musical examples from Berg's letter, showing the first form of the all-interval row, the derivation of 'rows of fourths and fifths', and the permuted forms of each hexachord that reveal the derivation of scale segments and diatonic chords.⁷

Ashby also draws an interesting comparison between the twelve-note structure of 'Schliesse mir' II and a twelve-note plan in the sketches for the *Lyric Suite*, both of which centre on the two forms of Klein's row that preserve all eleven intervals. In the analytical preface to the *Variationen*, Klein demonstrates a somewhat idiosyncratic method of deriving the second form from the first;⁸ apparently, neither he nor Berg were aware that the two forms are related by inversion.⁹ In 'Schliesse mir' II, as Perle notes:

The sets are unfolded in a manner that provides a structural basis for the binary formal design. The permuted I_8 form [Klein's second form] ... is introduced at the beginning of the second of the two sections in a state-

ment, assigned to the piano, that echoes the statement of P_5 [Klein's first form] assigned to the voice in the opening bars.¹⁰

Ashby points out that Berg's method of deriving the second form of the row, written out in a sketch for the song, is the same as Klein's.¹¹ In Ashby's view, a sketch for the *Lyric Suite* suggests that

[Berg] originally conceived the quartet as an unfolding of the relationships and differences between Klein's two all-interval rows ... There is every indication here that Berg believed the introduction of Klein's second form of the all-interval row would mark the primary event of the *Lyric Suite* by advancing the segmental variety of the piece to its extreme.¹²

Ashby's ideas on the twelve-note structure of these two pieces are seductive, but he perhaps overstates Klein's contribution to Berg's technique; conversely, the significance of Hauer in general is understated.

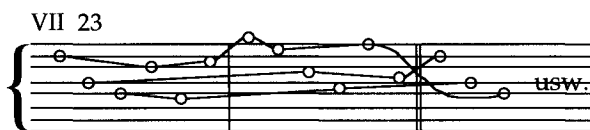
In conversation with Hauer in 1924, Schoenberg talked of them both having found the same diamond, which they were looking at from different sides.¹³ Indeed, inasmuch as one can speak of twelve-note composition which is neither specifically Schoenberg's nor specifically Hauer's, by a certain point in the early 1920s the principle was considered to some extent common knowledge. Twelve-note composition in this general sense formed part of the conceptual background to Berg's development of 'a personal epistemology of twelve-tone music'.¹⁴ It is perhaps significant that having observed the similarity between Schoenberg's row technique in the third and fourth variations of the third movement of the *Serenade* Op. 24 and Hauer's canonic techniques,¹⁵ Martina Sichardt is unable to establish whether there had been an exchange of ideas between the two men as early as 1920, when Schoenberg's variation movement was composed.¹⁶ And, since Hauer's *Atonale Musik* for piano, Op. 20, in which he first uses the 'second canonic technique', was composed between 1920 and 1922, it is not possible to show that Schoenberg appropriated Hauer's techniques, nor, *vice versa*, Hauer Schoenberg's. Rather, as their reported conversation acknowledges, it seems likely that both of them arrived independently at more or less the same thing.¹⁷ The independence of their paths must nonetheless be qualified in light of their common theoretical concerns. The same can be said of Berg. It is not surprising, therefore, to find in Hauer's *Etüden* Op. 22 (composed 1922–3)¹⁸ the derivation of fifths and scale segments from the source hexachord which generates Klein's all-interval row (see Example 10.2).

Permutation is perhaps the idea most frequently associated with Hauer's name. Indeed, in discussing the subsidiary sets in the first movement of the *Lyric Suite*, Jarman observes that 'the internal permutations to

Example 10.2 Hauer, *Etüden*, No. 8, bars 73–80

which the two hexachords of the basic set are subjected suggests the trope system of Hauer.¹⁹ The tonal character of Hauer's atonal and twelve-note music is also striking, particularly in connection with the music of Berg. As early as 1916 Hauer visited Egon Wellesz, a member of the Schoenberg circle, and played him some of his pieces. From this meeting Wellesz reported that each of the short pieces 'represented a *Nomos*, and the *Nomos* consisted of twelve notes [...]. This meant that each melody represented the whole compass of the chromatic scale, but the tones were chosen in such a clever way that the layout of a row sounded almost diatonic.'²⁰ A third feature of Hauer's work is the derivation of rhythm from the particular arrangements of the tropes which he termed *Bausteine* (building blocks).²¹ In his 'second canonic technique', the entry of each new note is separated from the entry of the previous note by one unit of duration, a technique which is not dissimilar to Berg's derivation of the two main rhythms of the third movement of the *Lyric Suite*.²² Example 10.3 reproduces the first *Baustein* of the first example of this technique in *Die Lehre von den Tropen*, which is based on a transposed form of Hauer's Trope 23.²³ It is given first in Hauer's 'twelve-note notation' and then in 'the old notation'. The lines of Hauer's staff system represent the black notes of the piano keyboard, while the spaces represent the white notes.

Whether and how these features of Hauer's work – Schoenberg considered Hauer's pieces more 'examples' than compositions²⁴ – influenced Berg remains to be decided: the degree to which it is possible to segregate individual contributions from the common theoretical knowledge of the time, as well as the significance thereof, is by no means certain. In considering Berg's appropriation of the new technical possibilities, Regina Busch

Example 10.3 (a) Hauer's second canonic technique: composer's notation

(b) in 'the old notation'

is surely right to place emphasis on what Berg did with the knowledge that was available to him rather than where he got it from, on the stages by which he arrived at his twelve-note technique rather than questions of chronological priority.²⁵

Indeed, although the history of F. H. Klein's relationship with Berg has begun to be written, the inchoate nature of this history should strike a note of caution when considering Klein's theoretical writings, and not least in assessing their significance for Berg. Arved Ashby's important research has focused on the time from 1924 onwards; what is known of their association before then is by no means clear. It is not even certain when Klein first came to Berg for lessons: the dates recorded vary between 1917 and 1921, the most probable date being 1918.²⁶ There is thus a period of at least three years, and more likely six, between the date when Klein came as a pupil to Berg and the composition of Klein's *Variationen* in 1924. Likewise, there are almost as many dates ascribed to Klein's announcement to Berg of his discovery of the *Mutterakkord* as there are accounts of it.²⁷ As we have seen, Ashby shows that some of the examples in Berg's letter to Schoenberg of 13 July 1926 concerning the twelve-note technique of the *Lyric Suite* are also found in the preface to Klein's *Variationen*, but whether the authorship of the examples common to both can be wholly attributed

to Klein cannot be resolved without additional evidence. Writing to Schoenberg and Kolisch, Berg made no secret of his use of Klein's row; but the fact that he did not credit Klein with anything more than this perhaps suggests that Berg did not consider the derivation of a second all-interval row (Klein's 'second form') to be his pupil's intellectual property.²⁸ Berg was, after all and in spite of his image as a Romantic,²⁹ fascinated by theoretical experimentation, much more so than Schoenberg or Webern.³⁰ One suspects further research, in particular an examination of the correspondence between Berg and Klein, would reveal an exchange of ideas between the two.³¹

Continuities in Berg's technique

There is further reason to be cautious about the extent of Klein's contribution to Berg's technique, since, as Douglas Jarman points out, 'in many respects the twelve-note system was simply a codification of some of the techniques which had been a feature of Berg's music from the period of the *Altenberg Lieder* onwards'.³² The motivic-thematic working in the *Altenberg Lieder* Op. 4 and the Three Orchestral Pieces Op. 6 is suggestive of aspects of Berg's twelve-note technique, including to some degree the concept of row derivation (though not the specific technique of deriving rows according to numerical principles that is used in *Lulu*).³³ Erwin Stein's words – 'he shuffles motifs like a pack of cards, as it were, and makes them yield new melodies. The motifs of the theme reappear, but in a different arrangement'³⁴ – were written of Mahler, but as Jarman intimates, they might equally be applied to Berg's technique in the Orchestral Pieces.³⁵

In the final version of the *Lyric Suite*, Berg did not carry through the idea that introducing the second form of Klein's all-interval row in the third movement would mark the primary compositional event of the work. Indeed, the maximal variety of intervals in Klein's row represents an extreme in Berg's choice of material, contrasting with the mono-intervallic cycles which are a general feature of his music.³⁶ Instead, the principal rows of the first, third and fifth movements are successively derived by exchanging pairs of notes between the two hexachords, as Berg describes in the 'Nine Pages' (pp. 3 and 6). Yet this process of derivation – 'the actual process of interchange', as Jarman writes – 'is never compositionally unfolded'.³⁷

However, there is another technique that *is* involved, among other things, in row derivations that are unfolded compositionally in the *Lyric*

Example 10.4 (a) Berg: *Lyric Suite*, first movement, bars 2–4, violin I

[♩ = 100 (*Tempo I*)]

Vln. I

(b) bars 42–4, viola and cello

tempo I

Va.

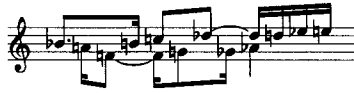
Vc.

Suite. This is the splitting of a voice into two (or more) parts, three examples of which will be examined here.³⁸ First, the derivation from Klein's all-interval row of segments of the mono-intervallic cycles of fourths and fifths. As is evident from the stemming and beaming of notes in Berg's letter to Schoenberg of 13 July 1926, this is most directly achieved by splitting the row (see Example 10.1b). Berg shows this compositionally in bars 42–4 of the first movement: the initial statement of this figure, played by the first violin in bars 2–4, is reproduced in Example 10.4a; the split version is reproduced in Example 10.4b.³⁹

Splitting occurs again in the third movement, in a manner which reveals more clearly the contrapuntal origins of this technique. The upper notes of the row serve as one voice, the lower notes as a second voice. As with Hauer's second canonic technique, the distance between successive notes is one unit of duration.⁴⁰ Berg's example from the 'Nine Pages', in which he draws attention to the rhythms that are produced by the splitting of the row, is reproduced in Example 10.5a; the first occurrence of this splitting in the movement, in which a transposed form of the row is used, is shown in Example 10.5b.⁴¹

Splitting is used again in the sixth movement, in a way that is contrapuntally and rhythmically similar to the example from the third movement. Here, moreover, it reveals the relationship between the two rows used in this, the final movement of the work. As Jarman explains, at bar 30 an inverted form of the row with which the movement begins (cello, bars 1–2) is split between the two violins, 'in such a way that violin 1 plays the notes of the first hexachord and violin 2 the notes of the second hexachord [of the second row]'; this second row is an inverted form of the row which

Example 10.5 (a) Musical example from Berg's 'Nine Pages on the *Lyric Suite*', p. 4



(b) *Lyric Suite*, third movement, bars 10–12

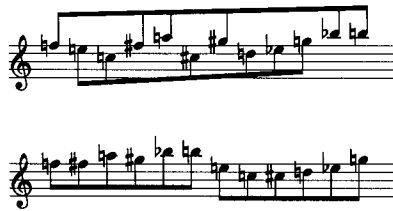
11

N die Br. ergänzend 7

Vln. 1
pizz.
(pp)

Va.
H pizz.
(pp)

Example 10.6 (a) Musical example from Berg's 'Nine Pages on the *Lyric Suite*', p. 8



(b) *Lyric Suite*, sixth movement, bar 30

Meno largo (♩ = 46)

30

Vln. 1
H
immer viel Bogen
ff

Vln. 2
H
1. Gg. ergänzend
ffarco
viel Bogen

is played by the viola in bars 2–3.⁴² Berg also illustrates this relationship in the 'Nine Pages' (p. 8): his example is reproduced in Example 10.6a; the music is reproduced in Example 10.6b.⁴³

The technique of splitting shown in these examples from the *Lyric Suite* thus connects the derivation of interval cycles, rhythms and subsidiary rows. A fruitful comparison may be drawn with examples of similar tech-

Example 10.7 (a) Chamber Concerto, first movement, bars 66–8

(b) third movement, bars 586–9

niques from Berg's earlier works. In the second variation of the first movement of the Chamber Concerto, the chain of thirds which is a constructive feature of the *Hauptstimme* in bars 63–6 is split in bars 67–8 in a manner similar to the splitting of the row in the first movement of the *Lyric Suite*.⁴⁴ Continuing the clarinet's chain of thirds, the descending arpeggio figure – which from the $A\sharp$ at the beginning of bar 67 comprises successively two augmented triads, one major triad and one diminished triad – is broken down in a way that exposes chains of perfect and diminished fifths played by the bassoon and contrabassoon (see Example 10.7a). Splitting thus mediates between chains of thirds and fifths in the Chamber Concerto, just as it mediates between the all-interval row and the segments of the fourth- and fifth-cycles in the first movement of the *Lyric Suite*. The broken line of Example 10.7a is reconstituted as a single line on its reprise in the third movement (violin, bars 586–9, Example 10.7b).⁴⁵

In the Introduction to the third movement, splitting is applied to a descending scalar figure first presented in the *Thema* of the first movement (cor anglais, bar 17). With the introduction of an extra note, $C\sharp$, this produces two diminished triads that are registrally differentiated from each other (piano, bar 509). Example 10.8a shows the original cor anglais figure and the *Hauptstimmen* which surround it; Example 10.8b shows the corresponding passage in the third movement. The newly derived diminished triads anticipate the way the minor thirds of the upbeat figure to the first phrase of this passage (bar 507) are expanded into the diminished

Example 10.8 (a) Chamber Concerto, first movement, bars 16–19

Musical score for Example 10.8 (a) showing parts for Cor angl., Cl. (Eb), and Ob. across bars 16-19. The score is in 4/4 time. Bar 16: Cor angl. (p), Cl. (Eb) (f), Ob. (f). Bar 17: Cor angl. (mp), Cl. (Eb) (f), Ob. (f). Bar 18: Cor angl. (f), Cl. (Eb) (f), Ob. (f). Bar 19: Cor angl. (fp), Cl. (Eb) (fp), Ob. (fp). Dynamics include p, mp, f, and fp. Fingerings are indicated with numbers 1-7. A fermata is present over the final note of bar 19.

(b) third movement, bars 507–13

A tempo, aber noch stürmischer

Musical score for Example 10.8 (b) showing piano part across bars 507-514. The score is in 4/4 time. Bar 507: Pno. (p), RH (p), LH (p). Bar 508: Pno. (f), RH (f), LH (f), *molto*, *martellato*. Bar 509: Pno. (f), RH (f), LH (f). Bar 510: Pno. (f), RH (f), LH (f). Bar 511: Pno. (ff), *martellato*, LH (ff), RH (ff). Bar 512: Pno. (ff), *martellato*, LH (ff), RH (ff). Bar 513: Pno. (ff), *martellato*, LH (ff), RH (ff). Bar 514: Pno. (ff), *martellato*, LH (ff), RH (ff). Dynamics include p, mp, f, fp, and ff. Fingerings are indicated with numbers 1-4. A fermata is present over the final note of bar 514.

Example 10.9 *Altenberg Lieder* Op. 4, bars iii/12–16 (partial texture)

The musical score for Example 10.9 shows a partial texture of bars 12–16. The top staff is for Bn. 1, with a tempo marking of *molto riten.* and a dynamic of *ppp*. The second staff is for Trb. 1, with a tempo marking of *sehr langsam* and a dynamic of *ppp m. Dpf.*. The third staff is for Va., Vc., and Dbl. bass, with a dynamic of *pizz. p voll*. The fourth staff is for Harp, with a dynamic of *mf voll*. The fifth staff is for Bass cl., with a dynamic of *ppp*. The score includes various musical notations such as triplets, slurs, and articulation marks.

triads of the upbeat figure to the second phrase (bar 510). The splitting here is also similar to the splitting in the first movement of the *Lyric Suite*: both examples are concerned with the extraction of segments of interval cycles. It is more remotely connected with the splitting in the sixth movement of the *Lyric Suite*, insofar as the splitting of the first musical figure into two parts (x alternating with y) corresponds to a second musical figure when those two parts are presented successively (x followed by y). The transpositional relationship between the simultaneous triads in bar 509 is, however, different to that between the successive triads in bar 510.

The third of the *Altenberg Lieder* provides an example from significantly earlier in Berg's career. Here, an oscillating figure spanning the interval of a major sixth is introduced in the timpani in bar 12; the figure is then passed to the strings and finally to the harp. As it is passed through these instruments the upper note rises chromatically, while the lower note descends. The chromatic voices implicit in this figure are picked out by the accompanying instruments: first by the bass clarinet and first bassoon and then by the two trombones (see Example 10.9).⁴⁶ No splitting occurs here: rather, the contrapuntal implications of the oscillating figure are realised in the accompaniment. It is the contrapuntal aspect of this example that suggests an affinity with the splitting of the row in the third and sixth movements of the *Lyric Suite*.

By comparison with the last three examples, the splitting in the *Lyric Suite* appears to have a new-found significance – one that is principally, though not exclusively, attached to the derivation of subsidiary rows. It is nonetheless difficult to assess the novelty of its significance on the basis of these few examples; furthermore, one would expect the use of splitting to

be somewhat restricted in the Chamber Concerto, since the principal technical aspect of this work concerns the *combination* of material.

Berg was to employ splitting again in *Lulu*: notably, as Jarman observes, in one of the few ‘projected derivations’ from the basic row of the opera, the derivation of Schigolch’s ‘serial trope’.⁴⁷ The relation between this trope and Schön’s row is revealed in Act I scene 2, in a manner not dissimilar to the splitting in the sixth movement of the *Lyrical Suite*, when ‘the three chromatic segments of Schigolch’s serial trope ... are superimposed and arranged to form a statement of Schön’s series’.⁴⁸ Certainly, the *Lyrical Suite* marked a new stage in the development of Berg’s technique as regards the way in which rows are related to one another, and represented a significant advance on the use of the two forms of Klein’s all-interval row in ‘Schliesse mir’ II. All the rows in the *Lyrical Suite* can demonstrably be derived from the row of the first movement (that is, Klein’s row) and the analytical preface to Klein’s *Variationen*, whatever the history of its content, describes some of those methods. But, as the examples of splitting show, there are other methods as well.

Aspects of the Chamber Concerto

Consideration of some of the other techniques in the Chamber Concerto may specifically illustrate the advances in twelve-note composition represented by the *Lyrical Suite*. It is important to note that the stages by which Berg arrived at the technique demonstrated in the latter work did *not* include composition with twelve notes in a fixed and unalterable order – that is, the use of only *one* row within a work – which, strictly speaking, is the logical premise of what Ashby calls ‘the concept of *additional*, systematically derived rows’.⁴⁹ Rather, a compositional precedent for the *Lyrical Suite*’s use of multiple rows may be seen in the way that the Chamber Concerto abounds with related themes, those of the second movement in particular displaying some of the characteristics of a row in the Schoenbergian sense.⁵⁰ If the abundance of themes in the Chamber Concerto corresponds to the multiplicity of rows and subsidiary sets in the *Lyrical Suite*, then the new (or, rather, newly applied) techniques in the *Lyrical Suite* represent for Berg an advance in the manner by which themes and rows can be related to each other.

In this context, the technique of splitting, by which the relationship between the two rows in the sixth movement of the *Lyrical Suite* is demonstrated, is but one resource in a larger technical palette. The principal means by which the relations between themes and motivic-thematic material are fostered in the Chamber Concerto is through the exploitation of

Example 10.10 (a) Chamber Concerto, first movement, bars 6–7, flute

Fl. *poco rit.*

mp *pp* *p* *p*

(b) bars 8–10, clarinet

a tempo (scherzando, aber etwas behäbiger)

Cl. (A)

p *p* *p*

their common segments – a technique famously employed in the *Lyric Suite* through the use of the four-note group $A\flat-B\flat-B\flat-F\flat$.⁵¹ For example, the clarinet melody at bars 8–10 in the *Thema* of the Chamber Concerto's first movement is connected to the beginning of the previous flute melody that contains Berg's cipher by the common notes $D\flat$, $D\sharp$ and $C\sharp$. As can be seen in Example 10.10, the clarinet melody begins by stating these three notes in retrograde. Raising the analysis to a higher level of abstraction shows that the last four notes of the flute melody ($D\flat-A\flat-D\sharp-C\sharp$) belong to the same pitch-class set – with prime form (0, 1, 2, 6) – as the first four distinct notes of the clarinet melody ($C\sharp, D\sharp, C\sharp, F\sharp$), and that this is the same pitch-class set to which the notorious four-note group of the *Lyric Suite* also belongs.⁵² Note also the appearance of diminished triads and whole-tone segments in both flute and clarinet melodies.

A special case of association through common content is presented at the beginning of the third movement. Here, the 'Schoenberg' row with which the *Thema* begins (*Hauptstimme*, bars 1–4, Example 10.11a) is connected with the *Hauptrhythmus* of the second movement.⁵³ The first four notes of the row are presented as arpeggiated dyads by the piano in bar 481; the fifth note of the row, $A\sharp$, is supplied by the violin's statement of the *Hauptrhythmus* (Example 10.11b). After a further two successively diminished statements of the *Hauptrhythmus*, the first five notes are repeated by the violin and then the sixth note is added (bar 484), a process which recalls the gradual unfolding of the row at the beginning of the first movement.⁵⁴

Example 10.11 represents a special case of association by common content, insofar as the common content is but one pitch. Otherwise, it stands, as could many others in this work, as an example of the association of temporally remote material. As Adorno observes, the formal idea of the third movement of the Chamber Concerto is indebted to that of Schoen-

Example 10.11 (a) Chamber Concerto, first movement, bars 1–4

THEMA SCHERZOSO CON VARIAZIONI

Leicht beschwingt (♩ = ca. 66)
(Tempo 1)

Cor angl.

Tpt. Hn. 1

(b) third movement, bars 481–4

RONDO RITMICO CON INTRODUZIONE

Introduzione

Durchwegs frei, im Charakter einer „Kadenz“ vorzutragen

♩ = ca. 132

Example 10.12 Schoenberg, 'Der Mondfleck' (*Pierrot lunaire*), bar 1, reciter and violin

The image shows a musical score for the first bar of 'Der Mondfleck' from Schoenberg's *Pierrot lunaire*. It consists of two staves: Violin and Reciter. The Violin staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It is marked 'Sehr rasche (ca 144)' and 'pp'. The music features a series of eighth notes with slurs, and there are three downward-pointing arrows above the staff. The Reciter staff is also in treble clef with a key signature of one flat and a 3/4 time signature. It contains the lyrics 'Ei-nen wei-ßen Fleck' with a hyphen under 'wei-ßen'. There are two downward-pointing arrows above the staff, one pointing to the first beat and another pointing to the first half of the second beat.

berg's 'Der Mondfleck', No. 18 from *Pierrot lunaire* Op. 21, in which a continuous form is combined with a palindromic one.⁵⁵ The association of material shown in Example 10.11b connects at the outset of the third movement the continuous material of the first movement with the palindromic material of the second. Similarly, in 'Der Mondfleck', the opening phrase of the reciter's continuous music has A \sharp as its goal-note and connects *via* this note on the second beat of bar 1 with the ostinato rhythm of the palindromic music of the violin. Reading the rhythm of the first beat of the reciter's music in bar 1 and the first half of the second beat in the violin gives Berg's *Hauptrhythmus*, marked with arrows in Example 10.12. In general, and like the examples of splitting in the *Lyric Suite*, the examples of association in the Chamber Concerto do not solely concern relations between pitch-based phenomena, but also relations between pitch and rhythm: both techniques are used to cut across these often separate domains.

The association of material by pitch content in the Chamber Concerto and the splitting in the *Lyric Suite* are but two examples of the techniques by which the wealth of material, of which Adorno speaks in the earlier works, and which is equally present here, is marshalled.⁵⁶ Moreover, the process of combination, which is pursued throughout the third movement of the Chamber Concerto, may be said to represent the technical complement of the splitting in the *Lyric Suite*. The compositional emphasis laid on these techniques in both works throws into relief the secondary status of the twelve-note features *per se*. Although this is equally true of the music of Schoenberg and Webern – insofar as music is, in Webern's words, 'the representation of an idea in notes'⁵⁷ – the secondary status is more pointed in Berg's music because of the nature of the ideas themselves. In wishing to dispel the image of Berg as a twelve-note-technical deviant, Ashby is right to promote the idea of Berg's 'personal epistemology of twelve-tone music', but surely we should then hesitate before claiming him as the adherent of yet another theoretical orthodoxy.