

The Berg–Schoenberg Correspondence: Background, Archival Conditions, and Editorial Practice

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The edition of the Berg–Schoenberg correspondence in 2007 was a collaborative work undertaken by Juliane Brand, Christopher Hailey and myself. Before discussing its background, archival conditions, and editorial practice, we have to consider the larger enterprise promoted by the Staatliches Institut für Musikforschung (SIM) in Berlin, to which this volume belongs (TABLE 1).¹

The *Briefwechsel der Wiener Schule* [Correspondence of the Viennese School], under the general editorship of Thomas Ertelt (director of the SIM), is projected to comprise six parts (most of which in multiple volumes), starting with the correspondence of Alexander Zemlinsky, former ‘teacher’ and later brother-in-law of Schoenberg, continuing with the main corpus of the ‘Hauptbriefwechsel’ or its primary correspondences (the mutual correspondence of Arnold Schoenberg, Anton Webern and Alban Berg), and concluding with the correspondence of Edward Steuermann and Rudolf Kolisch as the main agents of musical interpretation within the Viennese School. During my time at the Staatliches Institut between 2001 and 2007 (when I left Berlin to assume my current position in Stuttgart) we enjoyed rather favourable working conditions. The majority of the materials were either available as copies or were readily

TABLE 1. Disposition of the series *Briefwechsel der Wiener Schule*

		<i>Briefwechsel der Wiener Schule</i>	General Editor: Thomas Ertelt
Main correspondences	Vol. 1 (edited in 1995)	Zemlinsky–Schönberg Zemlinsky–Webern Zemlinsky–Berg Zemlinsky–Schreker	Editor: Horst Weber, Essen
	Vol. 2	Schönberg–Webern	Editor: Regina Busch, Wien
	Vol. 3 (edited in 2007)	Schönberg–Berg	Editors: Juliane Brand, San Francisco Christopher Hailey, Princeton Andreas Meyer, Berlin/Stuttgart
	Vol. 4	Webern–Berg	Editors: Rudolf Stephan, Berlin Simone Hohmaier, Berlin
Performers' correspondences	Vol. 5	Steuermann–Schönberg Steuermann–Webern Steuermann–Berg Steuermann–Kolisch	Editor: Dorothee Schubel, Washington D.C.
	Vol. 6	Kolisch–Schönberg et al.	Editor: Regina Busch, Wien

attainable, there were rough transcriptions and a dependable inventory of sources, questions of copyright had been addressed, and, last but not least, we had substantial support from the Deutsche Forschungsgemeinschaft (DFG), granted for five years. Indeed, we succeeded with the Schoenberg–Berg part (consisting of two volumes with more than 1,300 pages) and with a complete transcription of the Schoenberg–Webern part. My colleague Simone Hohmaier worked mainly on the Berg–Webern corpus and reached an advanced stage of

thematic commentary. Unfortunately, the underwriting from the DFG could not be extended beyond the period of five years; and consequently there have been no additional volumes forthcoming since 2007. Nevertheless, the SIM is an established, well-equipped research institution, the work of which is not completely reliant upon third-party funding or volunteer work. Simone Hohmaier, who stayed in Berlin at the SIM, is optimistic that Part 4 will be published within the next year (although she has now other responsibilities in other areas).²

Correspondence editions are a difficult undertaking, and in this case the prior history might have given us cause for concern. For nearly 60 years there have been efforts to publish the correspondence of Schoenberg, Webern, and Berg, even without taking into account Schoenberg's own considerations, which date back at least to 1915.³ Dealing with the treatment of these composers' correspondences, it might be a good idea to recall the state of the material in 1945. Here is the report of Werner Riemerschmid, being one of the first to visit Anton Webern's devastated home in Maria Enzersdorf after it had been occupied by members of the Red army. In Webern's garden shed,

[...] the letters scattered there had been soaked through with rain [...]. Ashes were visible on a strip of meadow: piles of letters had been burned there. [...] That's where I found nearly one thousand letters from Webern to his wife, manuscripts, sketches of notes, hundreds of letters from Alban Berg, Arnold Schönberg, Alma Mahler, all among the dirt, bones, dead mice, uniform epaulettes [...].⁴

Riemerschmid set down right away, with only candlelight to work by, sorting the letters provisionally. What we see here is a sort of primal scene of philology: the makeshift reconstruction of an imperilled text, an expression of care, of fidelity to the subject-matter; but also the catastrophe, the unbridgeable separation, that manifests itself in the written text as a *Hinterlassenschaft* [legacy]. Critical editions always involve both, and additionally a third aspect: that of empowerment, which lies in having exclusive access to a text which the author himself can no longer alter (and which was not meant to be published, in most cases). Letters are not normally as private as a diary; some are even written with the intention of later publication, like the *Künstlerkorrespondenz* of Richard Strauss and Hugo von Hofmannsthal. But most composers are rather reluctant to give this type of material to the public unseen, which makes our work, as in this case, ambivalent.

In fact, Riemerschmid, whose widow became embroiled in legal disputes over the letters with Webern's heirs in 1968, had himself contemplated publishing

them independently.⁵ Later Josef Polnauer, to whom the letter quoted above is addressed, worked on a publication specifically devoted to the Webern–Berg correspondence. These efforts were in turn incorporated in the 1970s and 1980s into a broadly-envisioned project by Universal Edition (UE) encompassing the entire correspondence between Schoenberg, Webern, and Berg in a single chronological series – not separated according to the individual correspondents. This project never came to fruition, due to circumstances not fully clarified. At this point, the SIM comes into play, due to the initiative of its director, Thomas Ertelt, in addition to the somewhat independent activities of Horst Weber, who was working on an edition of the Zemlinsky correspondence. Weber and Ertelt succeeded in launching this as Volume 1 of the planned *Briefwechsel der Wiener Schule*.⁶ This seems to be a typical sequence of agents dealing with this kind of rather private materials: the composer himself, his family, a composer’s student or someone personally related to him, a publishing house, a scholar directly involved with the composer’s circle, someone affiliated with him, and finally – after many years – a governmental or academic institution. In a certain way, these correspondences were the victim of rather too much than too little interest. The material itself had become available to some degree early on. Moldenhauer and Stuckenschmidt provide lots of quotations in their biographies. Whereas Erwin Stein’s selective edition of 1958 contains surprisingly few letters to Webern and Berg, more extensive extracts came out elsewhere, e.g. in Ursula Rauchhaupt’s documentation on the string quartets of the Viennese School and in the anniversary publications of Ernst Hilmar in 1974 and Dieter Rexroth in 1983. Even this seems typical to me: a composer’s 100th birthday is crucial for his commemoration far beyond the occasion itself. While interest in Viennese School reached its peak in these years, related publications were still semi-scientific. And for a complete edition under the aegis of a publishing house the material was too extensive (and even more so the editorial work which had to be faced). In this situation, the English publication of the Berg–Schoenberg correspondence in 1987 by Juliane Brand and Christopher Hailey was a milestone.⁷ But even this covered only about half of the material, and was a translation. From a commercial standpoint, this partial edition seemed more or less adequate, and it was not that easy to convince another publisher that a complete edition was necessary. Nevertheless, we succeeded with the complete German edition in 2007.⁸

As one can imagine, a complete edition indeed provides a very different ‘colour’ and insight into this relationship and the ‘daily routine’ of the Viennese School, an insight which is more direct and closer to life. Moreover, the dialogue-based nature of the correspondence makes the complete edition easier

and more exciting to read. Some letters correspond to the conventional picture of a correspondence between artists, like in Strauss–Hofmannsthal. They report from the composer’s ‘workshop’, so to speak; others have to do with the poor health of Schoenberg’s dog or issues of proper clothing. (For example, Schoenberg asks whether or not it is appropriate to wear a tuxedo for a certain occasion.) A lot of space is taken up by concert and rehearsal plans, material day-to-day concerns and publications in progress. Berg’s dedication and devotion to the honoured teacher, especially in the earlier years, appears at times embarrassing – but it surely belongs to his character and gives a proper insight into it. The same applies to his awkwardness in personal affairs as well, for example, regarding the reservation of hotel rooms – it is not until after pages of repetition that one gets an animated impression of this. When he feels overwhelmed by the challenges, Berg becomes entangled in a mess of never-ending sentences that keep bringing new concerns to light and oftentimes target a point which – in his opinion – make further justifications necessary.

FIGURE 1. Berg to Schoenberg, 27 November 1913 (Library of Congress, Washington D.C.) Used by permission of Belmont Music Publishers, Los Angeles, and Alban Berg Stiftung, Wien

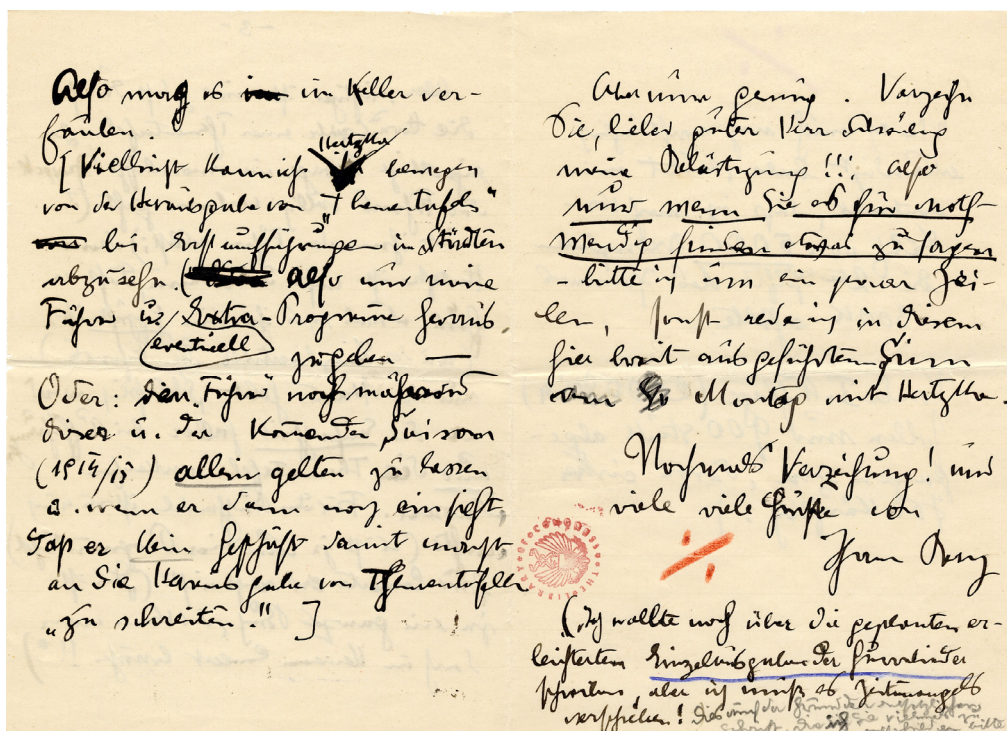


FIGURE 2. Schoenberg to Berg, 24 March 1913 (Österreichische Nationalbibliothek, Wien)
 Used by permission of Belmont Music Publishers, Los Angeles, and Alban Berg Stiftung, Wien



This is also, to a certain degree, mirrored in the handwriting, even though it is not as cryptic and difficult to read as is sometimes assumed (FIGURE 1). Schoenberg, on the other hand, who for a long time focuses on pragmatic aspects in this correspondence, strives for *Fasslichkeit* and *Ökonomie* even in this respect – which does not make it any easier to decipher his sometimes microscopically small handwriting (FIGURE 2).

Since this difference in the outer appearance is interesting in itself, we decided to include as many reproductions as possible in the printed book. There were even some considerations about giving facsimiles and diplomatic transcriptions of the whole material – Regina Busch and Simone Hohmaier, too, have certain affinities with that kind of editorial policy. But we had to decide against this, due to the sheer quantity of material.

In terms of collecting and preserving, our case is far less spectacular than the scene depicted by Riemerschmid. Shortly before his death in 1951, Schoenberg determined to give the correspondence in his possession to the Library of Congress (LC). In his literary estate itself there remained his copy books and carbon copies respectively – that is, the material used by Stein in the 1950s.⁹ Its

counterpart, the letters by Schoenberg to Berg, was left in the possession of Helene Berg until her death in 1976, when they went to Österreichische Nationalbibliothek (ÖNB). When I started to work with this in 2001, we had the holdings of LC and ÖNB on microfilm; shortly afterwards we received excellent paper copies from the Arnold Schönberg Center (ASC), already taken from digital scans. From here on, support by and cooperation with the ASC was exemplary in every respect. Not only is this institution itself dedicated to the completeness and transparency of the documentation of its own holdings; it even complements these with the holdings of other archives, this being the sense of the so-called ‘satellite collections’. During the same period that we had the support of the DFG, Therese Muxeneder (archivist of the ASC) was in Washington to take electronic facsimiles of the complete letter collections, thereby supplementing existing collections and transferring them to new media. That’s why I could keep my visits to the ÖNB to a minimum, checking doubtful cases against the originals and performing material analyses there; Christopher Hailey did the same in Washington.

So the main support in this crucial respect, rendering the main sources accessible, came from an institution which ironically hosts nearly none of the original sources, but defines for itself a thematic responsibility – even this seems instructive to me, above and beyond this particular case. One might also append another, rather significant fact concerning the ÖNB: our activities led to a critical examination and partial reordering of the pertinent collection by the library’s staff itself. So we learn that the publishing of letters is not a unidirectional process from the archive through the researcher to the edition, but may have retroactive effects on the collection itself.

What about the next step in our work, the description of the sources, starting with an inventory of a musician’s correspondence? In the case of Schoenberg, a good part of the work even on this level had been carried out once again by the Arnold Schoenberg Institute (the precursor institution of the ASC). In 1996, Paul Zukovsky, Wayne Shoaf and others published a ‘Preliminary Inventory of Correspondence From and To Schoenberg’, comprising no less than 20,000 letters on nearly 750 pages. Meanwhile, the ASC makes this freely accessible via the Internet, in the form of a continuously updated database.¹⁰ It gives information about the writer and addressee, the location of sources and the existence of scans, and it even shows if there is an edition. In the majority of cases, there is (as I have already mentioned) even an electronic image available. In the specific case of the Berg–Schoenberg correspondence, Juliane Brand and Christopher Hailey had previously made their own catalogue for the purpose of their edition.¹¹ It starts with a rather one-sided list of letters and postcards by

Schoenberg within the first years of their encounter – one-sided, because Schoenberg probably threw away Berg’s letters until the year 1911, while Berg kept every scrap of paper from his master. Since its publication, this inventory had to be revised or augmented in only a very few cases. The one, spectacular exception is the recovering of twelve ‘lost’ Berg letters, which had been published by Josef Rufer in the German periodical *Melos* in 1955; ostensibly, Rufer never gave back the originals to Gertrud Schoenberg but sold them to a Swiss collector.¹² In total, we had to deal with 810 surviving writings, 334 by Schoenberg, and 476 by Berg.

FIGURES 3 and 4 show some exemplary pages from the printed book. What is the benefit of this edition, beyond the scans and the information given in the ASC database? First and foremost, of course, there are the transcriptions. The existing rough transcriptions, originating from the UE project of the 1970s, proved to be unreliable; and they even comprised, for unknown reasons, scarcely more than half of the material. So we had to start anew. As can be seen, each letter begins with a heading panel containing the metadata of the letter, followed by the transcription itself. This begins with the opening salutation and date as given by the writer himself (even if this means that the information is partly redundant, as in this case); at the end, there is a bit of formal description, given in a paragraph we call ‘textkritische Block’ [‘text-critical section’]. Besides a short source description, the ‘textkritische Block’ informs about reportable corrections, including deletions and additions, striking graphical features – like words underlined in colour and the ‘authorship’ of this underlinings – uncertain readings, and so on. Some of the corrections give a certain insight into the origin of the texts, showing a concern to be as precise as possible, which is typical of Berg, or even revealing implied motivations or tactical considerations, thereby indirectly providing insight into the nature of the relationship at stake here. Other corrections do not (in my view) justify overloading the critical apparatus with unnecessary detail. I would like to emphasise that this is a ‘scholarly’ edition; but its worth as a scholarly edition lies precisely in the distinction between the important and the unimportant, based on established criteria. As one can see on this page, I am no adherent of diacritical marks and strikethroughs within the edited text. But this is not only an aesthetic argument and a sort of compromise with the exigencies of general legibility, or textual ergonomics, so to speak. It is an expression of the awareness of an altered relationship between digital reproduction (being universally available in the age of the internet) and scholarly editions, that in certain respects can be relieved of unnecessary annotations. Detailed studies into matters of textual genesis have always been dependent on access to the original sources and will remain so in the

future. I would go so far to say that in times of increasingly demanding editorial standards this is one way to keep our work manageable. We benefit in equal measure from the new media of the internet and from a consequently altered self-awareness of archival work.

Another decision involved the clear formal separation between text-critical apparatus, subtitles with metadata, and thematic commentary. As one can imagine, this latter was a substantial and difficult aspect of our work, and it involved research and requests at many more institutions than mentioned so far, to be sure. Even here, one derives an enormous benefit from the internet nowadays.¹³ This separation is furthermore easily discernible in the usage of footnote numbers on the one hand and superscripted letters on the other. Within the thematic commentary, we have avoided information redundancy, in the way that for example the information concerning a specific concert is given

FIGURE 3. *Briefwechsel der Wiener Schule*, vol. 3–1, pp. 464–465

<p style="text-align: center;">464 <i>Briefwechsel Arnold Schönberg–Alban Berg</i></p> <hr style="width: 100%;"/> <p>Ansichtskarte, Motiv: Restaurant u. Hotel Frederich, Gelber Saal; Adressseite beschrieben (Bleistift u. Tinte), 8,9 × 13,9 cm. Ort und Datum laut Poststempel. ÖNB. Adresse: „Herrn Alban Berg, Wien XIII, Trauttmansdorfgasse 27“.</p> <p style="text-align: center;">327 BERG AN SCHONBERG „Wien“, 15. 12. 1913</p> <p style="text-align: right;">15./XII 13</p> <p>Lieber Herr Schönberg, diesen Brief: express, damit Sie ihn noch vor Ihrer Abreise bekommen, nachdem ich dieser Tage nicht Zeit zum Schreiben fand.</p> <p>Wegen des Führers bin ich also mit Hertzka „handelseins“ geworden. Nach Verkauf von insgesamt 6000 Stück Führer u. Thementafel (früher hieß es 5000 Stück Führer allein) erhalte ich die 2^{te} Hälfte des Honorars = 300 K. Für die Arbeit an der Thementafel erhielt ich jetzt gleich 50 K. So daß ich also mit der pekuniären Erledigung recht zufrieden bin.</p> <p>Die Schlüsse an den 4 Liedern hab ich nun so gemacht, wie Sie vorgeschlagen haben.⁷⁹⁹ Es ist natürlich am Besten so, und hebt auch jeden fremden Eingriff auf. Da ich nicht weiß, ob es Ihnen angenehm ist, daß Hertzka weiß daß die 3 Schlüsse von Ihnen sind, aber doch auch nicht sagen kann, daß sie von mir sind, hab ich sie ohne ein Wort der Erklärung in der U.E. abzugeben, von wo sie zum Stich gehn.</p> <p>Sie werden, lieber Herr Schönberg, ohnehin den Hertzka sehn. Wie beneid ich ihn und den Stein, daß er den ersten^a Proben in Leipzig beiwohnen kann. Nun, zu den Proben vor der Aufführung im März kommen wir ganz bestimmt! Und nach Mannheim auch.⁸⁰⁰ Vielleicht auch nach Prag!⁸⁰¹ – Wie schad^d daß in München nichts ist!⁸⁰² –</p> <p>am 14. Dezember, bei dem er von Carl Pembauer begleitet wurde, enthielt Werke von Schönberg und Strauss; es wurde am 14. Januar in Leipzig wiederholt.</p> <p>⁷⁹⁹ Deutet auf einen verlorenen Brief. Wie aus Bergs Schreiben hervorgeht, hat Schönberg kurzerhand selbst die drei Schlüsse für die Einzeliiederausgaben geschrieben („So tanzen die Engel“, „Nun sag ich dir zum ersten Mal“ und „Du wunderliche Tote“; das vierte Stück, „Tauben von Gurre“, brauchte als Schlußstück des ersten Teils keinen veränderten Schluß).</p> <p>⁸⁰⁰ Zu einer geplanten Aufführung der <i>Erwartung</i> op.17 mit Marie Gutheilschoder unter Arthur Bodanzky.</p> <p>⁸⁰¹ Zur Aufführung von Schönbergs Orchesterliedern op. 8 am 29. 1. 1914.</p> <p>⁸⁰² Die Münchner <i>Gurre-Lieder</i>-Aufführung wurde wegen der terminlichen Nähe</p>	<p style="text-align: center;">1913 465</p> <hr style="width: 100%;"/> <p>Der letzte Rest der Stimmen zu den Gurreliedern kommt morgen, Dienstag in Leipzig an. Entweder Express von der U. E. aus, oder Stein bringt sie (es sind nur mehr 2/3 Stimmen). Alles übrige von dem neuen, einheitlich-schön geschriebenen Material^b ist bereits in Leipzig. Übrigens ist das <i>alte</i> Material, das in Wien verwendete, das aber wegen vieler Striche⁸⁰³ u. der Arbeit von 4–5 Copisten, lang nicht so schön ist wie das Neue, schon lange in Leipzig. –</p> <p>Und nun viele herzliche Grüße – auch von meiner Frau – Ihnen u. Ihrer verehrten Frau Gemahlin</p> <p>Ihr Berg</p> <p>P.S.</p> <p>Beiliegende mit Schreibmaschine geschriebene Recension war in einer amerikanischen Zeitung. Dies die (schlechte) Übersetzung!⁸⁰⁴ –</p> <p>Die Recension Max Grafs (mg.) über die Schmidt-Symphonie ist tatsächlich der <i>Höhepunkt</i> aller Gemeinheiten.⁸⁰⁵ Ich schicke sie Ihnen, lieber Herr Schönberg, damit Sie sehn, auf welchem Niveau das Wiener Musikleben jetzt steht. Ärger kann es nicht mehr kommen. (Nicht zu erwähnen^c ist, daß diese Symphonie <i>gar</i> nichts bedeutet; Sie ist entweder verlogen oder über alle Maßen langweilig.)</p> <p>Expresß-Brief, 2 Bögen, 5 Seiten beschrieben, davon Seite 2–3 durchgehend (Tinte), 17,5 × 22,0 cm. Ort erschlossen. LC.</p> <p>a Eingelegt. b „von dem neuen, einheitlich-schön geschriebenen Material“ eingefügt. c Dahinter gestrichen „nötig“.</p> <p>zur Erstaufführung von Schrekers <i>Der ferne Klang</i> am 28. 2. 1914 abgesagt. Wie Bruno Walter Schönberg in einem Brief vom 12. Dezember schrieb, konnte nur ein Werk dieser Größe gegeben werden, und man hatte sich für Schrekers Bühnenwerk entschieden.</p> <p>⁸⁰³ Gemeint sind nicht etwa Kürzungen, sondern Retuschen im Stimmaterial, die auf die Probenarbeit zur Wiener Uraufführung zurückgehen. Den komplexen Revisionsprozeß – auch nach der Uraufführung – beschreibt Ulrich Krämer in Schönberg GA, Bd. 16, 1 B.</p> <p>⁸⁰⁴ Nicht erhalten bzw. nicht identifiziert.</p> <p>⁸⁰⁵ Die Uraufführung der <i>Zweiten Symphonie</i> Es-Dur von Franz Schmidt (s. Personenverzeichnis) fand am 3. Dezember statt. Grafs Uraufführungskritik erschien am 7. Dezember in <i>Die Zeit</i>; darin heißt es, das Wiener Publikum habe „mit stürmischer Begeisterung [...] Franz Schmidt gefeiert, in dessen Symphonie es rasch das stärkste symphonische Werk erkannte, das seit dem Tode Anton Bruckners in Oesterreich geschaffen worden ist.“</p>
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only once, even if it is discussed over the course of multiple exchanges of letters. There is, after all, a register of names (with some additional biographical information) and an index. Despite having decided against including facsimiles of the complete sources, in some instances we came quite close to a direct juxtaposition of transcription and reproduction of the original (FIGURE 4).

Let me close these fragmentary observations with a cautious and preliminary plea for the printed book. As mentioned above, we have gone to great pains to give adequate consideration to the form of presentation, the ease of legibility, the avoidance of redundancy and unnecessary information, and visual clarity. In my opinion, up to this point the book has been the ideal vehicle in this respect. Government agencies in Germany have been increasingly setting a course towards digital publishing in research; by contrast, commentators like Roland Reuß have lamented that project applications increasingly focus on technical

FIGURE 4: *Briefwechsel der Wiener Schule*, vol. 3–1, pp. 460–461


460 *Briefwechsel Arnold Schönberg–Alban Berg*

Thementafel wird folgendermaßen: Programm, Texte, 1 Seite: literarhistorisches, 1 Seite: Entstehung der Composition. Thementafel: reihenweise/Anführung der Lieder (resp. Vorspiel, Orchesterzwischenpiel) mit den dazugehörigen wichtigsten Themen beim ersten Auftreten. Beim späteren Auftreten nur ein kurzes Bezugnehmen auf die einzelnen⁸ Themen (die nur nummeriert werden).⁷⁹³

Etta: Schluß resp. Überleitungstakte:
1, 2 A, B u. 5. –

I. Waldemar
Dieselben Bestandtheile: 5, 4 A u. 2 C

☐ 3 Waldemar



Bsp. 4A

Bsp. 10 = 2 C

Und nun recht herzliche Grüße, lieber Herr Schönberg u. nochmals vielen Dank für Ihren lieben ausführlichen Brief
Ihr Berg

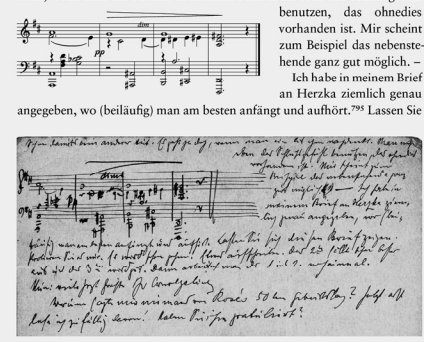
Auch viele Grüße von meiner Frau u. ebenso herzliche Grüße an Ihre ehrte Frau Gemahlin u. die Kleinen von uns.

Brief, 3 Bögen, 9 Seiten beschrieben (Tinte), 17,5 × 22,0 cm. LC.
a Stempel. b Dahinter gestrichen „verwenden“. c Diese und die folgenden Unterstreichungen mit Bleistift. d Pfeil von hier aus auf „anderer“. e Diese und die folgenden Unterstreichungen wieder mit Tinte. f–g Eingefügt.

1913 461

324 SCHÖNBERG AN BERG
Berlin-Südende, 4.12.1913

Lieber Freund; die Mildenburg soll nicht das Melodram machen. Das muss ein Mann sein. Ich habe eben *meine Mitwirkung an der Leipziger Aufführung*⁽⁷²⁸⁾ *abgesagt*, weil Frau Zehme unbrauchbar ist und jetzt ist es mir ganz klar, dass es ein Mann sein muss. Gar noch Gregory. Waldemar soll Nachod in Leipzig singen. Für Wien schlug ich Winkelmann⁷⁹⁴ vor. Boruttau war auch für Leipzig engagiert. Den Klavierauszug der Kammerymph. schicke ich Ihnen gerne. Erinnern Sie mich gelegentlich. – Die Thementafel scheint ganz gut zu werden. – Die Schlüsse zu den Gurre-Einzelausgaben sollten Sie womöglich doch selbst machen. Schon damits kein anderer tut. Es geht ja doch, wenn man ein bisschen nachdenkt. Man muss eben das Schlussgefühl benutzen, das ohnedies vorhanden ist. Mir scheint zum Beispiel das nebenstehende ganz gut möglich. – Ich habe in meinem Brief an Herzka ziemlich genau angegeben, wo (beiläufig) man am besten anfängt und aufhört.⁷⁹⁵ Lassen Sie



Nr. 324, Vorderseite (Ausschnitt; ÖNB)

⁷⁹³ Zu den folgenden Beispielen vgl. Berg, *Sämtliche Werke* III-1, S.11f. Im oberen Beispiel hat Berg rechte und linke Hand taktweise gegeneinander versetzt (die als „Bsp. 4 A“ gekennzeichnete Stimme setzt einen Takt zu früh ein).

⁷⁹⁴ Der Tenor Hans Winkelmann (1881–1943) vom deutschen Landestheater Prag, Sohn des ersten „Parsifal“ Hermann Winkelmann, war Solist bei der Prager Aufführung von Schönbergs Orchesterliedern op. 8 am 29.1.1914.

⁷⁹⁵ Schönberg an Herzka, 26.11.1913; vgl. Schönberg GA, Bd.116, 1.B. Die letztlich gewählten Ausschnitte entsprechen tatsächlich diesen Angaben.

aspects (for example the format of employed databases).¹⁴ The DFG in particular has prescribed the idea of ‘open access’ at every level, thereby leaving scholarly publishers and libraries without a leg to stand on. Admittedly, the interest and creativity of established publishing houses in ambitious enterprises remains modest – many of them are unwilling to assume any financial risk. But the solution here would be a more self-aware attitude, perhaps even the founding of university-based publishing houses, on the model of the American system. It is true: the digital revolution has changed our work fundamentally and has opened up new and unforeseen possibilities, especially regarding the publication of letters. But when I see, for example, the internet edition of the letters by the Swiss politician Alfred Escher,¹⁵ with a line-length of 110 characters and more, I wonder if anyone would feel like reading in it for more than 10 minutes. The same applies to the fascinating and technically sophisticated feature of ‘interlinear facsimile’, showing parts of the original with a sort of magnifying glass – this is an easy way to control the transcription, to be sure, but (to my eyes) more of an internet game than a useful means for a reliable edition. There are better examples, of course, like the letters of Vincent van Gogh¹⁶ or the presentation of Carl Maria von Weber’s letters by the Weber edition, a leader in the field of digitised scores.¹⁷ The Weber letters are not only easier to read than the Escher texts, but provide the considerable advantage of presenting some commentaries as hypertext. What is more interesting about this edition (being still in progress and not very advanced yet, like most undertakings of this sort), is its open, flexible structure. One can choose between different modes of display and order: on the one hand, you have the raw chronology of Weber’s correspondence with his various correspondents; on the other hand, you can select a specific correspondence. Nevertheless, I am compelled to observe that we have been speculating about opportunities like this for about 20 years now, hardly ever reaching the state of realisation, let alone completion. Besides other technical problems we still face the matter of long-term archiving and even more long-term usage – it is impossible to ascertain whether a ‘normal’ user will be able to read this on the internet in, say, twenty years. What makes matters worse, is that digitally-based enterprises tend to overwhelm themselves: in light of the vast technical opportunities, one is led to tackle wholly unrealistic undertakings (the *comprehensive and complete* correspondence of Weber, for example), or endeavours to mark up the *entire* edited text with interlinear commentary. In the end, the finalisation even of definitive parts becomes utopian. In contrast, there have been a number of successful and instructive editions of musicians’ correspondence in the medium of printed books in recent times. I would like to cite, from Germany and Austria, the edition of the correspondence between

Ernst Krenek and Universal Edition, edited by Claudia Maurer-Zenck; the two volumes of Hanns Eisler's letters within the Hanns Eisler Gesamtausgabe, edited by Maren Köster and Jürgen Schebera; and the critical edition of the letters exchanged between Alban and Helene Berg, by Herwig Knaus and Thomas Leibnitz, replacing the notoriously unreliable earlier publication dating to 1965.¹⁸ There are even useful and very well-known practical editions, such as the one of the correspondence between Schoenberg and Alma Mahler by Haide Tenner or Rainer Nonnenmann's richly commented German counterpart of Angela Ida de Benedictis and Ulrich Mosch's Nono–Lachenmann edition; we also have Hans Werner Henze and Ingeborg Bachmann's letters in printed form et cetera et cetera.¹⁹ Whereas I favour, for the moment, the book as a medium for critical editions (which does not mean that I am taking a stance against the e-book – in my opinion, the e-book is more or less a by-product of the printed book, not a completely new medium), I hope to see from libraries and archives as much internet connectivity as possible: catalogues, inventories, source databases, even digital facsimiles (if permissible regarding copyright) – all being as public and transparent as possible. Even against provisional transcriptions there is nothing to object – as long as these do not pretend to be the edition itself (and present no obstacle to raising funds for the edition). It was part of our agreement with the Arnold Schönberg Center to transfer our transcriptions to their database after the work is finished. Starting from here, one could imagine a linked database of sources related to the letters of 'various' musicians. If this becomes, in the more distant future, a multi-level network of correspondence, including Schoenberg, Webern, Berg, Eisler, Zemlinsky or whichever composer, if it provides a conveniently legible, richly commented, and facsimile-linked hypertext, I will be the first to applaud. But in practical work, we should start with some smaller steps, setting ourselves more realistic goals, like the finalisation of the *Briefwechsel der Wiener Schule*, for example.

Notes

- 1 I am thankful to my former colleague Simone Hohmaier, who provided me with current information about the ongoing work in Berlin. N. Andrew Walsh, Stuttgart, and Christine Erhart, Freiburg, helped to correct my English.
- 2 As a satellite project of the Briefwechsel der Wiener Schule, the SIM has launched a database containing reliable information about concerts involving the main protagonists of the Viennese school, together with their remarks and comments on musical interpretation. See http://www.sim.spk-berlin.de/wiener_schule_1542.html [30 March 2015].
- 3 He wrote in his will that year, that in the case of his death his first wife Mathilde should resolve the matter with the advice of Marie Pappenheim, text author of *Die Erwartung*. Cf. the facsimile and the transcription in *Arnold Schönberg 1874–1951. Lebensgeschichte in Begegnungen*, ed. by Nuria Nono-Schoenberg, Klagenfurt: Ritter, 1992, pp. 136–137.
- 4 Letter from Werner Riemerschmid to Josef Polnauer of 9 March 1947, quoted from a copy from Polnauer, who wanted to include it in his planned publication of Webern's correspondence with Berg (unpublished typescript, copy at the SIM): '[...] der Regen [hatte] die dort hingestreuten Briefe durchnässt [...]. Auf einem Wiesenstreifen waren Reste von Asche zu sehen: man hatte haufenweise Briefe dort verbrannt. [...] Dort fand ich zwischen Schmutz, Knochen, toten Mäusen, Schulterklappen von Uniformen an die tausend Briefe Weberns an seine Gattin, Manuskripte, Notenskizzen, etliche hundert Briefe von Alban Berg, Arnold Schönberg, Alma Mahler [...]' (cf. the extensive quotation in Hans and Rosaleen Moldenhauer, *Anton von Webern. Chronik seines Lebens und Werkes*, Zürich: Atlantis, 1980, p. 588).
- 5 Cf. the more extensive account – with detailed references – in Andreas Meyer, 'Goldene Worte. Zur Ausgabe der "Briefwechsel der Wiener Schule"', in: *Arnold Schönberg in seinen Schriften. Verzeichnis – Fragen – Editorisches*, ed. by Hartmut Krones, Wien: Böhlau, 2011, pp. 281–295.
- 6 *Alexander Zemlinsky. Briefwechsel mit Arnold Schönberg, Anton Webern, Alban Berg und Franz Schreker*, ed. by Horst Weber, Darmstadt: Wissenschaftliche Buchgesellschaft (Briefwechsel der Wiener Schule, 1), 1995.
- 7 *The Schoenberg-Berg Correspondence. Selected Letters*, ed. by Juliane Brand, Christopher Hailey and Donald Harris, Basingstoke: Macmillan, 1987.
- 8 *Briefwechsel Arnold Schönberg – Alban Berg*, ed. by Juliane Brand, Christopher Hailey and Andreas Meyer, Mainz: Schott (Briefwechsel der Wiener Schule, 3), 2007, 2 vols. Cf. my introduction to vol. 1, pp. XXXI–LII.
- 9 Arnold Schoenberg, *Briefe*, ed. by Erwin Stein, Mainz: Schott, 1958.
- 10 Paul Zukofsky, R. Wayne Shoaf et al., 'A Preliminary Inventory of Schoenberg Correspondence', *Journal of the Arnold Schoenberg Institute*, 18–19, 1995–1996, pp. 9–752. Updated digital version: <http://www.schoenberg.at/index.php/de/archiv/briefe> [27 March 2015].
- 11 Juliane Brand and Christopher Hailey, 'Catalogue of the Correspondence between Alban Berg and Arnold Schoenberg', *Journal of the Arnold Schoenberg Institute*, 11, 1988, pp. 70–92.

- 12 Juliane Brand et al., 'Further Berg-Schoenberg Correspondence: The Twelve Lost Berg Letters', *Journal of the Arnold Schoenberg Institute*, 12, 1989, pp. 129–174.
- 13 Andreas Mielke has written on this in more detail, from the standpoint of the ongoing edition of Richard Wagner's collected correspondence: 'Ein Textilfabrikant, ein Theaterdirektor [...]: Erfahrungen mit dem Internet bei der Personen-Recherche für die Wagner-Briefausgabe', in: *Brief-Edition im digitalen Zeitalter*, ed. by Anne Bohnenkamp and Elke Richter, Berlin: de Gruyter (Beihefte zu Editio, 34), 2013, pp. 237–247.
- 14 Cf. for example Roland Reuß, 'Edieren in Deutschland. Ein Krisenbericht', *Frankfurter Allgemeine Zeitung*, 1 September 2010, p. N5.
- 15 <http://www.briefedition.alfred-escher.ch/briefe> [30 March 2015].
- 16 <http://www.vangoghletters.org> [30 March 2015].
- 17 <http://www.weber-gesamtausgabe.de/de/A002068/Korrespondenz> [30 March 2015].
- 18 Ernst Krenek, *Briefwechsel mit der Universal Edition (1921–1941)*, ed. by Claudia Maurer-Zenck, Köln: Böhlau 2010; Hanns Eisler, *Briefe 1904–1943*, ed. by Jürgen Schebera et al., Wiesbaden: Breitkopf & Härtel (Hanns Eisler Gesamtausgabe, 9; Schriften 4, 1), 2010; Hanns Eisler, *Briefe 1944–1951*, ed. by Maren Köster, Wiesbaden: Breitkopf & Härtel (Hanns Eisler Gesamtausgabe, 9; Schriften 4, 2), 2013; *Briefwechsel Alban Berg – Helene Berg. Gesamtausgabe*, ed. by Herwig Knaus and Thomas Leibnitz, 3 vols., Wilhelmshaven: Noetzel, 2012–2014.
- 19 Alma Mahler and Arnold Schönberg, "Ich möchte so lange leben als ich Ihnen dankbar sein kann". *Der Briefwechsel*, ed. by Haide Tenner, St. Pölten: Residenz-Verlag, 2012; Rainer Nonnenmann, *Der Gang durch die Klippen. Helmut Lachenmanns Begegnungen mit Luigi Nono anhand ihres Briefwechsels und anderer Quellen 1957–1990*, Wiesbaden: Breitkopf & Härtel, 2013; *Alla ricerca di luce e chiarezza. L'epistolario Helmut Lachenmann – Luigi Nono (1957–1990)*, ed. by Angela Ida De Benedictis and Ulrich Mosch, Firenze: Leo S. Olschki, 2012; Ingeborg Bachmann and Hans Werner Henze, *Briefe einer Freundschaft*, ed. by Hans Höller, München: Piper, 2004.