

Alban Berg – Kammerkonzert  
2018.04.19 – Joe Clark

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## ***Part I: Alban Berg***

### **Biography**

*(adapted from New Grove)*

Alban Berg (1885-1935) was a Viennese composer who, together with Schoenberg and Webern, formed the self-styled Second Viennese School.

The Berg family was fairly well-off as Alban grew up. He learned piano from his governess (as did his three siblings), and composed some pieces to perform for his family. However, his father's death in 1900 was difficult for Alban and he had to repeat several years in school to pass his exams. Additionally, he fathered an illegitimate daughter with the kitchen-maid at age 17. Unsuiting to the conservatory, he worked as an unpaid trainee civil servant.

Fortunately, his siblings responded to a newspaper advertisement on his behalf and got him set up to take lessons with Schoenberg – with whom he learned harmony, counterpoint, theory, and composition from 1904 to 1911. One of the main things he learned from Schoenberg was developing variation, or the idea that “the logic and coherence of a work depended on all its aspects being derived from a single basic idea”.

Even after his formal training, Berg remained very conscious of Schoenberg's opinions of his work. While Schoenberg dedicated a piece to Webern and Berg dedicated four to Schoenberg, Schoenberg did not dedicate any works to Berg. Additionally, he was not allowed to address Schoenberg in the familiar until 1918 (a privilege Webern gained in 1912).

Berg's first big hit was his opera *Wozzeck* (the first full-length atonal opera!), which serves to mark a midpoint in his compositional career. Of particular note is the large-scale formal structure: Act 1 consists of five character pieces, Act 2 is a five-movement symphony, and Act 3 is a series of inventions (on a theme, a single note, a rhythm, a six-note chord, a note-value, and a key).

The *Kammerkonzert* (the first post-*Wozzeck* work) marks the beginning of Berg's experimentation with 12-tone composition. It also marks the beginning of his use of “secret programs” (used to gain more wide renown in the subsequent *Lyric Suite*).

Berg's second and final opera *Lulu* represents the culmination of this second, post-*Wozzeck* compositional period, as the first 12-tone opera. He composed his final work, the *Violin Concerto* in the middle of orchestration (out of financial necessity), and died of an abscess from an insect sting before he was able to complete the orchestration of *Lulu*.

*“The sequence of Berg's works can be thought of in one sense as a chronicle of his musical relation to Arnold Schoenberg” ~David Congdon*

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## English-Language Resources & Scholarly Works

*Kammerkonzert*-specific:

- Congdon, David. “*Kammerkonzert*: Evolution of the Adagio and the Trio Transcription.” *Alban Berg Symposium 1980*. Vienna: Universal Edition, 1981. 2:145.
- Congdon, David. “Composition in Berg’s *Kammerkonzert*.” *Perspectives of New Music* 24, no. 1 (1985): 235-69.
- Votta, Jr., Michael. “Alban Berg’s *Kammerkonzert*: An Analysis and Discussion of Performance Problems.” DMA dissertation, Eastman School of Music, 1986.
- Walden, William Glenn. “Historical Tradition in the Pre-Serial Atonal Music of Alban Berg.” PhD dissertation, Louisiana State University, 1988.
- Dalen, Brenda. “‘Freundschaft, Liebe, und Welt’: The Secret Programme of the Chamber Concerto.” In *The Berg Companion*, ed. Douglas Jarman. Boston: Northeastern University Press, 1989.
- Votta, Jr., Michael. “Pitch Structure and Extra-Musical References in Alban Berg’s *Kammerkonzert*.” *Journal of Band Research* 26, no. 2 (1991): 1-32.
- Lambert, Philip. “Berg’s Path to Twelve-Note Composition: Aggregate Construction and Association in the Chamber Concerto.” *Music Analysis* 12, no. 3 (1993): 321-342.
- Schroeder, David. “Berg’s *Kammerkonzert* and Franz Werfel’s *Spiegelmensch*: Mirror Images in Music and Literature.” In *Encrypted Messages in Alban Berg’s Music*, ed. Siglind Bruhn. New York: Garland Publishing, Inc., 1998.
- Votta, Jr., Michael. “The Secret Program of Berg’s *Kammerkonzert*: Who’s Life is it, Anyway?” In *The Wind Band and Its Repertoire*, ed. Michael Votta, Jr. Los Angeles: Warner Bros. Publications, 2003.

General resources (selected):

- Redlich, H. F. *Alban Berg: The Man and His Music*. New York: Abelard-Schuman Limited, 1957.
- Reich, Willi. *Alban Berg*. Trans. Cornelius Cardew. New York: Harcourt, Brace and World, 1963.
- Jarman, Douglas. *The Music of Alban Berg*. Berkeley: University of California Press, 1979.
- Monson, Karen. *Alban Berg*. Boston: Houghton Mifflin Company, 1979.
- Headlam, Dave. *The Music of Alban Berg*. Chelsea, MI: BookCrafters, Inc., 1996.
- Jarman, Douglas. “Berg, Alban (Maria Johannes).” In *Grove Music Online*, ed. Deanne Root. <https://doi-org.proxy2.library.illinois.edu/10.1093/gmo/9781561592630.article.02767> (accessed April 7, 2018).

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## ***Part II: Kammerkonzert***

### **Genesis**

- 1923.03.29: Worked on the *Chamber Concerto*; Schoenberg found fault with the work (Letter to wife)
- 1923.04.01: "...he wants to show me all the secrets in his new works." (Berg, on Schoenberg, in letter to wife; presumably 12-tone techniques)
- 1923.04.09: Original conception is chamber quintet (Letter to Webern)
- [Date not available]: "The Schoenbergs were in good spirits. But it wasn't too pleasant an atmosphere, because he kept on finding fault with my *Chamber Concerto*. He doesn't like the piano in this combination. Only he doesn't know, of course, that it is a *concerto*, not an ordinary octet. And yet he wants me to tell him how the piece is shaping, what sort of thing it will be, and all the time with advice, admonitions, warnings, in fact generally pouring on cold water." (Letter to wife)
- 1923.07.18: Concerto for Piano, Violin and ten wind instruments (Letter to Webern)
- 1925.02.09: Work completed & dated
- 1925.02: Publishes "Open Letter to Arnold Schonberg" in *Pult und Taketstock* with an analysis of the form

### **Selected Discography**

- Arnold Schönberg: Kammer-symphonie Nr. 1; Alban Berg: Kammerkonzert.* Chamber Orchestra of Europe, Heinz Holliger, cond. Thomas Zehetmair, violin; Oleg Maisenberg, piano. 1990.
- Berg: Kammerkonzert; Violin Concerto.* Members of the London Symphony Orchestra, Claudio Abbado, cond. Isaac Stern, violin; Peter Serkin, piano. 1990.
- Sviatoslav Richter in Portrait.* Moscow Conservatoire Instrumental Ensemble, Youri Nicolaïevsky, cond. Oleg Kagan, violin; Sviatoslav Richter, piano. 1992.
- Alban Berg: Chamber Concerto; Igor Stravinsky: Ebony Concerto; Dumbarton Oaks; 8 Miniatures.* Ensemble InterContemporain, Pierre Boulez, cond. Pinchas Zukerman, violin; Daniel Barenboim, piano. 1995.
- Berg: Chamber Concerto; Three Orchestral Pieces, Op. 6; Violin Concerto.* BBC Symphony Orchestra, Pierre Boulez, cond. Pinchas Zukerman, violin; Daniel Barenboim, piano. 1995.
- Stravinsky: The Rite of Spring; Berg: Chamber Concerto.* New England Conservatory Ensemble, Gunther Schuller, cond. Rudolf Kolisch, violin; Russell Sherman, piano. 2001.
- Wien 1925: Alban Berg, Johann Strauss, Schoenberg, Webern.* Orchestre Régional de Poitou-Charentes, Jean-Francois Heisser, cond. Claire Rapin, violin; Marie-Joséphé Jude, piano. 2011.

## Analysis

### The Three-in-One.

Frequently mentions a “Holy Trinity” in the Open Letter – presumably, Schoenberg, Webern, and Berg

3-fold anniversary:

- Schoenberg’s 50<sup>th</sup> birthday (1924.09.13; inspired the work)
- Berg’s 40<sup>th</sup> birthday (1925.02.09; date on the work)
- 20<sup>th</sup> year of their friendship

*Alle guten Dinge...* German idiom: *Alle guten Dinge sind drei*: “All good things come in threes”

Three movements without pause (3-in-1 Trinity); each with bar numbers divisible by 3

- I. 6 sections; 240 measures; 9'; Piano & winds; Triple/compound meters
  - o Theme (30 mm.), I, V prime form (expo/recap)
  - o II, III, IV non-prime form (devel)
  - o Theme in 3 parts (15, 9, 6 mm.)
- II. Palindrome, 240 measures; 15'; Violin & winds; Duple/simple meters
  - o First half ABA (together with retrograde, 2x3=6 sections)
- III = I + II, 480 measures; 15'; Piano & violin (intro), Piano, violin, & winds (rest); Meters from I & II plus asymmetrical meters
  - o Three parts: Introduction, Sonata form middle section, Coda
  - o Three methods of combination:
    - “Free counterpoint of [thematically] corresponding sections”
    - “Juxtaposition of single, literal quotations of phrases or short sections with each other, in the manner of a duet”
    - “The addition of complete sections of the [first] two movements”
  - o Three main rhythms: Main rhythm, Secondary rhythm, *Hauptrhythmus* (characteristic rhythm)
- NB: Timings from Open Letter; longer than suggested by tempo markings (divisible by 3)

### Instrumentation

- Three groups of instruments: Keyboard, String, Winds
- 15 instruments used (picc, fl, ob, EH, Eb Cl, A Cl, BCL, Bsn, Cbsn, 2 Hn, Tpt, Tbn, Vln, Pno)
  - o “...a chamber orchestra *fifteen* strong—a holy number since your Opus 9” (Open Letter) – homage to Schoenberg’s *Chamber Symphony*
- Often scored in groups of 3

### Tonality

- Tonal (“individual shorter passages with a tonal flavor”)
- Free atonal (“the long stretches of completely dissolved tonality”)
- 12-tone (“passages that correspond to the laws set up by you for ‘composition with twelve notes related only to one another’”)

“...exactly the art form in which not only the **soloists** (including the **conductor!**) have an opportunity to demonstrate their brilliance and virtuosity, but also, for once, the **composer** [does too]...”

## The Hidden Program.

*“I tell you, dear friend, that if anyone knew what I have tucked away in these three movements of friendship, love and a world of human and spiritual references, the adherents of ‘program music’ would go wild with joy...”*

*~Alban Berg, Open Letter*

### ***I. Friendship***

Var. I: “Steuer” – Eduard Steuermann; pianist on premiere

Var. II: “Kolisch” – Rudolph Kolisch; violinist on premiere (mm.111-2: his pre-concert ritual!)

Var. III: “Blocke” – Josef Polnauer, the “bouncer” for Schoenberg’s *Society for Private Musical Performances*

Var. IV: Erwin Stein (connection to runs unclear)

Var. V: “Those who follow after and want to overtake” – other Schoenberg pupils (stretti)

### ***II. Love***

mAtHilDE (Schoenberg’s first wife, who died while Berg was composing the second movement)

- cf. mm. 358-360, Horn 1, accompanied by the tolling bells of midnight
- Symbol of death or transformation? (cf. Balzac’s novel *Seriphita*)

Melisande theme (Ob., mm. 261-262); coupled with Mathilde theme

- Bears resemblance to *leitmotiv* in Schoenberg’s *Pelleas and Melisande*
- Heroine in love triangle who dies (like Mathilde, who had an affair with the painter Richard Gerstl)

### ***III. World***

Combination of I & II

## **Materials.**

### ***Harmonic.***

- **Tonal.**
  - o Late-Romantic double-tonic complex:
    - F-A/G-B
- **Free Atonal.**
  - o Prominent use of interval cycles:
    - C1: Chromatic scale
    - C2: WT scale
    - C3: Diminished seventh
    - C4: Augmented triad
    - C5/C7: Cycle of 4<sup>th</sup>s/5<sup>th</sup>s
  - o Aggregate completion
- **12-Tone.**
  - o First use of Schoenbergian transformations on pc-set
  - o I. F-F#-G#-C (ever-increasing intervals) added onto Arnold SCHönBERG motive

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Row X. Motto (Arnold SCHÖnBERG)

Row X (I).

(Only F# and E exchanged between hexachords)

Row A.

Begins with G/B, F/A - Double-tonic complex

Row B.

Row C.

Row D.

Row D'.

Row D''.

**Rhythmic.**

Main Rhythm (MR).

Secondary Rhythm (SR).

Hauptrhythmus (RH).

## **I. Thema Scherzoso con Variazioni (240 bars, Sonata form!)**

*N.B. The score is concert pitch (including piccolo and contrabassoon!)*

### **INTRODUCTION (5 bars)**

#### ***Motto. (5 bars, unnumbered)***

“Soggetto cavato” on Arnold SCHÖNBERG (piano), Anton WEBERn (violin), ALBAN BERG (horn)

- Implies key of F

Unconducted!

### **EXPOSITION (60 bars)**

#### ***Thema. (mm. 1-30, 30 bars)***

- Winds only

##### **- Part 1 (mm. 1-15, 15 bars) - Serial**

- o Phrase 1.1 (mm. 1-7, 7 bars)
  - Row X presented in EH (accretion)-Tpt. (Schönberg)
  - Accompaniment presents last four notes of row (G/B, E/Bb, suggesting G and V<sup>7</sup>/F)
  - Ob. & Fl. Have Webern/Berg motives (mm. 5-6)
- o Phrase 1.2 (mm. 8-15, 8 bars)
  - Hn./Tbn. accomp.: C4 (mm. 8-10) -> C3 (Tempo 1, m. 10 w/A cl.)
  - Motto notes used as unordered collection in paraphrase (A cl->Eb cl-> Ob->Fl)
  - Aggregate completion in play
    - Cl. mm. 8-10
    - Ob. mm. 10-12 presents aggregate EXCEPT F# (appears in Hn. 1)
    - Fl. mm. 12-14

##### **- Part 2 (mm. 16-24, 9 bars) – Free Atonal**

- o Phrase 2.1 (mm. 16-20.5, 4.5 bars)
  - “Interval fields”: m3-m2, then m3-m3-m2, then m3-m3-m3-m2
    - C2/C3 a reference to 23, Berg’s fateful number?
- o Phrase 2.2 (mm. 20.5-24, 4.5 bars)
  - Descending WT segments

##### **- Part 3 (mm. 25-30, 6 bars) – Tonal**

- o Melody “has a tonal flavor” (D major, then move to resolution on F major)
- o Half-step resolution to G in bass (bassoon)

#### ***I. Var. (mm. 31-60, 30 bars)***

- Piano only
- Begins with horizontal resolution to F over vertical G harmony (double-tonic complex)
- Theme appears largely unaltered
- Motto appears mm. 34-36 (missing initial A?)
- Same 15/9/6 division (first 15 again divided 7+8)



**DEVELOPMENT (120 bars)**

**II. Var. (mm. 61-120, 60 bars); Retrograde (\*Only theme is transformed; not accomp.)**

- m. 61 retrograde of m. 60 in clarinet as aural anchor
- m2 continues to be used in accomp.
- 12/18/30 division (retrograde\*2 of original division)
- mm. 91-97: 3-part canon at the 8ve
- mm. 98-102: Ascending C5 reference to Schoenberg's *Chamber Symphony*
- Retrograde motto appears starting m. 109 in trumpet; shared between piano and winds

**III. Var. (mm. 121-150, 30 bars); Inversion (F/B axis)**

- Once again starts with reflection over the barline in m. 121 (E-F -> F-E)
- 15/9/6? (No double bar at the 15-mm. mark, although there is an expected a tempo there)
- Row X (inversion) begins in m. 122, Hn. 1... motto begins on sustained C#, mm. 123-124; thenceforth passed between piano and winds
- mm. 133-135: Shrinking intervals in clarinets (M7-m3, to m2 trill at m. 136, start of Part 2?)
- mm. 145-147: Reference to Beethoven 5/I in scoring?

**IV. Var. (mm. 151-180, 30 bars); Retrograde Inversion (down M3)**

- 6/9/15
- Canon at the 5<sup>th</sup>, piano, starting m. 171 – reference to Brahms German Requiem? (close canon)
- Motto begins Eb in Hn. 1/Bsn., m. 175, passed around in a convoluted way

**RECAPITULATION (60 bars)**

**V. Var. (mm. 181-240, 60 bars)**

- Winds & piano equal partners
- 30/18/12
- Motto mm. 181-191
- Contrast with end of Theme: Leads to melodic cadence on G over F/A harmony

## II. Adagio (240 bars)

### PART 1 (120 bars)

#### A. (mm. 241-270, 30 bars)

- Row X spread throughout winds, mm. 241-246
- First four pitches (F-F#-G#-C#) prominent in violin, mm. 241-245
- Violin presents Row A three times (m. 241, m. 246, m. 251 – isorhythmic)
- mm. 256-259: C4 in winds (one cycle in WW, one in brass)
- mm. 260-264: Ob. Presents Row B
- m. 265 on: Bsn. presents C pedal point (then has low A!)

#### B. (mm. 271-330, 60 bars)

- **Phrase B1. (mm. 271-282, 12 bars)**
  - o Violin presents Row C (mm. 271-273); row completed with G# in trumpet
  - o Invertible counterpoint with trumpet; bsn has 3<sup>rd</sup> entrance in m. 277
  - o Cantus firmus (Row B) in cbsn.->BCL underneath
  - o Hn. 1 presents Row D (mm. 277-282)
  - o Quasi-Netherlands cadence, m. 281->282
- **Phrase B2. (mm. 283-321, 39 bars – Berg fudged this to 36 in Open Letter)**
  - o 3-part fugato at the tritone (Row D' in A clarinet, then hn 1, then violin)
  - o Fragmentation of motives, mm. 292-293
  - o m. 297: Hauptrhythmus introduced for the first time in tbn!
  - o mm. 303-307: Row D' in original (Eb cl/Hns.), augmentation (tpt/tbn), diminution (BCL/Bsn.)
- **Phrase B3. (mm. 322-330, 9 bars – Berg fudged to 12 for symmetry)**
  - o 3-part fugato on Row D'' (EH, BCL, Vln)

#### A<sup>I</sup>. (mm. 331-360, 30 bars) – *Inversion of A material*

- Mathilde theme in Hn. 1, mm. 358-360
- Symmetrical layout of pp. 74-75 VERY intentional
- Twelve strokes of midnight in piano

### PART 2 (120 bars) – Retrograde of Part 1

#### A<sup>RI</sup>. (mm. 361-390, 30 bars)

- Exact retrograde falls off ca. m. 366, but similar thematic material presented in retrograde
- Three times the winds pass melody to violin: BCL (mm. 375-377), Tbn. (mm. 380-382), Bsn. (mm. 386-387)

#### B<sup>R</sup>. (mm. 391-450, 60 bars)

- **Phrase B3<sup>R</sup>. (mm. 391-399, 9 bars)**
- **Phrase B2<sup>R</sup>. (mm. 400-438, 39 bars)**
  - o mm. 411-438: Fairly exact retrograde of mm. 283-310!
    - Including retrograde Hauptrhythmus
- **Phrase B1<sup>R</sup>. (mm. 439-450, 12 bars)**

#### A<sup>I</sup>. (mm. 451-480, 30 bars)

**III. Rondo Ritmico con Introduzione (480 bars, III = I + II)**

**INTRODUZIONE (54 bars)**

***Introduzione. (mm. 481-534, 54 bars)***

Material from I, Theme (mm. 1-30) & II, A (mm. 241-271)

Quasi-cadenza for violin & piano (introduction to sonata form)

Hauptrhythmus presented frequently

- Accelerated presentations in violin, mm. 481-483
- Augmentation on first four notes of Row X, piano, mm. 483-484

Remainder of motto, mm. 485-488

**RONDO RITMICO (350 bars, with repeat)**

***Exposition. (mm. 535-630, 96 bars)***

Material from I, Var. I-II (mm. 31-120), II, B-A<sup>I</sup> (mm. 283-331)

- **Theme 1/A. (mm. 535-549, 15 bars)**
  - o mm. 535-539: “Primary thematic section” of sonata
    - Begins with motto (I)
    - MR in violin
  - o mm. 540-549: “Transition”
    - RH
    - “Head-motive imitation” of 3-note ascending chromatic figure
    - A<sup>7</sup> in m. 549 resolves to d- in m. 550
- **Theme 2/B. (mm. 550-570, 21 bars)**
  - o SR in violin; RH elsewhere
  - o Tpt/tbn figure imitated in diminution (bsn, then bcl)
- **Theme 1/A. (mm. 571-601, 31 bars)**
  - o Inverted three-note chromatic head motive
  - o Inverted violin line from A section
  - o MR, RH
  - o m. 601: BACH in hns.
- **Theme 2/B. (mm. 602-630, 29 bars)**
  - o SR returns
  - o Ends with RH in piano followed by GP, marking end of exposition

***Development. (mm. 631-709a, 79 bars)***

Material from I, Var. III-IV (mm. 121-180), II, A<sup>RI</sup>-B<sup>I</sup> (mm. 361-408)

- **First Half (mm. 631-662, 32 bars)**
  - o Development of RH!
  - o **First section (mm. 631-644, 14 bars)**
    - Retrograde RH
  - o **Second section (mm. 645-651, 7 bars)**
    - Original and retrograde RH, augmentation (large – mm. 645-648)
  - o **Third section (mm. 652-662, 11 bars)**
    - Large concentration of RH, disintegration into 16ths (m. 658)
    - Large augmentation (mm. 658-661)
- **Second Half (mm. 663-709a, 47 bars)**
  - o **Fourth section (mm. 663-684, 22 bars)**

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- Development of PR in violin
- RH continues
- **Fifth section (mm. 685-695, 11 bars)**
  - Shortest presentation of RH in piano
  - Arnold SCHÖNBERG in picc/ob/bsn/tpt, mm. 687-690
- **Sixth section (mm. 696-709a, 14 bars)**
  - Direct quotations from I & II

*Repeat of Exposition & Development (mm. 710a-709b, an addition 175 bars).*

**RECAP/CODA (76 bars)**

Material from I, Var. V (mm. 181-240), II, A (mm. 439-480)

- 4-part imitation on MR (Cbsn., vln., tbn., BCL)
- Motto, mm. 712-716 (oboe->flute->oboe->piano)
- Three 3-part fugatos:
  - m. 738: A Cl, E Cl, Ob
  - m. 743: Hn. 1, tpt, A/Eb Cls
  - m. 748: Hns., Ob/tpt, A/Eb Cls
- Coda, mm. 780-785: Quiet statement of motto (tbn/hn 1/tpt)
  - Focus on F/A-G/B: Double-tonic complex!

### *Part III: Works List*

#### Juvenilia

Title	Instrumentation	Comp. Date	Publ. Date	Notes
Jugendlieder (1)	Voice, piano	1901-4	1985	
Jugendlieder (2)	Voice, piano	1904-8	1985	
Seven Early Songs	Voice, piano	1905-8	Rev./orch. 1928	
Schliesse mir die Augen beide	Voice, piano	1907	1930, 1955	
An Leukon	Voice, piano	1908	1937, 1985	
Fruhe Klaviermusik	Piano		1989	
Zwölf Variationen über ein eigenes Thema	Piano	1908	1957, 1985	
Symphony and Passacaglia	Orchestra	1913	1984	Fragment

Other various songs, choruses/canons, works for string quartet/quintet, and piano

#### Mature Works

Op.	Title	Instrumentation	Comp. Date	Publ. Date	Notes
1	Piano Sonata	Piano	1907-8	1910	
2	Vier Lieder	Voice, piano	1909-10	1910	
3	String Quartet	String 4tet	1910	1920	
4	Fünf Orchesterlieder nach Ansichtkartentexten von Peter Altenberg	Soprano, orchestra	1912	1953	
	Hier ist Friede	Chamber ensemble	Arr. 1917		IV from Op. 4
5	Vier Stücke	Clarinet, piano	1913	1920	
6	Drei Stücke	Orchestra	1914-5	1923	
7	Wozzeck	Opera	1914-22	1923	
	Drei Bruchstücke aus "Wozzeck"	Soprano, orchestra	1924	1924	
	Kammerkonzert	Piano, violin, 13 winds	1923-5	1925	
	Adagio	Violin, clarinet, piano	arr. 1926	1956	Kammerkonzert, II
	Schliesse mir die Augen beide	Voice, piano	1925	1930, 1955	
	Lyric Suite	String 4tet	1925-6	1927	
	Drei Sätze aus der Lyrischen Suite	String orchestra	arr. 1928	1928	Mvts. II-IV
	Der Wein	Soprano, orchestra	1929	1930	
	Es ist ein Reis entsprungen	Mixed chorus		1985	
	Four-Part Canon	4 voices	1930	1937	

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"Alban Berg an das Frankfurter Opernhaus"					
Lulu	Opera	1929-35	1936 (Acts I/II); 1979 (complete)	Friedrich Cerha completed orchestration of Act III	
Symphonische Stücke aus der Oper "Lulu"	Orchestra	1934?	1935		
Violin Concerto	Violin, orchestra	1935	1936		
Der ferne Klang	Piano		1911	Composer: Franz Schreker	
Gurre-Lieder	Piano		1912	Composer: Arnold Schoenberg	
Litanei and Entrückung from String Quartet No. 2	Piano	1912	1921	Composer: Arnold Schoenberg	
Wein, Weib und Gesang	String 4tet, piano, harmonium	arr. 1921	1977	Composer: Johann Strauss II	